



The Nietzsche-Wagner Relationship: An Overview

Parnaz Goodarzarparvari¹ – Francisco Carlos Bueno Camejo²

1 Department of Graphics, Faculty of Art, Central Tehran Branch, Islamic Azad University, Tehran, Iran

2 Department of Art History, University of Valencia (Universitat de València), Valencia, Spain

Received 26th December 2018; accepted 7th June 2019

VZTAH NIETZSCHE-WAGNER: PŘEHLEDOVÁ STUDIE

ABSTRAKT V posledních desetiletích byl mnohými badateli opakovaně analyzován vztah Nietzscheho a Wagnera. V mnoha knihách a odborných článcích byly podrobně vysvětlovány filozofické, sociální, psychologické i umělecké aspekty tohoto vztahu. Tento článek se pokouší prozkoumat jeho skryté aspekty. Na jedné straně vycházíme z dokumentů, které zanechal Nietzsche, a na druhé straně z hodnocení provedených na postoji Wagnera. Hlavním cílem je rozlišit nejasné vlivy tohoto komplikovaného vztahu, s přihlédnutím k pozoruhodným dokumentům, které zanechal Nietzsche. Klíčová je časová následnost proměny jejich vztahu, kterou se ve studii pokoušíme zachytit.

KLÍČOVÁ SLOVA Nietzsche; Wagner; estetika; hudba

ABSTRACT Nietzsche and Wagner's relationship has been repeatedly analyzed in recent decades. Several philosophical, social, psychological and artistic aspects of this relation have been explained in detail in articles and books. This article attempts to investigate the hidden parts of this relation, relying on the documents left behind by Nietzsche on the one hand and on the other hand the assessments performed on the attitude of Wagner. In the other words, the main objective here is to distinguish unclear influences of this complicated relationship, taking into account the notable documents and signs, left behind by Nietzsche. Their fundamental views from their thoughts border that is certainly the music to the realms of politics and sociology are concisely investigated. The similarities and differences are analyzed between their opinions, based on their philosophical requirements. The time journey has been supposed as the key parameter during the relationship and it has been tried to study its evolutionary trend. The main aim is to demonstrate the variations in Nietzsche's vision from Wagner along the time. Nietzsche and Wagner's drama has a three-act theater: the commitment, seduction and freedom..

KEY WORDS Nietzsche; Wagner; Aesthetics; Music

FIRST PERIOD: MEETING TOWARDS SWEETHEART

Wagner's admiration for Nietzsche was rooted in his young age. When he was not expecting to be at the age of fifteen, he would follow the classical style. He was an unconditional fan of Mozart, Haydn, Schubert, Mendelssohn, Beethoven and Bach. And the music of Liszt and Berlioz, who called the upcoming music, ridiculed. With such a beginning, he later learned to enjoy the works of Wagner, where he praised Tristan and Isolde's with severe passion. Nietzsche's first performance of Wagner's music was at the age of sixteen, while Nietzsche and his friends were practicing the piano to perform the operas of

Tristan and Isolde (Kaufmann 1974, 31–40). In 1888, when he says of his youthful memoirs, he says he became fan of Wagner by listening to Tristan. Eight years later, when Nietzsche was introduced to Wagner through a common friendship, he had a deep interest in his music. At the same meeting, the first conversation about Schopenhauer, a thinker of both interest, created a lot of striving to establish a relationship between them. In the following years, Nietzsche was a guest of the Wagner House every day. During these meetings, a strong relationship was established between Nietzsche and Wagner's wife, Cosima, who had an affluent impression of self-esteem. Wagner, at that time, did not enjoy the status of a righteous

person for his art, and the friendship of a young philosopher could provide him with the general expectation. In the past few decades, Wagner's and Nietzsche's friendly relationship has created a lot of curious charm for researchers. Meanwhile, this interaction seems to be more studied by specialists in the field of psychology, which is completely predictable. The inherent characteristics of this relationship have the potential to turn it into an attractive subject for psychological analysis. The deep and tense relationship between these two highly creative and innovative characters, which in their essence reveals signs of the existence of potential oedipal complexities. Wagner was originally from the father of Nietzsche's age, and was occasionally born in same year. But Nietzsche's father died when her son was four years old. So it can be seen that Wagner has, at least in terms of age, been the perfect disparity to play an effective role in shaping the emotional and spiritual beliefs of his younger friend Nietzsche. The 1862 holiday was spent on the piano from early morning till late night for him and his friend. Phonetically, in his opinion, strikingly beautiful which was looked a powerful sound from the "whining of the wolves" for his sister. In 1868, when the professor visited his relatives in Leipzig, Nietzsche was introduced to him. Wagner's sister was Professor Backhouse's wife, and Nietzsche had previously heard Wagner's music at the concert.

In the same year, Nietzsche said in a letter to his friend: "When I was listening to the voice, my cells and nerves were shook. The sensation I had not heard from listening to music for a long time. In another part, he refers to the presence of critics of his era during the concert. Nietzsche writes in another letter to Rood, describing the characteristics of Wagner's sister: What is pleasing to me is that Schopenhauer's theory of heredity is proven (Goldman – Sprinchorn 1964, 81).

Performing music by Wagner at his dinner party during his first encounter with Nietzsche made him an amazing, active, and fiery character in the mind of his young friend, who spoke very fast, revealing his genius, and could lead to a pure night. A person who talks with Nietzsche about music and philosophy, making him fascinated. The personality which comes from authority and will; after that, Wagner and Nietzsche's private meetings begin. Meetings that have left him the most impact. Nietzsche was the one who could pencil on the path to promoting fame and creating artistic stability for an artist like Wagner. In the same vein, Nietzsche set up an invitation to the German people on the occasion of the first Wagner Festival in Bayreuth. As a follow-up to these supporters, he specifically outlined Wagner's elaborate look at one of the four texts of "premature reflections." Nietzsche's defense in this context examines all aspects of the aesthetic concepts of Wagner's art with a careful and elaborate look. Nietzsche is a person who loves both Wagner and Schopenhauer with great excitement. And as a young person for the new German, put Wagner and Schopenhauer together. Nietzsche talks about Wagner's character in the early years of his life: he has such an organic knowledge and is as profoundly human as he loves life so earnestly that human being feels holy with him.

THE TALES OF GOOD DAYS

The story of the peak days of Nietzsche's and Wagner's friendship was the story of good days. A place, on the palatial foot-hills, was a niche for Nietzsche, a paradise visit, and a holy land. It was in this place that he saw the dream of friendship and believed in the growing power of friendship. In those days, both Wagner and Nietzsche's doctrine honored Schopenhauer's salvation. The most important thing in which art played a special role. So at that time Wagner, for Nietzsche, had not only a paternal position, but also a vision of an artist who lived in the form of a philosopher. But beyond this fascination, the question was posed: what does Nietzsche have for Wagner?

Nietzsche had previously sacrificed his friendship with Rhode and Gersdorff with Wagner, as he had sacrificed friendship with Schopenhauer for friendship. But in that particular sense of friendship with Wagner, he was more than that, and in his view, served for Wagner's position. He was neither a blind-folded nor a fearless critic of Wagner's opera, but a powerful counterpart who enjoyed his genius and passion, his interest in expressing his language science. In practice, Nietzsche's teachings served Wagner's genius. Right at this point, Wagner ended this dull and modest friendship. He felt that it was necessary to help Nietzsche overcome this issue. In a letter to Nietzsche praising the discussions and debates, he calls on him to disclose the values of language science to create a dramatic transformation. What Nietzsche expresses in Wagner's loyalty is only the philosophical spirit in him; so if Wagner did not reflect on the spirit, Nietzsche was no longer a craving for that friendship and worthless. The question is always that Nietzsche was loyal to his friend Wagner, or to his spiritual aspects and complexities? Comrade Wagner was the one who had the Sufi soul and spirit. If Wagner fired this philosophical spirit, then, in fact, he would remove his friend from the circle. There were major differences between Nietzsche and Wagner in 1874. Deep and deeper faults became apparent when Wagner met with Nietzsche's unlikely goals and life. Wagner believed that the deepest truths are only in art, metaphysics, and religion. While Nietzsche believed that heritage and knowledge-based assets, religion and art were tools for achieving the truth. It's like that Wagner was going to mysticism and Nietzsche was towards science.

GAP IN RELATIONSHIP

The birth of tragedy as the first work of Nietzsche around Wagner is in line with these actions (Nietzsche 1956, 27). Contrary to Nietzsche's efforts to meet the wishes of his old friend, Wagner did not show much interest in understanding Nietzsche's spiritual qualities, and did not respect his intellectual independence. It did not take much time until Nietzsche fell short of Wagner's domination. Just as Nietzsche accompanies him in his time at Bayreuth, with Wagner's excessive insistence, he suffered a severe, prolonged headache

that apparently had a completely psychotic root. These mental anxieties and clinical symptoms only disappeared when Nietzsche found opposition to Wagner's aesthetic views. Nietzsche compiled the "Wagner's Story" and "Nietzsche v. Wagner" in a symbolic waist-paternal form, which diverted or dissuaded him from joining his personal intellectual path. Perhaps the last node of the oedipal complexities of this relationship was opened when Nietzsche wrote a romantic letter to Wagner's wife, Cosima. During these days, Nietzsche finds the feeling of excitement on himself, and his soul becomes overwhelmed and tumultuous. The contradictions within it are in conflict, as it contradicts the point of view of its inventions with the views of its teacher. However, this relationship, along with its fascination with clinical research, is another controversial point of view. Nietzsche's and Wagner's intellectual exchanges and differences led to the growth of their relationship capacities and the creation of a platform for a cultural and conceptual struggle. These two rivals had a serious disagreement at the time of their association in defining the concept of leading European art, and these divergent views revealed new dimensions of the tensions in the context of the relationship. Tensions whose roots are beyond the scope of psychology. The main theme of the dispute between Nietzsche and Wagner over the concept of Avant-guard was one of the controversial issues of the day. The people of this debate had to wait until the early decades of the twentieth century to arrive at a consensus to define the Avant-guard, and this concept definitely in the classification of anti-traditional art movements. But at that time, art movements such as Expressionism, Dadaism, and Futurism presented a visual artist in the public subconscious, distorting the laws and frameworks of critics and even contemporaries, into a law-abiding and potentially dangerous arena. Such an outlook shows that the avant-garde concept at that time was lacking in its prevailing interpretative stability in the twentieth century. Wagner and Nietzsche, who correctly cited these shortcomings, were relying on the artistic figurative capacities of art to provide a meaningful concept (Nietzsche 1968, 622; Foste 1924).

At the same time, in his book, he brings together all the remarkable materials he finds in order to describe Wagner. What, in Wagner's eyes, is a blind bias, which needs to be reviewed? The fruit that Nietzsche had helped in the first time to sit on his tree was now harvested. Perhaps there was hope for a return to those good and intimate days. But this was not the case. The ideal Wagner was not found in Wagner himself. It was created in the spirit of Nietzsche. He was a victim of a mistake. His doubt of certainty and all his dreams became a disaster to him.

PREVENTION FOR LIBERATION

Nietzsche says, "The biggest thing about my life is finding me again."

"Wagner was one of my diseases"

"Eagle now opens its wings"

Now we arrive at the third screen: "Release"

One of Wagner's first articles on aesthetic frameworks, entitled "The Art of the Future," was published in 1849. Elsewhere, Nietzsche emphasized that Zarathustra's work had not yet been born. These two works show that Nietzsche and Wagner agreed on one point: that both thinkers criticized the dominant work of art in their contemporary society, and both convinced that such a function would distort art's value and position. According to these theories, the function of art, as a fun tool, was limited to distracting the attention of the audience from the absurdities of modern life. According to Groth (1950) and Jacquette (2005) role of art is to present a fundamentally different future and inspire a product that disrupts the absurdity of the present. While art in the society of that time was a superficial tool to distract the mind of the audience, it was considered absurd. Nietzsche did not agree with the basic parts of Schopenhauer's thinking or doctrine. Of late, he was totally skeptical of Schopenhauer's doctrine. The theory of Schopenhauer's will, (will as the essence of the universe) was criticized by Nietzsche in a doubt about such a will. In the near future, he decided to put together Schopenhauer's loyal ideas. Ideas for liberation from philosophy and nihilism. But Wagner's thoughts had not been forgotten yet. He learned to take eye-catching visibility against fundamental defects (Breazeale 1997).

In the description of the 9th Symphony of Beethoven introduced a contradiction with the Wagner idea and order. In other words, Wagner's music drama theory generally gave different opinions. He later admitted that Wagner was mistaken, and Bach and Beethoven made a "deeper sense." He judged a bit about Wagner's life and political activities, especially on Wagner's relationship with Bavarian rule and anti-Semitism. Wagner was not only as a multifaceted artist, but also as a music, literature, drama and thinker. One of the fascinating dimensions of the complex relationship between Nietzsche and Wagner is their appreciation and common motivation for providing a primitive definition of the concept of avant-garde. A common goal that opens up completely opposite ways to achieve it, and this contrasts with the importance of their relationship.

The beginning of Wagner's reflections on the concept of art was at the same time as his activities in the uprisings of Dresden in 1848. These uprisings were in line with the revolutionary wave that influenced the entire continent of Europe. According to Marx, these movements created the opportunity for the working class to play its role as an independent actor in the world history scene. At that time Wagner was an active member of the radical socialist branch. Although during this period and in the course of the struggle, he regularly met with people like Anarchist leader Bakunin, the motivations of his activities were, first and foremost, artistic concerns. In fact, Wagner's secondary policy was his policy for his activities. In his words, the revolutionary movements were "volcanoes" that, with their activation, could eliminate all the obstacles and obstacles that were on the path to dynamic and worthy

development of art. In Wagner's view, the root of the barriers and problems of the arts was based on the principles governing modern civilizations.

The principles behind its foundations are to promote competitive desires to accumulate wealth. In such a situation, undoubtedly, the untapped power of money dominates creative production, and the function of art becomes an instrument for the entertainment of individuals and distracting the mind under their pressure from the hardships of life. The transformation of art into a commodity with merchantable and priced capabilities deletes it from any deep-seated content. In addition, Wagner believed that the dogmatism in Christianity, especially its Protestant branch, reduced the quality of collective experience of aesthetics. Wagner believed that Christianity advocated, indirectly, from the process of capital accumulation, which is the heart of the modern era, by providing ideas that ignore the instinctive needs and condemn the sense of pleasure. The religion of reciprocity condemns the experience of the pleasures of emotion, while these experiences are the only heart of art. In the Wagner summaries, capitalist-Christian societies are intrinsically incompatible with aesthetics. Based on this argument, the only escape to the liberation of art and its crystallization is the collapse of the prevailing principles in such societies. Similar to many of the advocates of revolutionary change, Wagner referred to the past to find directions for the future. He believed that contemporary opera is a perfect example of a cultural decline. So the ancient Greek tragedy was chosen as the inspirational source for his work (Senelick 2016).

Although the tragedies of Aeschylus or Sophocles are poetic works of the artists who produced the work without any mediation, Wagner believed that the Greek people played a very important role in the creation of these works. In order to prove his claim, he argued that since the traditions are the basis of traditions and mythical traditions, and all these traditions have been born in human societies, it can be concluded that tragedies, indirectly, are the products influenced by the entire Greek nation. The role of myth in the reproduction of social solidarity is the mainstay of Wagner's aesthetic theories. According to Wagner, traditional-mythical rituals are a practical exercise for the renewal and renewal of the collective essence of an ancient tribal-folk structure. In fact, the people of the community remind each other of these rituals at a mass gathering, such as religious ceremonies or ceremonies. The most important concept transmitted through the traditional rituals is the awareness of the people of the community about the existence of common roots among them.

These rites are the heritage of the ancestors of the community, and giving them reminders of common fathers. In fact, Wagner used tragic drama, in which the gods and heroes played the main roles, used as a stimulus to create a sense of social unity. With such logic, he tried to replace the unifying function of religion with an artistic instrument, which, in his opinion, was the same tragic theater. Wagner believed that art was threatened by two deadly enemies. On the one hand, the

culture of accumulation of capital on the one hand and the condemnation of sensuality from the ascetic point of view, on the other hand, were two enemies of art. In Wagner's view, the roots of both enemies were one and related to the individual's position in modern society. But different readings from the concept of individual status in the modern society made the two enemies appear to have an independent identity. Wagner describes the individual's position in modern society in comparison with ancient societies: people are a mass of components that are single and only experiencing a deep conflict between themselves and others. This deep social gap becomes more intense with the birth of modern times. On the basis of this description of the individual's position, Wagner believed that the modern society does not know the truth of art and has never experienced it, because it is a society free of social solidarity that suffers the loss of all its myths. Wagner believed that the revolution could eliminate the domination of the dominant financial and commercial values of society. The disappearance of the domination of the financial roots made art regain its worthwhile role, which was to revive society. Achieving this goal was his only motive for his revolutionary activities. During this period, he was trying to draw the ultimate human role for art.

Wagner's modern artist did not have racial restrictions and did not choose his audience from small social circles. He was obliged to make a work that would put all the people of the world in the line of his audience and could affect all of them. The distinction of the «future art work» lies in its universal attitude.

By relying on this feature, he distinguishes his art from his opposite style, Greek art. But from the very beginning, Wagner's idealist humanism was threatened by his highly nationalist tendencies. Wagner was always determined to help create a German national organization. To achieve this, he intended to use art as a means of creating a unique identity for the Germans. The selection of Scandinavian myths and epics (created by the Vikings and Germans) and the Teutons (a German descendant of Jutland Island) in Wagner's opera were also carried out in pursuit of the same ideal. He studied examples of ancient societies and used social structures of tribal societies to advance this trend. In this regard, racial constraints in the structure of tribal societies were specifically addressed to him. Wagner was trying to inspire patterns based on ethnic constraints governing tribal societies to inspire national German design. In 1850, in a Judaism article on music, which caused him a lot of scandal, he portrayed a Jewish people «a disintegrating tribe who does not own any earth», and claims that this people never have the ability to interact with the life of the art of the German nation. Do not have These runaways go so far as Wagner claims that these people cannot share with any national culture. Wagner's anti-Semitism frontier goes so far as to make Jews responsible for establishing the principles of capitalism in modern societies. The principles that, according to Wagner, have made a fatal blow to art and its social revival. Nietzsche deals with other contradictory elements such as meditating pessimism, Christianity, Buddha, love, and patrio-

tism, and later claims to have enjoyed most of the Wagner's pure music. But right where his admirers admire him, he returns from Wagner (Fortlage 1964; Köhler 1998). What is the root of this paradox? Nietzsche says: First, both of us believed in a philosophy. Later on disagreement over whether he could prove his theories. Statements or theories that was not in fact real. We finally came to the conclusion that there are different and different values in them. But this man (Wagner), in every way, himself gives hundreds of theories and theories. His personality is always positive and has the value of attention.

POST-FRIENDSHIP EVOLUTIONS

On the basis of his aesthetics, Wagner emphasizes the social dimension of art. This emphasis is quite apparent in the concept that he offers to the opera. Wagner uses a term that is a comprehensive artistic product to refer to opera. According to Wagner, opera is a comprehensive product that uses various art tools in its formation. Integrity and integrity in this definition seem to be a symbolic opposition to the theory of the separation of the role of individuals in society. A distinction that is contradictory from the theoretical aspect with the foundations of the united Wagner tribe. Using this definition, he attempted to create an integrated society picture in which the individual identity of the members of the community is based on the integrity of its social structure. In other words, he tried to emphasize the complexity and integrity of the opera, reduce the degree of separation of the role of individuals in society, and define individuals in a single mass unit. In Wagner's eyes, the opera was able to accommodate all the differences between different types of art, such as music, poetry, theater - and even parts of the painting (with the subject of natural landscape) and sculpture (the physical forms section) And its comprehensiveness lies in this ability (Love 1963).

This was the same role Wagner had for the emerging nation of Germany against other nations. In his opinion, the emerging nation of Germany had to be structured in such a way as to solve all the individual members of the modern society and integrate with each one ... From a single perspective to Wagner's music; he had a clear mirror of his aesthetic positions. It is known. In Wagner's music, there are specifications that are repeated in all his work. The vast majority of Wagner's works are subject to the following: harmony at the height of the sound of the orchestra and the voice of the readers, the continuity of the sound of music until the end of the term in the term "infinite melody", the use of brightly decorative pieces in harmony with the orchestra color scheme and the apparent use of the song Reagent or Light Motif. Each of these characteristics is adhered to the goal of achieving one goal. Maximizing the mixing of the audience with music and emotions that this music experience in a sense of excitement of this music is a kind of sense of unity with each other (Groth 1950).

Wagner later conceals the passion of his youth for revolutionary activities. Concealing this fact, he is forced to reconsider some of his positions and redefine them. One of these trans-

formations was in the definition of the principle of individuality, which, at a young age, opposed Schopenhauer's aggressive attacks and his views on this principle. In one of his most promising stories, «Ring,» he portrayed the first character of the story of «Siegfried» in the heroic revolutionary body. The hero which at the end of the story forms a new and triumphant image of man over the ruins of the overthrown rule. But in the last version of Wagner's opera, the end of the story is completely different. In this opera, the universe is completely destroyed as a result of the combination of the variety of wrongful and full of sinful acts. There is no sign of remarkable reconstruction after the revolution. On the other hand, Wagner in his last work, Parsifal shows that he has even lost his critical look to Christianity. As if from all his beliefs he was gone. However, an ideal remained intact. With all these interpretations in the beliefs and the addition of absurdities, Wagner's motivation and effort to modernize the German nation remained strong. What caused Nietzsche to interrupt his friends and teachers forever is the intersection of nationalism and absurdity in Wagner's thinking, which peaked in Bayreuth (Jacquette 2005).

But this failure in the relationship is even anticipated by the writer, even in the book *The Birth of Tragedy*, which is the most Wagner affected work of Nietzsche. Nietzsche uses the name of Dionysus to refer to two different gods in the book's articles: The God of Tragic Drama of Greece and the Contemporary German God of Music. According to the legend, Dionysus is the son of Zeus, who lost his mother and was harassed by his father's son Hera. Hera initially separates the organs of this illegitimate child from his body. But the body of Dionysus is miraculously restored and he regains his health. After this miracle, Hera brings her to the madness. When built in the mountains of Nysa for the first time, Dionysus, along with a group of Satyrs and Mayandas, is said in the Greek mythology to the souls of the forest that are above the trunk of the human body and the bottom of the goat's body, and the Mayandos are women who love Dionysus) are sent to North Africa and Anatolia to present the wine to the people of the world as a gift to drink. From Nietzsche's perspective, both parts of this story, the dismemberment of the body of Dionysus, as well as his crazy drunkenness and his group, collapsed on the basis of individualist theories attributed to the Greek thought to the Apollo or the god of the sun. The Dionysus, when practicing their sect, were given abundant drunken dance and, most importantly, music, to a point where they could overcome the reality of their individuality, which lies in the nature of each individual, and then with nature in Come and unite with it. The dramatic concerts in the ancient Greek theater are inspired by the Dione. Also, the separation of the organs of Dionysus is inspired by the tragedy poets, and the sequel to the hero in the tragedy is a symbol of this story. The annihilation of the hero of the tragedy is a sign of the fact that whatever it is that day exists is doomed and even the greatest achievements of mankind will eventually become nothing. But Nietzsche believes that tragedy in addition to the transfer of the concept of mortality, a kind of enthusiasm in

the audience also prompts. The tragedy, by building, breaking up and redesigning the embarrassing forms of individual experience, teaches a kind of aesthetic pleasure inspired by truth games. As Nietzsche writes, "the world can only be justified as a phenomenon of aesthetics." Its only point is its seemingly subtlety: Demonstration of buildings and disintegration. Nietzsche claims that contemporary music and ancient tragedy both enjoy the same insight. The craving created by tragic myths and musical abnormalities in contemporary music is both a source and source. Initial dignity, even when experiencing pain, is the source of the two (Pletsch 1991).

A common point between Nietzsche's "Birth of Tragedy" and Wagner's articles on his aesthetic theories is the work of these two works to reveal the latent powers of myth to counter the institutionalized poverty of modern times. In spite of this, the fundamental messages of these works have great differences. Wagner believed that what in modern times denied the motivations of life is to make people aware of the institutional absurdity of the concept of life. While Nietzsche was modeled on the concept of life in the definition of reality, in which destruction and destruction are the cost of creation and creation. Differences in the attitude of Nietzsche and Wagner later formed the root of Nietzsche's intense critique of Wagner. Nietzsche remarked in his criticism that Wagner was not a musician, Dionysus sincere. But his gods have been absurdity and decadence. In the same vein, Nietzsche studies Wagner's artwork and uses clinical studies to do this research. Relying on the results of these studies, Nietzsche claims that Wagner has never been a musician. For Nietzsche, Wagner is a playwright, actress and genius on stage. According to Nietzsche, Wagner's outstanding feature of the music was a kind of rhetoric and theatrical. Nietzsche believed that Wagner's music turned into a tool that serves the play and emphasizes on-the-go moves. This music is partly served by the show, which is blended with psychological stimuli to boost its display capacities. Such a description of Wagner's work did not match any of his claims to his work. But Nietzsche goes somewhat in the analysis that the overcoming of the theatrical aspects of Wagner's work as a sign of his neurological disease (Nietzsche 1956).

Nietzsche claims that Wagner's work is a product of his hysterical condition, and his secret is on this point. He writes in Wagner's Statement in Wagner's Story in defense of this claim: "He expresses feelings with a very tense body, his emotions are exaggerated exaggeratedly, and his taste in food is satisfied only with the strongest spices. And it will disturb a kind of internal instability ... All of these symptoms affect her choices for her heroes of the show ... "Nietzsche justifies Wagner's ability and power to attract the audience through his nervousness. He believed that the incidence and prevalence of these neurodegenerative diseases depends on the conditions prevailing in society in modern times, and this disease, as a common pain, makes it possible for the Creator to influence its effect and audience. A disease that is a sign of revenge on life at its root. These internal nervous disorders and external anomalies make the absurdity that Wagner had experienced in

his own way appear to be political in nature. Wagner's plays of the executive approach were designed to easily mislead the audience. Nietzsche believed that Wagner was misleading in his performances by stimulating a single nervous actor. As previously stated, Wagner's main goal was to create a national consensus, which Nietzsche called a «group» with a more unsanctioned language. Nietzsche believes that Wagner was willing to break all ethical frameworks and deliberately mislead his audience to achieve this goal. However, Wagner's anti-Semitism, which grew during his stay at Bayreuth, caused a change in the structure of his audience. Although the audience seemed very united in terms of intra-group relations, they were more isolated every day from the outside. Foucault, which Wagner had been making for him, was, in reality, a secluded group. The Jews were among the first to fall victim to the Wagner knock-out spirit, but the Jews were not confined to the Jews.

Nietzsche writes in a concise and reckless tone in Nietzsche v. Wagner's book: «A very important point about Wagner is the correspondence of time to flourish and his reputation with the time of the reign of the Reich ... The leaders of the orchestra Wagner have years of age, They will call them the classic generation of war. «

SUPERIORITY TO HIMSELF: FROM THE OCCURRENCE TO THE VERY LAST

Nietzsche was well aware that the purpose of the attempt was to restrain the power of myth and to serve it during the birth of the nation-modern state. He believed that Wagner was trying to establish a very illegitimate relationship between the two areas of art and politics. The exploitation of the old experience of artistic art in the field of art to reinforce a kind of politically degraded phenomenon. A century later, after Nietzsche's claim, this untapped connection led to a branch of the avant-garde with fascist movements of the graft Eat Wagner's spiritual descendants is among these: Marinetti, Ezra Pound, Wyndham Lewis, and Albert Speer.

But Nietzsche's spiritual descendants, those who have never succumbed to absurdism's theories, are not easily recognizable. Perhaps they are waiting for human societies to reach a degree of peace and stability and provide conditions to be present in the community without fear of repression and repression from their opponents, or perhaps they have not even been born to this day. There is something in philosophy that makes us never go to philosophy and that genius is different philosophers. Nietzsche's thinking about Wagner and Schopenhauer is shaping up and changing. What was fascinated by their works now is their attention. At the end of the day, he feels such a difference between himself and his teacher. Cannot be silent and give up honesty. So, at the height of sorrow, but as gracious as a true thinker, it accepts this. However, he knows the failure of the educators.

An attitude that later admits that it has also gone unheard of. What he really did about them was not their real recognition. It was also a shift from being with them (Smart 2004).

Despite Wagner's importance for Opera, his most important achievement was, in the opinion of the scholars, his musical pieces. In the definition of Opera, there is a very strange point. According to Wagner's definition, music is a part of dramatic art. In reality, he also devoted a significant part of his time and power to expanding the dramatic aspects of his work. On the other hand, from a single perspective to Wagner's music, he is a clear mirror of his aesthetic positions. With all these interpretations in the beliefs and the addition of absurdities, Wagner's motivation and effort to modernize the German nation remained strong. What caused Nietzsche to interrupt his friends and teachers forever is the intersection of Wagner's nationalism and absurdity, which peaked in Bayreuth (Sochodolak 2011). But this failure in the relationship is even anticipated by the writer, even in the book *The Birth of Tragedy*, which is Wagner's greatest work by Nietzsche. Also, the separation of the organs of Dionysius is inspired by the tragedy poets, and the sequel to the hero in the tragedy is a symbol of this story. The annihilation of the hero of the tragedy is a sign of the fact that whatever it is that day exists is doomed and even the greatest achievements of mankind will eventually become nothing. But Nietzsche believes that tragedy in addition to the transfer of the concept of mortality, a kind of enthusiasm in the audience also prompts. The tragedy, by building, breaking up and redesigning the embarrassing forms of individual experience, teaches a kind of aesthetic pleasure inspired by truth games. As Nietzsche writes, "the world can only be justified as a phenomenon of aesthetics." Its only point is seemingly subtlety. Demonstration of Buildings and Disintegration. Nietzsche claims that contemporary music and ancient tragedy both enjoy the same insight. The craving created by tragic myths and musical abnormalities in contemporary music is both a source and source. Initial dignity, even when experienced with pain, is the common source of these two. He was not Schopenhauer and Wagner, and instead of seeing them as his master, he thought of himself as a goddess, putting them behind him. The image he showed from Wagner, not Wagner, was a Dionysian artist, a Zarathustra, who believed the whole universe to be the duty of any universe. On the other hand, he never accepts what Schopenhauer mentions without undying ideas. He strongly regrets the place of refinement, interpreting the notion that the destruction of determination and determination is the ultimate destiny of the world. A common point between Nietzsche's "Birth of Tragedy" and Wagner's articles on his aesthetic theories is the work of these two works to reveal the latent powers of myth to counter the institutionalized poverty of modern times. In spite of this, the fundamental messages of these works have great differences. Wagner believed that what in modern times denied the motivations of life is to make people aware of the institutional absurdity of the concept of life. While Nietzsche was modeled on the concept of life in the definition of reality, in which destruction and destruction are the cost of creation and creation. The friends and trustees of today, enemies and opponents of the present day. If he did not repatriate his enemies and his generation at the time, he never understood his

own philosophy as a superhero. Nietzsche's philosophy for the first time found his reputation in "many human beings." At the same time, Wagner wrote in front of Parsifal. And finally, the end of the victory of "Happiness" came to an end.

Nietzsche says in his book: Now I am free from what I am concerned about myself. I am the embodiment of contradictions. It is an embodiment of self-learning and self-learning. It was the end point of all that I knew about the beauty, the ideal, and the inner subtlety that crystallized in me.

CONCLUSIONS

Studying the relationship between Nietzsche and Wagner is of high interest for different researchers, considering its vicissitudes and complexity. In the first stage of this relation, Nietzsche is severely influenced by Wagner's character and becomes his defending friends and even a follower. Later on, while Wagner receive a paternal position together with a fascinating vision of an artist who lived in the form of a philosopher for him, the role of Nietzsche for Wagner initiates the challenges. Being continued by some dispute on some specific issues, the relationship becomes totally destroyed. Now Nietzsche defines new concepts, different from those influenced by Wagner's ideas but the post-friendship situation is definitely complicated.

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AUTHORS

Dr. Parnaz Goodarzarparvari, had received her PhD in art philosophy from Science and Research branch of IAU, Tehran, Iran. She has also studied BA in graphic design and MA in art research. She is faculty member in central Tehran branch of IAU since 2007. Her collaboration with Prof. Bueno has been initiated since 2015 while she was a visiting researcher in Valencia.

Prof. Francisco Carlos Bueno Camejo is professor of art history in University of Valencia, Spain. He has been engaged to many art research, history and philosophy projects while he is a music critic and art philosophy critic. He has collaborated many research works, worldwide.