

NIETZSCHEAN EFFECT ON MODERNISM

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According to the global literary and philosophical criticism, Nietzsche philosophical and artistic legacy unquestionably deserves extensive studies even today. He is definitely the ultimate psychologist, though for the duration of his lifetime, no human being has either esteemed or comprehended the philosopher, though he was always optimistic for the future generation's appreciation of his smart ideas and conclusions. The «First Psychologist» opened the door to the unconscious for Freud and the whole generation of psychoanalysts.

Freud worshipped his talent and personality. This founder of the psychoanalysis highly praised his efforts and unknown to the World Series. Nietzsche permanently wrote in artistic, literary, unwarrantable aphorisms. To our mind, his only purpose was to induce and motivate modern cultural renewal. The philosophical voice became the first to be accepted in modernity variety.

God, «the good,» «the evil», 'the herd', the superhuman, the genius, morality, equality, democracy, reason itself: all are implemented for the cold scrutiny and none emerges the same. No human ever escapes such particular precise examination. His masterpieces transfigured both the wordlist and the style of philosophical assumptions. No artist preceded him in opening up the scope of philosophical inquiry to the entire range of human experience.

His awareness of «perspective» revolutionized the study of a human being and «smashed the old tables of value». Any artiste or philosopher is aware that Nietzsche dared to compose the epitaphs to God; his exertion has indeed opened for the rest the fire door to hell itself. If anyone simply starts to locate the inklings of configuration in the genius' thought, it itself inevitably demoralizes you.

Yet the circumstance rests that Nietzsche's effect on the Western past and art, music, and literature has been extensive, prevalent and permanent. It would be impossible to identify another thinker who has so fundamentally modified the outlook of the intellectual elite for a new age of modernism, maximizing human possibilities. Nonetheless, their open questions of the future intellectuals came into being only in Nietzsche imagination.

The Western society is a hopelessly primitive Nietzschean herd. Modernists have not seen «the call of the West,» which is historically civilizational overhauling the rest of the world. The modernist interpretations that ultimately caused the crisis of modernism as interpretation systems. Nietzsche on that historic setback realized himself within the same probability as the historical advancement.

To make a long story sort let us assume the common fact that World War I is often accepted as a starting event for Modernism. The devastation and disillusion accelerated and deepened modernist thinking. Conversely, the harbingers of Modernism are discernible in the late fiction of Henry James and Joseph Conrad, the poetry of Charles Baudelaire and Arthur Rimbaud.

Although Modernism may or may not end at mid-20th century, depending on definitions of postmodernism, but certainly, its heroic has long passed. «Modernism's most controversial legacies is a divorce or schism between high art in the perpetual revolution from established forms appealing to elite audiences, and low or popular art appealing to base instincts and non-discriminating tastes». Allegorical and symbolically suggestive along with internalized reality fragmentation, multiple metaphors, mystical narratives, allusiveness are archetypal for Nietzsche and an American W. Faulkner's «The Sound and the Fury» (1929); a British Woolf's «To the Lighthouse» (1927), both geniuses adhere to the principles of conscious and unconscious.

All Nietzschean distortions of time in archetypal psychology and, of course, intertextuality remain the major traits in an Irish Joyce's «Ulysses» (1922), in an American Faulkner's «Sound & Fury» (1929). Nevertheless, the deadly ironic grotesque is alive in an Austrian- Jewish Franz Kafka phantasmagoria creations and an Irish Samuel Becket theatrical drama legacy.

The very famed modernist Ezra Pound proclaimed the fictional artists' motto along with their devotion to Nietzschean philosophy as «Make it new.» A great number of originators followed Nietzsche continuously modern philosophical ideals: (Ireland) James Joyce, William Butler Yeats, Samuel Becket; (England) Virginia Woolf, E.M. Forster, D.H. Lawrence; (France) Marcel Proust, Jean-Paul Sartre, Albert Camus. (Germany) Rainer Maria Rilke, Thomas Mann, Herman Hesse. (The US) Faulkner, Fitzgerald, Katherine Anne Porter, Dashiell Hammett, late Henry James, Paul Laurence Dunbar, Zora Neale Hurston, Patricia High Smith, Jean Toomey are amongst other admirers and the German genius fans.