

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Apollinsk og dionysisk

Oppkalt etter de greske gudene Apollon (orakel- og dikterguden) og Dionysos (fruktbarhets- og vinguden). Apollon er klarhetens gud, Dionysos er vinens og beruselsens gud. Apollon stilte fromhetskrav til sine tilbedere. I Dionysos-kulten viste denne guden seg som et vilt dyr, og han ble drept av sine ekstatiske tilhengere.

Et motsetningspar kjent fra den tyske filosofen Friedrich Nietzsches bok *Tragediens fødsel* (1872), selv om han ikke ville sette dem opp som tydelige kontraster. Likevel har ettertiden hatt en tendens til å polarisere på denne måten: Et apollinsk menneske, inklusiv en apollinsk kunstner, er disiplinert, strevsom, avbalansert mellom ytterpunkter og rasjonell. Et dionysisk menneske, inklusiv en dionysisk kunstner, er preget av lystenhet, spontanitet og stadig kunstnerisk henrykkelse. Den dionysiske kraften både skaper og ødelegger seg selv i en glødende, vill selvmotsigelse (Nietzsche gjengitt fra Müller 1991 s. 146). Det apollinske er individualiserende og det dionysiske er fellesskapsstiftende (Osterkamp 2008 s. 350). Andre motsetninger:

|               |                     |
|---------------|---------------------|
| form          | opløsning           |
| konsentrasjon | sprengning          |
| homogent      | heterogent          |
| stabilt       | ustabilt            |
| beherskelse   | ekstase             |
| orden         | kaos                |
| kontroll      | rus                 |
| grenser       | grenseoverskridelse |
| kontemplasjon | eksess              |

Nietzsche hevder at menneskets basale vilje til makt manifesterer seg i mange former, og disse formene kan stilles opp som motsetningspar, f.eks. mellom det apollinske og det dionysiske (Müller 1995 s. 98). “Dionysian and the Apollonian elements, ecstatic excitement and luminous order.” (Bowra 1961 s. 128)

“Apollonian and Dionysian are terms used by Nietzsche in *The Birth of Tragedy* to designate the two central principles in Greek culture. The Apollonian, which corresponds to Schopenhauer’s *principium individuationis* (“principle of

individuation”), is the basis of all analytic distinctions. Everything that is part of the unique individuality of man or thing is Apollonian in character; all types of form or structure are Apollonian, since form serves to define or individualize that which is formed; thus, sculpture is the most Apollonian of the arts, since it relies entirely on form for its effect. Rational thought is also Apollonian since it is structured and makes distinctions. The Dionysian, which corresponds roughly to Schopenhauer's conception of *Will*, is directly opposed to the Apollonian. Drunkenness and madness are Dionysian because they break down a man's individual character; all forms of enthusiasm and ecstasy are Dionysian, for in such states man gives up his individuality and submerges himself in a greater whole: music is the most Dionysian of the arts, since it appeals directly to man's instinctive, chaotic emotions and not to his formally reasoning mind. Nietzsche believed that both forces were present in Greek tragedy, and that the true tragedy could only be produced by the tension between them. He used the names Apollonian and Dionysian for the two forces because Apollo, as the sun-god, represents light, clarity, and form, whereas Dionysus, as the wine-god, represents drunkenness and ecstasy.” (Steven Kreis i [http://www.historyguide.org/europe/dio\\_apollo.html](http://www.historyguide.org/europe/dio_apollo.html); lesedato 23.04.13)

Nietzsche “henviser til Apollon, lysbringeren, den greske gud for sang og musikk som vi kjenner fra praktfulle antikke skulpturer. Han står for det individuelle, erkjennelse, klarhet, balanse, beherskelse, måtehold, orden og harmoni. Det apollinske innebærer en “foredling” (Müller 1995 s. 90). Vinens gud Dionysos derimot står for den motsatte livsholdning, og er rusens, vårløsningens og fruktbarhetens gud, stormværet i tilværelsen, det følelsesfulle, sanselige, overstrømmende, grensesprengende og ekstatiske. De to guder representerer henholdsvis det rasjonelle og det irrasjonelle, logos og patos. Denne sontring spiller en stor rolle i gresk musikkforståelse, fordi de forskjellige typer musikk blir tilknyttet Apollon og Dionysos. De hadde til og med hver sine instrumenter: Den stillferdige og beroligende *lyren* var apollinsk, mens blåseinstrumentet *aulos* med sin intense klangkarakter var tilknyttet Dionysos.” (Jan M. Claussen i *Bokvennen* nr. 1 i 2003 s. 7)

Nietzsche “introduces two dispositions necessary for the possibility of art, the Dionysian and the Apollonian (Nietzsche, 1967a, §1, p. 33). These, Nietzsche emphasized, were to be found in the bodily states of *intoxication* and *dream* respectively. The achievement of Greek tragedy was to have placed the two attitudes in a correct relation. As can be seen already, however, the states he described quickly exceed the purely physical. Dionysian intoxication experienced as an overflowing of sensuous energy is accompanied by an increased feeling of power and connection to others. In turn, the Apollonian dream, which places the body in calm repose, is attended by beautiful illusions in the consciousness of whoever gives himself over to it. Given that Nietzsche's subject here was ostensibly the hybrid art of tragic drama, the two tendencies incline towards music on the one hand and visual imagery on the other. The Dionysian is manifested in dance and movement, the Apollonian in image making. Total involvement is

complemented by distance and contemplation. This interpretation of classical civilization offered in *The Birth of Tragedy* was a radical challenge to that which prevailed in Goethe or Winckelmann's Germany a century earlier. Nietzsche's *rediscovery* of the Dionysian presented pre-Socratic Greece as having had a healthy attitude towards instinctual forces and its art emerging from an excess of energy which he later compared to the orgy and the mysteries of sexuality (Nietzsche, 1968b, p. 109). However, the description of the Apollonian as the enjoyment of the contemplation of illusion was also a departure from the values of order and rationality normally associated with classical antiquity." (Michael White i Smith og Wilde 2002 s. 184)

"Nietzsche speaks of Dionysian "paroxysm[s] of lust and cruelty" in which "all the ... walls ... between men are shattered" and there is a "sink[ing] back into original oneness with nature." In the Dionysian festivals of ancient Greece, he writes, it was "as though nature were bemoaning the fact of her fragmentation, her decomposition into separate individuals" (*The Birth of Tragedy*, pp. 23-27). By contrast, Apollo – the god of higher civilization, and of brightness, form, clarity, contemplation, and restraint – is "the apotheosis of the *principium individuationis*," who, as "a moral deity ... demands self-control from his people and, in order to observe such self-control, a knowledge of self" (pp. 33-34). The "brand-new daemon called Socrates" (p. 77) seems to represent for Nietzsche an exaggeration and perversion of the Apollonian tendency, which "now appears disguised as logical schematism" (p. 88). Socrates is portrayed as the bringer of "dubious enlightenment" (p. 82) to what had been a healthier and more spontaneous Greek civilization. Socrates is thus the "great exemplar of ... *theoretical man*" (p. 92), who is sustained by the "deep-seated illusion ... that thought ... might plumb the farthest abysses of being and even *correct* it" (p. 93); he is the "perfect pattern of the *non-mystic*" (p. 85), whose "great Cyclops' eye ... never glowed with the artist's divine frenzy" (p. 86) since he always preferred "logical schematism" to either beauty or passion." (Sass 1992 s. 404)

"Hos Nietzsche betegner dette begrebspar to sideløbende kunstdrifter, der er i åben strid med hinanden. Denne strid kan imidlertid vise sig frugtbar, og den ypperligste parring af disse to kunstdrifter identificerer han som den attiske tragedie. [...] Alle kunstnere tager afsæt i disse kunstdrifter og er således enten drømmekunstnere eller ruskunstnere, men i den tragiske kunstner forenes disse to kunstdrifter, og netop den attiske tragedie forstår Nietzsche som en parring af disse to kunstdrifter: "på samme tid rus- og drømmekunstner". Det vil sige, at den apollinske drøm bliver åbenbaret "som sin egen tilstand", altså som et "lignelsesagtigt drømmebillede" af den underliggende enhed (GT, p. 2). I tragedien fødes dermed den apollinske lignelse som en inkarnation af musikens ånd, og Nietzsche bestemmer da også netop det tragiske kor som tragediens oprindelige form. Af det dionysiske kors kraft fødes de apollinske billeder som masker på den bagvedliggende viljesbevægelse. Nietzsche kalder det dionysiske kor for moderskødet for de apollinske billedverdner, for dialogen, sceneverdenen og det egentlige drama, hvori individet

endeligt sønderbrydes og vender tilbage til det dionysiske kors enhed i døden. [...] Nietzsche bestemmer den æstetiske sokratismes højeste lovs udsagn til at være “alt skal være rationelt for at være skønt” (GT, p. 12), og således bliver den nyere attiske tragedies digtning blot en genspejling af den rationelle erkendelse, der er modsagt af den dionysiske modsætningsfyldte og lidelsesfulde grund. [...] den tragiske parring af den apollinske anskuelse og den dionysiske kunstdrift, der alene søger verden retfærdiggjort som æstetisk fænomen.” (Jon Auring Grimm i <https://www.leksikon.org/art.php?n=5202>; lesedato 25.05.21)

“Nietzsches udredning danner grund for en mere gennemgribende kulturkritik, hvor den videnskabelige og rationalistiske optimisme står i skarp kontrast til den tragiske livsanskuelse. Hermed modsiges den tragiske livsanskuelse tillige af den videnskabelige socialisme og den demokratiske optimisme. Ligeledes afvises Schopenhauers asketiske kvietisme, samt den kristne bortvenden sig fra det dennesidige, som Nietzsche sætter i forbindelse med en videreudvikling af sokratismen. Dionysos er således tillige antisokrates og antikrist. Nietzsche tager senere afstand fra bogens gennemgribende svulstige artist-metafysik, som uden tvivl har sit afsæt i Schopenhauer. Ligeledes tager han kraftig afstand fra sin sværmen for den nyere tyske musik, særligt Richard Wagner, der får ham til at “fable om det ‘tyske væsen’ ” og en ny tysk åndelighed (GT, Forord, p. 6). Senere nationalistiske bevægelser, herunder i særdeleshed nazismen, finder næring i denne sværmen. Nietzsche selv var indædt modstander af nationalisme og antisemitisme. Til trods for, at han tager afstand fra aspekter af dette tidlige værk, er der anslået flere gennemgribende tematikker, som resonerer igennem hans forfatterskab. Således er det værd at bemærke ægteskabet imellem Zarathustra og Adriane (Dionysos’ kone), viljen til magt, samt Nietzsches egen bestemmelse af sin filosofiske bestræbelse: “Dionysos mod den korsfæstede” (Ecce homo, § 14, p. 9), ligesom den æstetiske retfærdiggørelse af verden genlyder i senere refleksioner omhandlende tilblivelsens uskyld og den affirmative omfavnelser af skæbnen, Amor Fati.” (Jon Auring Grimm i <https://www.leksikon.org/art.php?n=5202>; lesedato 25.05.21)

“Although the Dionysian came to dominate Nietzsche’s later thinking, he still found place for the Apollonian within the realm of intoxication as an ‘intoxication of the eye’. In *The Birth of Tragedy* this visionary disposition is described in terms of dreaming; it is deep enjoyment of contemplation but accompanied by the sensation that what is engaged with is merely semblance. However, although illusionary, Apollonian vision was ‘at the same time the symbolical analogue of the soothsaying faculty and of the arts generally, which make life possible and worth living’ (Nietzsche, 1967a, §1, p. 35). [...] how far Nietzsche went to intertwine the Apollonian with its counterpart and prevent them from hardening into a dichotomy. His rejection of romanticism should also be duly noted, which by this time he associated with asceticism. Apollonian rapture will still contain the sexuality and voluptuousness better associated with the Dionysian but now transposed into ‘calm,

simplification, abbreviation, concentration' (Nietzsche, 1968a, (799), p. 420).” (Michael White i Smith og Wilde 2002 s. 188-189)

“At the very moment that the Real of the Dionysian threatens to traumatize us, rendering us unfit for action, the Apollonian or symbolic order casts its enchanting veil of illusion over this abhorrent abyss, reshaping its unspeakable horror as the aesthetic sublime. Each dimension will then play into the other, as dream-world and intoxication merge and begin to speak each other’s language, beauty or the Apollonian rescuing the Dionysian from pure amorphousness, and the Dionysian redeeming the Apollonian from the dead-end of sheer vacuous form.” (Eagleton 2003 s. 56)

“As with all of Nietzsche’s references to physiology, for him childbirth was not merely reducible to a biological procedure and in a remarkable passage in *Twilight of the Idols*, he associates it with the whole drama of Dionysian experience: “In the teachings of the mysteries, pain is sanctified: the ‘pains of childbirth’ sanctify pain in general – all becoming and growing, all that guarantees the future, *postulates* pain. ... For the eternal joy in creating to exist, for the will to life eternally to affirm itself, the ‘torment of childbirth’ must also exist eternally. ... All this is contained in the word Dionysus.” (Nietzsche, 1968b, p. 110) The confrontation with pain and the affirmation of life are familiar themes [...] of *The Birth of Tragedy*” (Michael White i Smith og Wilde 2002 s. 192-193).

“Rusen fører oss bort fra det individuelle til sterke opplevelser av kollektivt fellesskap. I det dionysiske løftes vi opp over tidens forgjengelighet til selvforglemmelse og utslettelse av individet i et felles ritual. “Syngende og dansende ytrer mennesket seg som medlem av et høyere fellesskap. Vi har glemt å gå eller tale, og er i ferd med dansende å fly opp i luften,” skriver Nietzsche. I møtet mellom det apollinske og det dionysiske oppstår da den greske tragedien. Her representerer koret det dionysiske og dialogen, teksten det apollinske. Det avgjørende for kvaliteten er vekselvirkningen mellom disse to deler av tragedien. For Nietzsche er det opplagt at høna (musikken) kom foran egget (tragedien). Den greske tragedien utviklet seg fra *dityramben*, en svermerisk lovsang til vingudens ære, høystemt og berusende, og spilte en avgjørende rolle i utviklingen av den greske tragedie og komedie.” (Jan M. Claussen i *Bokvennen* nr. 1 i 2003 s. 7-8)

“Som en motsats til de rå drifters dominans i dyrenes liv, pekte Nietzsche på *vekselvirkningen* mellom det han kalte de dionysiske og de apollinske krefter i menneskenes liv. Betegnelsene stammer fra de to gudene Dionysos og Apollon. Nietzsche var opptatt av verdien i å gjøre nettopp det grekerne gjorde da de skapte tragediespillene. De utformet hendelsene i de klassiske tragediene slik at de fremsto som en speiling av menneskenes egne liv. Det gudene i tragediene foretok seg, innvirket i sin tur på menneskenes vilje, og dermed på deres mulighet til å *velge livet*. Da Nietzsche beskrev mennesket – hva det består av og hvilke tilstander som er med på å utgjøre menneskets tilværelse – fremhevet han de to gudenes spesielle

og motsatte karakteristika. Dionysos' og Apollons ulike krefter ble tolket som motstridende, men gjensidig avhengige krefter i mennesket og verden. Begge er nødvendige for å opprettholde – og holde ut – livet.” (Østbye 2007 s. 72)

“I de greske tragedier fremsto, ifølge Nietzsche, den fullkomne harmoni – som bilde på en fullkommen form for det enkelte menneskes liv. Det vil si, han viste til tragediene slik de var *før* Apollons idealer tok overhånd og førte til det Nietzsche beskrev som en sterk og skadelig ubalanse når det gjaldt innflytelse fra de to gudene: Dionysos sto for menneskenes følelsesbaserte erkjennelse. Ved hjelp av Dionysos kunne enkeltmennesket oppleve et grunnleggende, naturlig fellesskap med andre mennesker, ja, med hele menneskeheten. Nietzsche brukte *musikkens ordløse erkjennelsesform* som eksempel på den dionysiske symbolforståelse; hvordan vi kan føle oss delaktige i noe større enn oss selv når vi for eksempel synger, spiller eller opplever andres musisering. Alene, det vil si uten innflytelse fra Apollons egenskaper, utviklet imidlertid Dionysos' krefter seg til barbarisk rus, utsvevende atferd, grenseløse krefter og handlinger som kunne føre til grusomheter og død.” (Østbye 2007 s. 72-73)

“Apollon sto for ro, sammenheng ved forståelige fremstillinger i fornuftig dialog – for gjennomtenkte valg av ord, bilder og handlinger som førte til systematisk oversikt og orden. I møter mellom de to gudene oppsto skjønnhet og harmoni. Ved Apollons påvirkning ble den dionysiske verden vakker og edel. Uten Apollons innflytelse førte Dionysos' stemninger til ubarmhjertighet og råskap. Uten Dionysos' rus forfalt Apollons verden til kjedsomhet og stagnasjon. “Apollon kunne ikke leve uten Dionysos!” (Nietzsche 1993:50). Nietzsche beskrev det dionysiske, som “krefter som bryter frem av naturen selv, uten formidling av den menneskelige kunstner” (Nietzsche 1993:41). [...] Verdien i de greske tragedie-spillene besto, ifølge Nietzsche, i at der ble Dionysos og Apollon forent. Samtidig blir de to til noe annet, noe menneskene har villet og som de har skapt. De blir til noe som menneskene har kultivert for å finne ut mer om seg selv og hvordan vi kan være i verden på ulike vis og holde det ut.” (Østbye 2007 s. 73)

“De dionysiske fornemmelser (konkretisert ved den vindrikkende og nytelsessyke guden Dionysos) fungerte som motsats til Apollon og hans atributter: de kjølige, følelsesfjerne, klartenkte og logiske resonnementer. Ideelt sett skulle Dionysos og Apollon skape en slags syntese sammen. Det skulle skje ved at de både utfordret og understøttet hverandre uten at den ene fikk dominere og utbre seg på bekostning av den andre over tid. Det var denne balansen mellom de to ytterlighetene som, ifølge Nietzsche, gjorde den greske tragedien til Kunst med stor K. Det var slik fordi de to sammen kom til å utgjøre noe større enn summen av deres enkelte bestanddeler. Dette er nært det Jon-Roar Bjørkvold, med utgangspunkt i musikk, beskriver som det musiske i *Det musiske menneske*. Det handler om sterke, uensartede krefter som stadig både utfordrer og beriker hverandre. Musene var en fellesbetegnelse på overjordiske vesener som hver representerte ulike uttrykksformer [...] Musenes oppgave var å hviske inspirerende budskap i ørene på de greske gudene. Som faglig

disiplin hørte imidlertid musikken inn under “det matematiske området” (Apollon var også gud for musikk), langt fra de usystematiske, dionysiske musikkunstene som Nietzsche argumenterte for i *Tragediens fødsel!*” (Østbye 2007 s. 73-74)

“Til tross for at han uttalte seg temmelig nedsettende om de kvaliteter Apollon representerte, tok Nietzsche til orde for verdien av å kunne holde begge de to gudenes karakteristika i live samtidig. I praksis kan det gjennomføres ved å la de to veksle på med å dominere den aktuelle arena. Det store feiltrinn som Sokrates sto for ifølge Nietzsche, var at han foreskrev en praksis som rendyrket den ene guden på bekostning av den andre: Dionysiske kvaliteter skulle knebles og helst tilintetgjøres. De ble betraktet og behandlet som mindre verdige. De dionysiske trekk var de mest opprinnelig. Ut fra Nietzsches argumentasjon var disse de mest verdifulle dersom man måtte favorisere den ene av de to gudenes egenskaper.” (Østbye 2007 s. 74)

“Motsetningen mellom det apollinske og det dionysiske er faktisk en latent nøkkelidé i moderniteten.” (Wyss 1996 s. 90) Mennesket søker både trygghet og intensitet. Ingen av delene opptrer “rent”, det er nesten alltid et stenk av den andre dimensjonen til stede. Det er dermed en misforståelse å oppfatte de to dimensjonene som et enten-eller (Wyss 1996 s. 33-34). Ifølge Nietzsche utspiller motsetningen seg i alle kunstverk, som en strid. Han mener at striden kan bringes til ro gjennom den enheten som oppstår i kunstverket – ikke gjennom en dialektisk forsoning, men i en slags utholdende differens (gjengitt etter Wyss 1996 s. 96). Likevel har det vært hevdet at noen kunstverk er preget av “instinktiv, dionysisk livsdrift, uhemmet av det apollinske individualitetsprinsippet” (Wyss 1996 s. 177). Det dionysiske innebærer “polymorphous sensuality” (Maffesoli 1993 s. 151) og selvoppløsning (Neumann-Braun 1999 s. 320).

“The “call of life” is a call to a Dionysian existence, which involves a plunge into the torrent and is thus also a call to death.” (Schorske 1987 s. 11)

“If we strip his early philosophy of life, as *The Birth of Tragedy* expressed it, of all metaphysical extravagances, we arrive at a view of life as dark, blind and chaotic force – a destructive stream of passion tending to sweep away everything in its path, including man’s rational cosmologies and the fossilized structure of civilization itself. In his commitment to the ‘tragic view of life’, Nietzsche was following Schopenhauer, but he arrived at exactly opposite conclusions. Schopenhauer emphasized the need to negate life, or the Will, because the Will was a terrible and absurd force; but the general drift of Nietzsche’s thought was in fact towards its affirmation, because this ‘ever-suffering and contradictory force’ of which the figure of Dionysus stands as the supreme symbol, demonstrates its capacity for, and its constant need of, ‘rapt vision and delightful illusion to redeem itself’. It needs, in fact, the ‘Apollonian principle of individuation’. But as soon as Dionysus, ‘the primordial one’, has manifested himself concretely, the manifested world, which includes man, becomes aware of the illusory nature of its existence; it

sees the Janus face. [...] Nietzsche fed the sense of confrontation with anarchistic forces; beneath the surface of modern life, dominated by knowledge and science, he discerned vital energies which were wild, primitive and completely merciless.” (Franz Kuna i Bradbury og McFarlane 1978 s. 445-446)

I den apollinske kunsten er skjønnheten avhengig av at kunstneren har behersket materialet og hatt et kjølig overblikk, og derfor skapt en god orden og struktur. I den dionysiske kunsten ligger vekten på sanselig henrykkelse, spontanitet, intuisjon og lek der kunstneren har glemt eller overskredet seg selv. Det dionysiske representerer villskap og det ukontrollerte. For Nietzsche lå idealet i en kombinasjon av disse to måtene å skape kunst på. Det er to motsatte krefter, men ingen av dem er den “riktige” eller overlegne (Müller 1995 s. 89). Kreftene inngår kompromiss, og ingen av dem kan triumfere fullstendig (Müller 1995 s. 90).

“The *BT* [*The Birth of Tragedy*] is replete with poignant references to the ‘Dionysian suffering’ that inheres in existence and claims reliable knowledge about ‘this foundation of all existence – the Dionysian basic ground of the world’ (*BT* 143). Dionysus is the artistic designation not of individual phenomena, but rather of the ‘eternal life of this core of existence’ from which they derive (*BT* 62). Because it is rended into separate and alienated beings the Dionysian denotes ‘suffering, primal and eternal, the sole ground of the world’ (*BT* 45), and, again, ‘the primordial contradiction and primordial pain in the heart of the primal one’ (*das Ureine*; *BT* 55). What is of special interest to Nietzsche is the fact that even though the ancient Greeks ‘knew and felt the terror and horror of existence’ (*BT* 42), they did not succumb to it, to ‘pessimism,’ as it were. In fact, Nietzsche contends, so profound was the Greeks’ sensitivity to life’s suffering that it was precisely in order to survive that their correspondingly intense impulse towards beauty arose. Apollo, the representative of the ‘primordial pleasure of mere appearance’ (*BT* 49), is regarded by him as the divine sponsor of the ‘beautiful illusion’ that makes life worth living. ‘The Olympian divine order of joy gradually evolved through the Apollinian impulse toward beauty, just as roses burst from thorny bushes’ (*BT* 42-3).” (Robert Luyster i <http://www.vahidnab.com/dion.pdf>; lesedato 11.11.15)

“In his last works Nietzsche by no means abandons his earliest views regarding sensual delight in the natural as an essential element from which the Dionysian emerges. *The Twilight of the Idols* (1888) concludes with his tribute to ‘that element out of which Dionysian art grows – the orgiastic’ and analyses ‘the psychology of the orgiastic as an overflowing feeling of life.’ It alone represents ‘the triumphant Yes to life beyond all death and change ... through procreation, through the mysteries of sexuality’ (*TI* 109-10). Along the same lines, in a note from *The Will to Power* (1883-8) Nietzsche praises artists, for ‘they have not lost the scent of life, they have loved the things of ‘this world – they have loved their senses’ (*WP* 820). Desensualization, on the contrary, he describes as a form of illness; it is therefore ‘a sign that one has turned out well when, like Goethe, one clings with ever greater pleasure and warmth to “the things of this world.” ’



Consistent with intoxication as a primary indicator of the Dionysian in *BT*, we read in the following passage that art is in its very essence affirmation; as a result the artist comes to love for their own sake those means that reveal a condition of intoxication, and the effect of his creations is as well ‘to *excite the state that creates art* – intoxication’ (1888; *WP* 821). Also reminiscent of *BT* is the insistence to the last that ‘The word “Dionysian” means: an urge to unity, a reaching out beyond personality, the everyday, society...; an ecstatic affirmation of the total character of life as that which remains the same, just as powerful, just as blissful, through all change; the great pantheistic sharing of joy and sorrow; the eternal will to procreation, to fruitfulness...’ (1888; *WP* 1050) Similarly, another note from 1888 suggesting the same orientation is dedicated to ‘Dionysus of the Greeks: the religious affirmation of life, life whole and not denied or in part (typical – that the sexual act arouses profundity, mystery, reverence)...’ (*WP* 1052).” (Robert Luyster i <http://www.vahidnab.com/dion.pdf>; lesedato 11.11.15)

Den tyske filologen Erwin Rohde ga i 1894 ut boka *Psyche: Grekernes sjelekult og udødelighetstro*, der han beskrev dionysiske kultformer. Dionysisk “besettelse” førte til at deltakerne gikk inn i roller som ellers var dem fremmede, og dette er ifølge Rohde opprinnelsen til det greske teatret. Kvinnene i dionysisk ekstase kunne ifølge Rohde av moderne medisinere kalles hysteriske (gjengitt fra Amann og Wallas 1994 s. 147). “We hear how the Dionysiac frenzy and the *ekstasis* of the Dionysiac dance-festival took possession of the whole female population of many districts of Central Greece and the Peloponnese. Sometimes a few women would venture to join the wandering choruses of wild Bacchants who danced upon the mountain tops; here and there the king of the land would oppose the progress of this tumultuous worship.” (Rohde sitert fra <http://charlesasullivan.com/1854/rohdes-psyche-the-cult-of-souls/>; lesedato 26.06.15)

“It is certain that the circulation of sexuality, the initiatory bursting of the self, orgiastic effervescence, and collective marriages all refer to the *ex-stasis*, to going beyond the individual level onto a larger ensemble. It is striking to find that the domestication of mores, individualized culture, diverse socio-economic changes, as well as scientific and technical developments, have in no way lessened this impulse to wander. Of course wandering no longer takes the form of the ancient hierodulia [en “hellig” form for prostitusjon]; it can be more cunning and hidden, but it remains no less pregnant with meaning. And the religious, not to mention the later libertine precept of abandoning oneself to the largest number of partners possible, continues to gnaw at the consciousness of civilized man, whether on a fantasy level or a real one. It would be specious to only see in this fact a psychological tendency which can be analyzed as such. In fact, the overwhelming sensuality which one cannot fail to observe in human histories is certainly a manner of living collectively the temporal rhythm in which darkness and light, death and life, tension and relaxation, inexorably follow one another.” (Maffesoli 1993 s. 6)

Forskjellige “orgiastic festivals of fertility recall the indissoluble bond which renders nature social and society natural; they commemorate also the harmony, the equilibrium, of the cosmos. Public coitus memorializes the essential fecundity of nature. All the banquets, the festivities that are a prelude to orgiastic frolics, are there to remind us that sex is in some way the ending to the celebration of the products of the earth; it is the coronation. And even in a euphemized form, in the banquets of contemporary corporations, societies or whatever groups, the cosmic orgasm is always present during temperate or intemperate consumption of food, during the verbal jousts or off-color jokes customary on these occasions.” (Maffesoli 1993 s. 57) Ifølge den orfiske tradisjonen blant grekerne i antikken kan menneskene gjennom Dionysos gjenopprette sin tapte helhet og dermed gullalderen (Detienne og Vernant 1974 s. 133).

“In a repetitive and ritual way, the orgiastic dance retells the story of cosmic fusion. Festivals of springtime, the religion of nature, it is in this ensemble that the Dionysian must be understood. The Dionysian man unites what the Promethean man, by the force of things, has rent asunder. And regularly in the endless cycle, after an absence of greater or lesser length, the Dionysian resurfaces. Exactly like a fantasy pushed away for a moment, he breaks a trail into the order of “reality.” Then those practices that one can point out as anachronistic or marginal in ordinary times become in some way references for the comprehension of social life in all its banality. The primitivity of agrarian divinities leaves no doubt; they further direct orgiastic practices. The passage is very quick from the festivals of Flora or Pomona to the lupercalia or the saturnalia. What links these festivals is the search for cosmic and social fecundity; it is the harmony of heaven and earth; it is the search for an equilibrium which remains contradictory, that ever and anew retells the old myth of the union of Uranus and Gaea.” (Maffesoli 1993 s. 58)

Lupercalia var en romersk fruktbarhetsfest. Saturnalia var en annen romersk fest/festival, der klasseskillene ble midlertidig opphevet og som dermed minner om karnevalstradisjonen i middelalderen. “Saturnalia saw the inversion of social roles. The wealthy were expected to pay the month’s rent for those who couldn’t afford it, masters and slaves to swap clothes. Family households threw dice to determine who would become the temporary Saturnalian monarch. The poet Lucian of Samosata (AD 120-180) has the god Cronos (Saturn) say in his poem, *Saturnalia*: ‘During my week the serious is barred: no business allowed. Drinking and being drunk, noise and games of dice, appointing of kings and feasting of slaves, singing naked, clapping ... an occasional ducking of corked faces in icy water – such are the functions over which I preside.’ Saturnalia originated as a farmer’s festival to mark the end of the autumn planting season in honour of Saturn (*satus* means sowing). Numerous archaeological sites from the Roman coastal province of Constantine, now in Algeria, demonstrate that the cult of Saturn survived there until the early third century AD.” (<http://www.historytoday.com/>; lesedato 23.04.13)

“The more positivism has triumphed in the order of thought, the more progressivism becomes predominant in ideology, the more industrialism develops economically and the more hygienicism determines the discourse and practice of that which concerns morality, then the more current life can only actualize the grand, anthropological structure of sensualism. As [den fransk-italienske sosiologen Vilfredo] Pareto so well analyzes it, the apparent “derivations” (legitimations, theorization, justifications) cannot hide the frequency of “residue” which always finds the means, even though perverse, to express itself.” (Maffesoli 1993 s. 151)

I samfunnet er det “a battle of wills: between the forces of transgression, liberty, growth, and immediacy on the one hand, and the forces of law, restraint, stasis, and mediation on the other.” (Fletcher 1980 s. 67)

Den franske dikteren Guillaume Apollinaires dikt “Vendémiaire” (i samlingen *Alkoholer*, 1913) har blitt kalt et “dionysisk dikt” (Bégué og Lartigue 1972 s. 62). “Vendémiaire” er navnet på den første måneden i den nye republikkens kalender etter revolusjonen i 1789, og betegner fra 22. september til 21. oktober (vinhøst-tid). For Apollinaire handler dette diktet om “the vital pulse of being he gave himself up to. This is particularly patent in the last of the poem’s long stanzas, where it becomes a kind of geyser, spouting in a rhetorical list all the other things offered in wine plasma by the provinces and imbibed by the poet. The absence of punctuation works in concert with this tendency: without it, the individual words bulge with all their possible meanings (occasionally giving the would-be translator migraines), straining to breach their static scriptural form, the lines unbridled by stops and commas teem and race down the page in a dionysiac cascade. The poem both binds and detonates myth, history and the contemporary in the timeless and limitless present of the poet’s own ecstasy. But this experience is framed in the *passé simple* (preterite or past historic), which is only a written tense, used for the recounting of stories and for works of history, presenting actions that are complete and, grammatically speaking, detached from the present (i.e. ‘One night ...’). This duality is also reflected in the action of the poem, where a moment of ecstatic union with the cosmos, which amounts to the obliteration or consumption of mundane, historical time, must yet manifest itself in the form of a linear anecdote about the series of offerings rendered one by one in song by the provincial cities. [...] The poem is a song of how all things enter into and pervade the poet, whose voice becomes the world. [...] The present is drunk on an excess of history. [...] Apollinaire isn’t just drunk on myth and imagination, he is also paradoxically intoxicated by reality, memory and the historical record.” (Marty Hiatt i <http://cordite.org.au/essays/reading-vendemiaire/>; lesedato 25.06.19)

I “Vendémiaire” går dikteren inn i en “permanent revolution, of perpetual and infinite genesis that explodes mundane identity and the stability of personality. Such an expanded self doesn’t compose poems *about* things and doesn’t remain at the level of representation and proposition, it renders the creative experience itself as concrete and absolute, such that the work need be nothing other than the

inexhaustible, overflowing élan of the perpetually self-surmounting 'I'. Language constitutes the individual self, yet in the same movement, it supplies it with the means to surpass its own limits. In 'Vendémiaire' this personal experience of self-overcoming is spectacularly fused with the worldly revolutions of the machine age [...] He makes no attempt to extract himself from the filthy, murderous world. He is in it and of it, a mortal, not above or outside it like the Son of Man on his glorious throne. Without offering any apologies or rationalisations for its gratuitous, senseless cruelty and without downplaying its unbridled lunacy, he participates in it, in the strongest, ontological sense of the term. He is pervaded by its substance. But he is also cognisant of his specific location and role in the injustice: he is in the centre, the beneficiary of the rabid exploitation of the earth and its creatures; blood gathers about his lips. There is no way to justify this, it simply is so, absurdly. And, although he never asked for it to be this way, as customer and consumer it is for his sake that all of this happens, he is the reason, the ground, the motive principle: subjectivity as insane privilege. [...] Apollinaire proclaims his 'universal intoxication'. [...] A self must somehow remain to experience this ecstasy. [...] The outbursts quickly exhaust themselves and 'Vendémiaire' collapses back into the finite, wretched world of barges, street lights and the infeasible, finite self, to the past tense and linear time, to the simple scene of the rapidly passing epiphany." (Marty Hiatt i <http://cordite.org.au/essays/reading-vendemiaire/>; lesedato 25.06.19)

"Jazz was born in the streets of the South, where black funeral bands celebrated the deceased's heavenly reward with an exuberant new music." (Marshall 1977 s. 174) På vei til begravelsen spilte disse orkestrene rolig, sørgelig musikk, på vei bort fra gravstedet spilte de en "hard-driving tune. Before long the returning procession became a parade, as scores of people danced along with the music; many found themselves caught up in the exuberant playing" (Marshall 1977 s. 174). Den unge Louis Armstrong spilte i et slikt begravelsesorkester.

I de fleste kinofilmer triumferer sansene over ånden, følelsene over fornuften, kaoset over orden, det'et over over-jeget (i Freuds terminologi), den dionysiske rusen over den apollinske harmoni (Neal Gabler gjengitt fra Mai og Winter 2006 s. 150-151). Det dionysiske ved kunst overskrider den "livsdugelige og konsensus-baserte midten av livet" (Safranski 1999 s. 241), og beveger seg ut i ytterkanter, til det spesielt lyse eller spesielt mørke som truer hverdagseksistensen.

Den amerikanske feministiske filosofen Camille Paglia "writes about the Apollonian and Dionysian in her book *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* [1990]. The two concepts split a set of dichotomies that create the basis of Paglia's theory. For her, the Dionysian is dark and chthonic while the Apollonian is light and structured. The Dionysian is associated with females, wild/chaotic nature, and unconstrained sex/procreation, while the Apollonian is associated with males, clarity, rationality/reason, and solidity, along with the goal of oriented progress. Paglia attributes all the progress of human

civilization to males revolting against the Dionysian forces of females, and turning instead to the Apollonian trait of ordered creation. The Dionysian is a force of chaos and destruction which is the overpowering and alluring chaotic state of wild nature, and the turn away from it towards socially constructed Apollonian virtues accounts for the prevalence of asexuality and homosexuality in geniuses and in the most culturally prosperous places such as ancient Athens.” ([http://www.kheper.net/topics/typology/Apollonian\\_and\\_Dionysian.html](http://www.kheper.net/topics/typology/Apollonian_and_Dionysian.html); lesedato 02.09.15)

Et eksempel på en litterær bevegelse som ønsket å være dionysisk-kaotisk, er den såkalte Beatgenerasjonen i amerikansk litteratur. Også rocke- og popkonserter, med sine spesielle visuelle effekter, skal gjøre publikum henført og forført, og lede dem inn i ekstasen. En “dionysisk” artist opptrer energiladet inntil det hysteriske, og signaliserer gjennom dette vitalitet og opprør (Neumann-Braun 1999 s. 320). Rockemusikk brukes til å skape intensitet og kroppsfølelse, hedonistisk opplevelse, engasjement, gruppefølelse og virkelighetsflukt (Roland Hafen gjengitt fra Hitzler og Pfadenhauer 2001 s. 181). Musikken kan fungere som et frirom borte fra prestasjonskrav og rasjonalitet (Hitzler og Pfadenhauer 2001 s. 182).

“Når det gjelder spørsmålet om hvorvidt [Paal] Brekke i *Jeg gikk så lange stier* primært er en Apollinsk eller Dionysisk dikter, må vi si at han er en blanding av disse to. Det apollinske elementet han er mest preget av, er principium individuationis, mens grenseutsletting er det mest fremtredende dionysiske elementet. Men er ikke det en umulig blanding, for er ikke nettopp grenseutsletting noe som hindrer at enkeltmenneskene forblir i sine personligheter? I det dionysiske opptog mister alle sine hemninger, og ingen tar anstøt av at folk dulter borti en eller roper HEIA BRANN! inn i ens øre. Man er ikke opptatt av sin personlige verdighet, og man opptrer muntert respektløst overfor hverandre. Grensene utslettes ved at man ikke isolerer seg, men lar andre få tilgang til ens kropp samtidig som en selv får tilgang til andres. Man rives med.” (Geir Ove Bjerke i <https://bora.uib.no/bitstream/1956/2978/1/42067540.pdf>; lesedato 03.01.12)

Musikkartisten Kanye West har inspirert “en ny akademisk utgivelse: *The Cultural Impact of Kanye West* [...]. Redaktøren, filosof Julius Bailey, har selv skrevet kapittelet “When Apollo and Dionysus Clash: A Nietzschean Perspective on the Work of Kanye West” – en 15 siders analyse av West og Jay-Zs musikkvideo “No Church in the Wild”.” (*Morgenbladet* 2. – 8. mai 2014 s. 39) “It is the conflict of these two states, named after the wild god of wine and the stately god of poetry and light, respectively, that makes life three-dimensional. [...] Nietzsche rejects the view that the physical is inherently inferior or sinful, or that enjoyment is. Mikhail Bakhtin pointed out that the medieval church had to allow Carnival, the eruption of all that was repressed in everyday life. Nietzsche argues that such saturnalian revelry is not merely steam that has to be occasionally let out from a boiling pot. It is an integral part of humanity, the celebration of the joy of living. Christianity, fixated on the idea of what happens after death, has lost sight of this. What's more, Dionysian revelry is not merely a wild, drunken party: It is a creative act, the

source of art. Theatre in Ancient Greece was not, after all, just a pleasant evening out. It was a sacred ritual dedicated to Dionysus. [...] But Dionysus alone cannot fully create art, because anarchy is formless and shapeless. It is the influence of Apollo that allows art to become something more and enduring. Apollo's realm is that of abstraction, of pure thought, removed and divorced from base physical needs or desires, or for that matter from the threat of the physical. The latter are in the domain Dionysus's, and as such are dangerous. [...] The Apollonian is [...] left both afraid and disgusted by the Dionysian impulse, willing to acknowledge it only under the condition of repressing it.” (Julius Bailey i <http://news.rapgenius.com/Julius-bailey-when-apollo-and-dionysus-clash-a-nietzschean-perspective-on-the-work-of-kanye-west-excerpt-annotated>; lesedato 07.07.14)

“Nietzsche believed that the clash between these two realms and their subsequent melding, the forming of a symbiotic whole that was greater than the sum of its parts, not only gave strength to Greek tragedy, but was also a powerful influence on the character of the ancient Greeks as they engaged in the daily performance that we call life. To reject the Dionysian is to deny an essential part of ourselves, yet to cast aside the Apollonian and its “higher” impulses is equally a denial of a part of our nature. Casting either one aside leads to a life-negating mode of being. To be life-affirming, one must embrace the totality of life. Only by joining our “highest” aspirations to our “lowest” impulses can one begin to hold a life-affirming stance. [...] Apollo and Dionysus clash on screen; Will our intellectual and emotional response to the combination of song and video clash as well?” (Julius Bailey i <http://news.rapgenius.com/Julius-bailey-when-apollo-and-dionysus-clash-a-nietzschean-perspective-on-the-work-of-kanye-west-excerpt-annotated>; lesedato 07.07.14)

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