

From Twilight of the Idols to Babel Tower

N. considers four things..

worship

revaluation

music + form

but, the most important of these is the fourth:

44/ "how much beer there is in the german intellect"

TI asks what we worship, and why

breaks down all the idols

Q: what are they?

the ancients, religion, the german state

revaluation

anticipates his projected revaluation of all values

10/ moral: one must take shots at morality

73/ "have we really become more moral?"

Q: are we more moral today, than during the holocaust?

Q: what about slavery. are we more moral now than during the transatlantic slave trade?

not necessarily. today more people are living in slavery.

Q: what is N's problem with socrates? with greek thought? with classical morality?

13/ judgments and morality are symptoms of ideology
they are constructs, they are man-made

ideology-- the study of the ways ideas are expressed in language
rel. to idol.... ideo-- sensation, specter, idea

38/ "Morality is just an interpretation... sign language... any use of it."

Keep in mind here-- in "Those who 'Improve' Humanity"-- Nietzsche's attack on the
Enlightenment project of education

38/ he puts taming, breeding, education all in same category

Sloterdijk will do this too

he launches his criticism of reason (as our ideology) in "The four Great Errors"...

30/ the first error is confusing cause and effect

Nietzsche sees all culture and society as an effect

Q: how is religion a kind of ideology?

21/ "we revenge ourselves on life with the phantasmagoria of 'another,' 'better' life

Nietzsche doesn't want to wait for the afterlife...

he doesn't want Christian meekness, he thinks this is fey

25/ church castrates our will to power

Only that which does not kill... right?

26/ to get better, we need enemies

Let's compare Nietzsche to Darwin.

they resemble and differ from one another

on 26 he says, to get better we need enemies...

but on 59 he sets out against Darwin.

read this passage on 59

the weak are more intelligent (which means...cautious, patient)

but N. is interested in strength, not intelligence

the will to power

6/ what doesn't kill me makes me stronger

74-75**/ Nietzsche's concept of freedom

he's trying to reactivate the life force that civilization has dimmed. sexuality, esp. masculine

sexuality, is one of these forces.

90/ Christians made sex into a sin... but Nietzsche wants to return us to the raw power of sex

and death

that's what he's getting at when he speaks about "the psychology of the origiastic"

that's why he champions tragedy-- tragedy is a part of great art,

it unlocks catharsis, it moves us

musical structure

3/ what does it mean, to sound out idols?

Q: what is the musical structure of this book?

first: epigrams and arrows

last: hammer speaks... like a coda

longest: raids of an untimely man

then N. admits his indebtedness to the ancients

Connecting to A.S. Byatt's Babel Tower

Nietzsche takes a stab at many institutions, even justice.

Q: what is justice? how is justice part of modern civil society?

french and american revolution:

decl. of independence

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.

Q: if N. thinks you need competition to be strong, what would he say about the declaration's statement of equality?

83/ "Equal for equals, unequal for unequals-- that would be the true voice of justice."

marriage

Q: what do you think about marriage? about arranged marriage? what did nietzsche think?

one of Nietzsche's many target institutions is marriage

marriage must be indissoluble to work, it can't be founded on love

but frederica was looking for love, right?

look at page 76, "a case in point"

These questions of sexuality and morality are

a product of the 60s

Q: what do you know about the 60s?

women's movement-- the pill

drugs

in the book, at the end, the 60s are summed up in

the expression "anything goes"

how does this manifest in the art students?

228/ art students waging holy war against tradition

go to extremes to find authenticity

let's look at frederica's character

mirrors elizabeth I, acts her role in an earlier book

cambridge education

great friendships with men

babel tower picks up from here.

here's the narrative progression:

then marries upper class nigel, goes into seclusion

cut off from work (pre-internet)

accidentally reencounters hugh pink, then other friends start writing to her

nigel's jealousy

violence

she leaves for london

starts teaching and editing

meets john ottokar and jude mason, author of babbletower

pursues divorce with nigel;

these proceedings echo jude's own trial

these trials become narratives

it's not just byatt's book that we're reading...

we're also reading narratives of jude's and fred's trials

AND jude's book itself

So, Frederica is

coming to terms with

independence, and sexuality

She's attracted to danger,

but to the brink...

she's also endangered.

Q: what is her relationship to nigel?

axe scene with nigel:

she tells him the relationship is over, and then violent fight breaks out

this is her attempt to flee: 121-24

**Q: how does Frederica's education and writerly interest affect her life,
how does it affect her understanding of herself?**

She sees herself as a fiction, looking for reality

Q: how about in her teaching?

-- she wants to connect prose to passion

-- comes of age recognizing that she teaches well... maybe she'll write too

Q: describe frederica's relationship leo

leaving with leo:

agonizing decision of whether or not to take leo: 128-29

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