

NIETZSCHE, THIS FORGETFUL, MUSICAL SOCRATES

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Every philosophy also conceals a philosophy; every opinion is also a lurking place, every word is also a mask.
(Nietzsche, 1989: 289)

Abstract. Nietzsche's philosophic experiment as a whole tackles the form and idiom of an artistic performance. His interest in tragedy disturbs and awakens consciousness to the call of its own creativity. The author emphasizes that tragedy provokes a total participation to the mystery of being. His work challenges the vocation for the sublime which in Heideggerian terms would be the vocation to acknowledge the enigma of the presence of the Being as such in its very shelter which conceals it. Provided that the expression in tragic performance is non-conceptual, its meaning precludes its own doctrinal and dogmatic reification by a perpetual metamorphosis, personal and experiential, and, by its intensity, it turns the spectator into an *ad hoc* creator.

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1. Heidegger's Verdict on Nietzsche or a Case in Misreading

In the conclusion to the four volumes of a close reading of Nietzsche's corpus, Heidegger asks the question whether Nietzsche's metaphysics has overcome nihilism (1982:200). He considers that Nietzsche was under the illusion that, by excluding Being as such as a devalued value from thinking the being of beings which is not nothing but will to power eternally recurring, the essence of metaphysics as nihilism was overcome (201). Thus Heidegger:

Nietzsche's fundamental experience says that the being is a being as will to power in the mode of the eternal recurrence of the same. As a being in this form it is not nothing. Consequently, nihilism, to the degree there is supposed to be nothing to beings as such, is excluded from the foundations of such metaphysics. Thus, it would seem, metaphysics has overcome nihilism (201).

Heidegger further engages on the task of demonstrating that Nietzsche does not even address the question of Being as such and that the *nihil* in nihilism is not

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