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Nietzsche, Unconscious Processes, and Non-Linear Individuation

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**NIETZSCHE, UNCONSCIOUS PROCESSES, AND NON-LINEAR
INDIVIDUATION**

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Arts

in

The Department of Philosophy

by

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To the love of my life,
Rosalind,
and
To my son,
Slade

“You must live in the present, launch yourself on every wave, find eternity in every moment.” –Thoreau

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Key Terms

Multiplicity

Plurality

Will

Will-to-power

Unconscious

Individuation

Ego

Subject

Events

Causation

Instincts

Drives

Deed

Doer

Apollo

Dionysus

Dreams

Music

Aesthetics

Non-linear

Creativity

Abstract

This thesis attempts to create an ontology of the self using Nietzsche's concept of will-to-power forces, which operate in the individual unconsciously, leading to non-linear individuation resulting from responding or participating in chance events. Individuation results non-linearly because of Nietzsche's claim that the "Deed has no doer" and that subjects and thoughts rely on fictitiously created causal chains, but that in actuality there are nothing but chance events and competing forces of nature which shape the individual into non-linear directions. The individual can only respond as creatively as possible to moments which arise, once loss of ultimate control is embraced. The main original points in this thesis are the interpretations that Nietzsche's will-to-power acts as unconscious processes in individuals, and that non-linear individuation results from the directions which are taken during the participation and mastery of chance events.

Introduction

Nietzsche uses the concepts ‘art’ and ‘artistic’, not only in references to artworks but also in an expanded sense, profoundly linked with our human existence in an understanding of the world. In *The Gay Science*, he writes that giving ‘style’ to one’s character is a great and rare art, “We want to be the poets of our lives—first of all in the smallest, most everyday matters.”¹ Throughout his production, beginning with his first book *The Birth of Tragedy*, Nietzsche pictures Greek culture as acknowledging an artistic creativity as fundamental for human lives. Seemingly left in the past, Nietzsche revives and furthers this notion of creative freedom in order to replace the God who has died. A new sense of creation and becoming had to take place. Nietzsche gladly stepped in.

For Nietzsche, such movements lead to *individuation*, or the ‘others in me’ which arise from an unfolding of thoughts and non-thoughts. The latter is unconscious. It belongs not to a preexistent *ego*, or self, but to a ‘fluid and shifting collage’ of a self, which is consistently coming apart and being put back together during present-time chance events. In this way the individual is not a subject, but a *process* of individuation.

Individuation is a constituent of Metaphysics called ‘personal identity,’ which questions how an individual can stay the same over time from birth until death. There are different types of individuation, but in very general terms,

“...it is the name given to processes whereby the undifferentiated tends to become individual, or to those processes through which differentiated components become integrated into stable wholes. Individuation is the process through which a person becomes his/her ‘true self’. Hence it is the process whereby the innate elements of personality; the different experiences of a person’s life and the different aspects and components of the immature psyche become integrated over time into a well-functioning whole. Individuation might thus be summarized as the stabilizing of the personality.”²

¹ Nietzsche, F. *The Gay Science*, p 24

² Stein, M. *The Principle of Individuation*, p 143

Though it must be noted that, especially for Nietzsche, the self never becomes cemented into a stable, whole, but only a relative self emerges from time to time at different points in time, depending on moments of self-monitoring and reflection. Individuation and the becoming of, are creative functions of unconscious processes, and is where it is always already headed. This process refers to the continual process of building an individual: the birth and death, not of a self, but of a multiplicity of selves.³ A particular self is only expressed more than another at different points in time, according to events, necessity, or what the present situation calls for. This is the *operation* of Nietzsche's unconscious processes, which functions according to present moments which occur in rapid, non-linear, instant happenings fueled by the will-to-power. In this process, an individual identity is formed—at least for the moment—until creativity produces the next person. As Nietzsche writes, “The subject’ is the fiction that many similar states in us are the effect of one substratum: it is we who first created the ‘similarity of these states...[but it is instead], The subject as multiplicity.”⁴ The unconscious as a multiplicity is in a constant state of formation and fragmentation, in a ceaseless effort to reach for the progression of its possessor. This occurs in order to adapt the subject within perpetual states of becoming. It is caught-up in a never-ending strive fueled by the will-to-power. In this way, the psyche will never grow ‘old’.

For Nietzsche, individuation also results from a constant inter-play of instinctual desire versus restraint, in the style of Dionysus versus Apollo. It produces a sense of self through the constant re-experiencing of a self, with each paradoxical clash of instinctual desire being restrained. He says, “The cost of controlling our instincts is self-imposed tyranny.”⁵ It leads one to believe that he is actually doing something himself, when he is actually causing nothing, as he says, “The deed has no

³ Nietzsche, F. *The Will-to-power*, p 270

⁴ Nietzsche, F. *Will-to-power*, p 269-270

⁵ Nietzsche, F. *On the Genealogy of Morals*

doer,”⁶ and “...that one is simply deceiving oneself if one thinks they cause anything at all.”⁷ What he means by this is that no one causes anything to happen, but we instead simply infer by ‘retro-acting’ causal connections to events that have already occurred. For example, if one has a thought to throw a pen, and then throws it, that person would be self-deceived, according to Nietzsche, that he has caused the throwing of the pen, or even the thought itself, as he says,

“...the cause is imagined after the effect has taken place...“In fact, we invent all causes after the schema of the effect: the latter is known to us—Conversely, we are not in a position to predict of any thing what it will ‘effect’... “...an event is neither effected nor does it effect...Interpretation by causality [is a] deception...[and]... “We have believed in the will as cause to such an extent that we have from our personal experience introduced a cause into events in general (i. e., intention a cause of events).”⁸

Thoughts are unbounded and without limitation, they are non-linear, as is also unconscious processes. We falsely construct a linear progression of our thoughts out of non-linear material, and call it ‘reason’ or ‘logic’, or more precisely ‘thought’.⁹ From these deceiving thoughts, arises a false concreteness on the nature of memory. As Nietzsche says, “The same goes with thought and memory, “...memory also maintains the habit of the old interpretations, i.e., of erroneous causality—so the ‘inner experience’ has to contain within it the consequences of all previous false causal relations.”¹⁰ Though the past has vanished, and though our memories are constructed of past thoughts, we still dig down deep into fuzzy sets of linked-thought-chains to make-believe what we want to remember.

Though some argue that there is no subject which is different from objects—because the universe is interconnected—therefore one, Nietzsche’s destruction of the subject depends on his destruction of causality. According to him, the ‘inner self’ that we construct is based on causal relations between thoughts, memories, feelings, and perceptions, but that we only imagine the

⁶ Nietzsche, F. *The Will-to-power*, p 264.

⁷ Nietzsche, F. *The Will-to-power*, p 265.

⁸ Nietzsche, F. *The Will-to-power*, p 265, 269, 270, 295

⁹ Nietzsche, F. *Human, All Too Human*, p 16.

¹⁰ Nietzsche, F. *The Will-to-power*, p 266.

causal relations, they do not really exist. We fabricate the connections and connect them to an original source, namely—a self.

Nietzsche's circumstantial will-to-power continuously shapes us into the creation of a future individual (which does not yet exist) through unconscious processes. *The will-to-power is a force which acts before the individual. It appears to be prior to any idea of the subject or individual. The will-to-power is pre-rational and a-conceptual, ultimately enabling the 'conquest of the unconscious' during its own constructive process. "The deed has no doer.", and "We do not cause anything," shows that a dominant pre-thought, pre-active force must be present and in the workings, such as unconscious forces.* Nietzsche makes use of the term unconscious, and refers to instincts and drives as the real motivations determining our actions and our consciously held values and beliefs; this implies operations at an unconscious level. In *Beyond Good and Evil* he refers to the real determinations behind a philosopher's thought in contrast to what they believe to be the reasons shaping the theories they propound:

“It has gradually become clear to me what every great philosophy has hitherto been: a confession on the part of its author and a kind of involuntary and unconscious memoir; moreover that the moral (or immoral) intentions in every philosophy have every time constituted the real germ of life out of which the entire plan has grown.”¹¹

There is no unconscious which exists as a complete and distinct, separate, stable entity, but only bodily *unconscious processes* that are fueled by the will-to-power, which stabilizes and fragments the possessor into a persistent state of becoming. The will, coupled with instinctual desires that occur in present-time moments or events are what 'wills' unconscious processes into being. The unconscious will-to-power, which wills to produce life, and the furthering of, is pure potential. It is nowhere, yet it is everywhere. The will-to-power exist in order to redirect life into

¹¹ Nietzsche, F. *Beyond Good and Evil*, p 6

newer, better pathways of creation, exponentially.¹² Unconscious processes, driven by the will-to-power, are not *single* means-to-an-ends forces but are a,

“...pre-rational, differential and excessive, triadic logic of floating images and disparate meanings inhabiting Alice’s paradoxical wonderland. The unconscious is not a single drive—it is an assembly line of affects and effects; it is not a mechanical law utilized in the production of some predetermined end imposed by a transcendental subject—instead subjects and objects are themselves differentiated and produced as the outcomes of the unconscious.”¹³

The unconscious is not a representation of the inner mind, as Freud would have it, it is not a theater, but a factory: a factory of the production of pathways. ‘Process’, not ‘representation’, is the more accurate description of the milieu of the unconscious. The ultimate operation of unconscious processes is being a force of production. In order for it to somewhat conform to stability, and to will power to its possessor, it creates an ego or an individual subject.¹⁴ It does this only to create a point of reference, a place from which its ‘subject’ can ‘take its next step’—becoming—into more and more progressive selves, and into accumulations of wisdom.

A major process for unconscious processes is concern with the possibilities of what can be created, the realm of the ‘as-yet unthinkable’. Thinking the unthinkable brings an element of non-thought into thought. Though seemingly contradictory, one may be able to show the possibility of the impossible, and to see borders, that is, to show the imperceptible. This paradoxical thinking constitutes the supreme act of philosophy: *that which cannot be thought and yet must be thought*. In this way the will-to-power further creates.

Unconscious creativity draws from a multiplicity of resources such as memory (regardless of the accuracy), and symbolism (such as archetypes), to build a relative subject through unconscious processes. The process of individuation is artistic and creative. *It may include the metaphorical death of the subject, in order to come back to life anew*. In other words, *the process of*

¹² Nietzsche, F. *Thus Spoke Zarathustra, Self-surpassing*, 134-8

¹³ Nietzsche, F. *Beyond Selflessness*, p 245

¹⁴ Nietzsche, F. *Thus Spoke Zarathustra*, p 37, section ‘*On the Pale Criminal*’

individuation may be described by the outcome of the emergence of new content. Each and every moment is created by repetition, and acts as a marker for new breakthroughs. Individuation is an always-already-becoming-of-another, and is bound to the multiplicity of unconscious will-to-power processes.

Unconscious processes unfold and expose topological layers throughout the possessor's course, revealing itself through mystic fits and rhythm. It is a producer of a multiplicity of a self that has no self, only a 'fluid-collage' of a self, and of the creation of a future self which does not yet exist—through circumstantial chance events.

Chapter 1

Schopenhauer's *The World as Will and Idea*

In this chapter, for historical background purposes regarding Nietzsche's will-to-power and unconscious processes, a full explication of Arthur Schopenhauer's *The World as Will and Idea* will be done, which is where the origins of Nietzsche's conception of the will arose, and is from where his conceptions of instinctual, unconscious processes and the will-to-power later 'took flight'.

Schopenhauer was a huge influence on the philosophy of Friedrich Nietzsche. Although in his later writings Nietzsche called Schopenhauer "nihilistic and decadent," he simultaneously praised him with the words: "He is the last German to be taken seriously...a European event, equal to Goethe, equal to Hegel, equal to Heinrich Heine."¹⁵

The central thesis of Schopenhauer's philosophy is that the sole essential reality in the universe is the will, and that all visible and tangible phenomena are merely subjective representations of that "...will which is the only thing-in-itself."¹⁶ For Schopenhauer, *there is only one will in which we all partake*. The will is even more fundamental than being, because being is part of the phenomenal world, whereas the will is not, as he says, "The concept will...is of all possible concepts the only one which has its source *not* in the phenomenal."¹⁷ While being is the 'backdrop' of which all exists, 'will' is the life-force which propels Being¹⁸ and the beings of Being into movement; it is what caused Being to 'be' in the first place.

Furthermore, will is the origin and cause of all that has become, what is, and what will be. Being, and all which arises or takes place from it, has come into existence, has been created by, and

¹⁵ Nietzsche, F. *Beyond Good and Evil*, p 125

¹⁶ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 142

¹⁷ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 145, italics added

¹⁸ I use a big 'B' here in a Heideggerian sense to distinguish the background upon which entities partake. Being is the background, beings are what occur and take place in Being. It is nowhere in particular, yet it is all.

has been metamorphosed by this single driving force. The will is ‘the’ energy of the cosmos, ‘the’ life of all beings, and even the metamorphosing of the rocks and other inanimate objects, since they too are altered by its power and flow. It is energy, life, movement. For example, where does the will to live come from in a frog or an insect? Some may say evolution: that the ones who had a will to live passed on their genes to others, who then willed to live and survive. But still *where did this will to live originate in the beginning* of evolution, in the first place? According to Schopenhauer, this sole source is the will.

In one aspect, the world is *will*; in the other aspect the world is *idea*. The world as idea consists of two essential and inseparable halves: *object* and *subject*. As Schopenhauer says, “One half is the object, whose form consists of time and space, and through these, of multiplicity”¹⁹, because in the world of representations—the external world of phenomena—one single will is fractionated into an infinite multiplicity of objectifications. Peculiar to each objectification is a striving toward absolute domination, which is expressed in an unceasing Hobbesian “...war of all against all.”²⁰ At the same time the multiplicity of the objectifications of the will exists as a hierarchical entity, reflecting the hierarchy of ideas (understood in the Platonic sense), that is, understood as adequate objectifications of the will.²¹ The highest degree in the series of objectifications of the will is man: a creature endowed with a rational awareness. Each cognizant individual is aware of his own will to life, and all other individuals exist in his idea as something dependent on his being; this serves as the source of man’s limitless egoism.²²

¹⁹ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 6

²⁰ Hobbes, T. *De Cive*, p 18

²¹ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 166-68

²² Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 427

“The other half of the world as idea is the subject, lying not in space and time, for it subsists whole and undivided in every reflecting being.”²³ For Schopenhauer, a subject exists as a singularity. Subject and object are considered as correlative factors that make up the world as the ‘idea’ of the subject. Thus, any single individual endowed with the faculty of perception of the object constitutes the whole world of idea as completely as the billions in existence. Each of these halves possesses meaning and existence only in and through the other, appearing with and vanishing with it. Where the object begins the subject ends, as he says,

“The will comes from within, and proceeds from the most immediate consciousness of each of us, in which each of us knows his own individuality, according to its nature, immediately, apart from all form, even that of subject and object, and which at the same time is this *individuality*, for here the subject and the object of knowledge are one.”²⁴

Another distinction that Schopenhauer makes is that ideas of perception are distinct from abstract ideas. Perceptions comprehend the whole world of experience; and ideas are concepts, and are possessed by man alone amongst all creatures on earth; and the capacity for these, distinguishing him from the lower animals, is called reason.²⁵ From this reasoning ability, much vain controversy has arisen concerning the reality of the external universe, owing to the fallacious notion that, because perception arises through the knowledge of causality, the relation of subject and object is that of cause and effect. But this relation only subsists between objects—that is, between the immediate object—and objects known indirectly. The object always presupposes the subject, and so there cannot be between these two any relations of reason and consequent: object and idea are identical.²⁶

But we are not satisfied with knowing that we only have ideas, we also wish to know significance, we want to know, will experience only pass us by like an empty dream or an airy

²³ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 6

²⁴ Schopenhauer, A. *The World as Will and Idea*, Vol. II, p 145, italics added

²⁵ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 7

²⁶ Schopenhauer, A. *The World as Will and Idea*, Vol. III, p 233-238

vision, or is it something more substantial? This is the primary tasks of Philosophy and Science: to attempt to unmask the connection between our ideas and the external world, but according to Schopenhauer, we can surely never arrive at the nature of things from without, no matter how assiduous our researches may be. There will always be a separation from what is inside and outside our skulls.

Basically, Schopenhauer argues that matter and intellect together constitute the world as idea, and that they cannot be separated from each other, since without the world there are no ideas, and without ideas there is no world.²⁷ He also argues that idealism as a philosophy of existence does not deny the empirical reality of the physical world, since according to Schopenhauer, idealism is properly defined as a transcendental, and not as an empirical philosophy. Transcendental idealism affirms that a transcendental unity of reason and experience is the condition for knowledge. Transcendental idealism thus leaves the empirical reality of the world intact.²⁸ Because for Schopenhauer, man lives two lives: besides his life in the concrete is his life in the abstract. In the former he struggles, suffers and dies as do the mere animal creatures. But in the abstract he quietly reflects on the plan of the universe as does a captain of a ship on the chart. He becomes in this abstract life of calm reasoning a deliberate observer of those elements which previously moved and agitated his emotions. Withdrawing into this serene contemplation, he is like an actor who has played a lively part on the stage and then withdraws and, as one of the audience, quietly looks on at other actors who are energetically performing. But then,

“[We] now take our seats among the audience before we have to return to the stage; anything may happen on the stage, even the preparation of our own death, and, looking out from the audience, we view it with equanimity; but then we return to act and suffer as we must...as in suicide, execution, dueling, all kinds of life-threatening deeds of daring, and in general all types of things that make our animal nature rise up in rebellion.”²⁹

²⁷ Schopenhauer, A. *The World as Will and Idea*, Vol. II, p 346

²⁸ Schopenhauer, A. *The World as Will and Idea*, Vol. II, p 170

²⁹ Schopenhauer, A. *The World as Will and Idea*, Vol. II, p 232

From the world as idea, we also have the world as will. The world as idea only exists as manifestations of the will. But the will itself is not governed by the principle of sufficient reason, only all of its representations are governed by the principle of sufficient reason.³⁰ The will itself is never an object for a subject. The will may be known only by means of its appearances or representations, which are governed by the principle of sufficient reason. The will is the underlying reality of the world, in that all objective phenomena depend on it for their being.

The will does not explain the actions of any individuals because, once again, it does not obey the principle of sufficient reason. The will is irrational, in that its actions are groundless and without logical explanation. The will may be manifested by the actions of particular individuals, regardless of whether or not they have rational motives or aims. Idea as motive is not a necessary condition for the activity of the will. An individual may know his or her own will *only by its manifestations*, and cannot know his or her own will as it exists in-itself. An individual's own actions are manifestations of the will, and must obey the principle of sufficient reason.³¹ Thus, an individual is not free to act in whatever way he or she pleases.³²

Furthermore, according to Schopenhauer, though the will is comprehensible in terms of its objective manifestations, its inner nature can never be known. The will is independent of time, space, plurality, causality, reason, or motive. Since the will itself is unconditioned by time or space, the *plurality* of things in time and space is an objectification of the will. *The will cannot properly be described as conscious*, because to be conscious is to be conscious of something, and thus consciousness implies a relation between a subject and an object. *Schopenhauer also explains that the will cannot properly be defined as an aim or desire to do something, because the will does not*

³⁰ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 107

³¹ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 96

³² Schopenhauer, A. *The World as Will and Idea*, Vol. III, 67-69

have an aim or purpose in its willing. The principle of sufficient reason of acting, which declares that actions must logically follow from some motive, governs only manifestations of the will and not the will itself, as Schopenhauer says,

“The act of will and the movement of the body are not two different things objectively known, which the bond of causality unites; they do not stand in the relation of cause and effect; they are one and the same, but they are given in entirely different ways—immediately, and again in perception for the understanding. The action of the body is nothing but the act of the will objectified, i.e., passed into perception. It will appear later that this is true of every movement of the body, not merely those which follow upon motives, but also involuntary [unconscious] movements which follow upon mere stimuli, and indeed, that the whole body is nothing but objectified will.”³³

Motives may only explain the direction of the will, but cannot explain the will itself. The intellect is subservient to the will in that it cannot compel the will to act rationally and can only try to understand the motives and consequences of actions which have already been decided on by the will. The intellect is capable of knowing, but is not capable of willing. But knowledge of empirical phenomena as manifestations of the will may also enable the intellect to understand the motives for acts of willing. The will cannot be guided by the intellect, but the intellect can be guided by the will. In this way the will can be seen as unconscious.

According to Schopenhauer, art is the direct and adequate objectivity of the will. Art is a way of viewing things independently from the principle of sufficient reason. In contrast, science is a way of viewing things according to the principle of sufficient reason. Art is the only thing that can temporarily ‘suspend’ willing, and is why art is so peaceful and enjoyable since it allows us to temporarily rest from the suffering of willing. Among the art forms, music is the only non-representational form of art, and so is the closest thing to the will that can possibly be experienced. But it is not the will itself, since music is apart of the phenomenal world, whereas the will is not. Other art forms such as painting, sculpture, architecture, and literature represent the world of ideas—the representational world as it can be experienced—depictions of truths that are ‘cemented’

³³ Schopenhauer, A. *The World as Will and Idea*, Vol. I, p 130

into stable forms by us that we can realize, all of which depict 'reality' as we know it—the realm of the phenomenal. But music for Schopenhauer, being a copy of the will itself, is the closest thing to the noumenal realm that we can experience, and is what releases us more than anything from the sufferings of willing. It 'dissolves' us into the Oneness of the universe, throws us back into primordial interconnectedness, and integrates us into all. Music breaks through all form and structure, and so does not participate in any representational forms erected by mankind. In the spirit of music we are not willing, but are participating in the will itself, we become one with the will. Schopenhauer's notion of music had a profound influence upon Nietzsche, and became incorporated into Nietzsche's descriptions of Dionysian ecstasy and dissolution of the self, as *The Birth of Tragedy from the Spirit of Music* suggests.

Schopenhauer firmly believed that the only way to escape suffering because of willing was to deny the will, to deny all willing, to reserve oneself into a state of nothingness, to attempt to suspend oneself from becoming. The denial of the will equals that of the experience of art.

According to Schopenhauer, the denial of the will does not produce a state of nothingness. Nothingness is the negation of being, but being belongs to the world as representation, and not to the will as a thing-in-itself. Thus, nothingness is a negation of the world as representation, but is not a negation of the will as a thing-in-itself. Being and nothingness are only intertwined appearances of the will. Nothingness must always be relative to the being of something in the world of representation, and thus there can be no absolute nothingness.

According to Schopenhauer, life accompanies the will as the shadow the body. We see the individual born and passing away; but the individual is merely phenomenal. Neither the will, nor the subject of cognition, is at all affected by birth or death. The form of the phenomenon of the will, is

really only the present, not the future nor the past. No man ever lived in the past, no man will live in the future. Real objects are in the present only.

A person is never free, although he is the phenomenon of a free will, he is already the determined phenomenon of the free volition of this will, and is constrained to embody the direction of that volition in a *multiplicity* of actions—which leads to a weakness of Schopenhauer’s philosophy in its negativity. Because Schopenhauer argues that in order to redeem ourselves we must suspend or deny our own willingness to determine our own actions, and thus that life only consists of suffering, and since the will is the underlying reality of the world, and has no motive or purpose, the human intellect has no power over the will, and cannot guide the will toward any particular mode of moral action. Schopenhauer concludes *The World as Will and Idea* by arguing that suffering is caused by unfulfilled or frustrated volition because of lack of control, and the only way to overcome suffering is by denial of the will, thus denial of all representations, leading to an ultimate denial of life itself, or alternatively becoming one with the will through music.

It was these Schopenhauerian concepts which began the ‘ripples’ in Nietzsche’s thought, which brought him to write of the will, individuation, causality, art, dissolution of the self through Dionysian rituals and music, and various forces beyond or behind our understanding. He began this ‘voyage’ with *The Birth of Tragedy*, which will be discussed next.

Chapter 2

Nietzsche's *The Birth of Tragedy*

Nietzsche, being a professor of Philology, was interested in the connections involved in the formations of thought and culture which arose during different points in history. In his first book *The Birth of Tragedy: From the Spirit of Music*, Nietzsche discussed the history of the tragic form in ancient Greece, and introduced an intellectual dichotomy between the gods Dionysus and Apollo, who represented different aspects of Greek thought and culture which emerged. Nietzsche was still greatly influenced by Schopenhauer; and it was during the writing of *The Birth of Tragedy* that Nietzsche's notions of creative will-to-power unconscious processes began to 'bud'.

Nietzsche claimed that life always involves a struggle between Dionysian and Apollonian elements, each battling for control over the existence of humanity. In Nietzsche's words, "Wherever the Dionysian prevailed, the Apollonian was checked and destroyed... wherever the first Dionysian onslaught was successfully withstood, the authority and majesty of the Delphic god Apollo exhibited itself as more rigid and menacing than ever."³⁴ Yet neither side ever prevails due to each containing the other in an eternal, natural check, or balance. It is through these writings that Nietzsche's concept of individuation, as a 'fluid collage' of a self, which would later lead to non-linear individuation through the breaking of thought and causal chains, began to first 'reveal itself'. Knowing *The Birth of Tragedy* will help illuminate the origins of these esoteric conceptual enigmas of Nietzsche's thought.

The Apollonian in culture he sees as Schopenhauer's concept of the *principium individuationis* (principle of individuation), with its refinement, sobriety and emphasis on

³⁴ Nietzsche, F. *The Birth of Tragedy*, p 12

superficial appearance, whereby man separates himself from the undifferentiated immediacy of nature. Nietzsche claims sculpture as the art-form that captures this impulse most fully: sculpture has clear and definite boundaries and seeks to represent reality, in its perfectly stable form. The Dionysian impulse, by contrast, features immersion in the wholeness of nature, intoxication, non-rationality, the full-fledged sexual ‘mending of parts’, and inhumanity. Rather than the detached, rational representation of the Apollonian that invites similarly detached observation, the Dionysian impulse involves a frenzied participation in life itself. Nietzsche sees the Dionysian impulse as best realized in music, which tends not to have clear boundaries, is unstable and non-representational, and, in Nietzsche's view, invites participation among its listeners through dance.³⁵

Nietzsche found that the art form of Greek tragedy transcended the pessimism and nihilism of a fundamentally meaningless world. Nietzsche claimed that Greek spectators, by looking into the abyss of human suffering and affirming it, passionately and joyously affirmed the meaning of their own existence. They knew themselves to be infinitely more than petty individuals, finding self-affirmation not in another life, not in a world to come, but in the terror and ecstasy alike celebrated in the performance of tragedies. Nietzsche argued that the tragedy of Ancient Greece was the highest form of art due to its mixture of both Apollonian and Dionysian elements into one seamless whole, allowing the spectator to experience *the full spectrum of the human condition* as he clarifies,

“So far we have examined the Apollonian and Dionysian states as the product of formative forces arising directly from natureAt this stage artistic urges are satisfied directly, on the one hand through the [Apollonian] imagery of dreams, whose perfection is quite independent of the intellectual rank, the artistic development of the individual; on the other hand, through a [Dionysian] ecstatic reality which once again takes no account of the individual *and may even destroy him*, or else redeem him through a mystical experience of the collective.”³⁶,

³⁵ Nietzsche says, “Those who are too concerned with truth are unable to dance.”

³⁶ Nietzsche, F. *The Birth of Tragedy*, p 20, italics added

Individuation is none other than the fusion of the Apollonian with the Dionysian. Individuation is strengthened by Apollonian foundation and architecture, shattered by Dionysian instincts, inspirations, and flights of fancy, formed once again by Apollonian organization, where once again Dionysian forces *liquefy* the individual. In this fusion the Dionysian element feels the pain and pressure of being bounded and cramped into individuality. The Apollonian restrains and restricts, but in doing so brings the captured Dionysian into the light of intelligibility, whereby the Apollonian is revealed further truths through Dionysian mystic fits and rhythm.

But, after the time of Aeschylus and Sophocles, according to Nietzsche, there was an age where tragedy died.³⁷ Nietzsche ties this to the influence of writers like Euripides and the coming of rationality, represented by Socrates³⁸. Euripides reduced the use of the chorus and was more naturalistic in his representation of human drama, making it more reflective of the realities of daily life. Socrates emphasized reason to such a degree that he diffused the value of myth and suffering to human knowledge. There was no toleration in this framework *for the poet who created unconsciously*. As Nietzsche contends, Socrates and Euripides made an absolute out of conscious knowledge: “Euripides undertook to show to the world the reverse of the unintelligent poet; his aesthetic principle that “To be beautiful everything must be conscious” is, as I have said, the parallel to the Socratic, “To be good everything must be conscious.”³⁹ With the advent of Socrates and Euripides, rationality and conscious thought became the critics of creativity. All that was a product of the imagination was trimmed and possibly leveled before the precise blade of rationality. The gateway to the mysterious dark and the freely imaginative was firmly closed.

As a result, the unconscious, mysterious, and non-linear aspects of man’s intellect were pushed further and further into obscurity. The imagination was torn from this mysterious root of

³⁷ Nietzsche, F. *The Birth of Tragedy*, p 50

³⁸ Nietzsche, F. *The Birth of Tragedy*, p 45

³⁹ Nietzsche, F. *The Birth of Tragedy*, p 86

reality and restricted to the imaging of the abstract realm of reason in a purely logical manner. Reason became the only aspect of the intellect that commanded respectability. All other aspects of the intellect were exiled into obscurity. It is with this dominance that Nietzsche sees the death of the truly creative and artistic. The death is caused by the Apollonian restriction of the imagination to that which is purely rational. For Nietzsche, who later wrote that rational thought leads to untruth,⁴⁰ this concept was absolutely destructive to creativity and the understanding of present moments. Nietzsche sought to ‘open the floodgates’ of creativity for the possibilities of new ‘waves’.

So, for Nietzsche, these two intellectuals helped drain the ability of the individual to participate in forms of art, because they saw things too soberly and rationally. The mystical participation aspect of art and myth was lost, and along with it, much of man's ability to live creatively in optimistic harmony with the sufferings of life.⁴¹ Nietzsche maintained that it is possible to retain the balance of the Dionysian and Apollonian as it pertains to art, existence, and individuation, contra Socrates and Euripides.

In contrast to the typical Enlightenment view of ancient Greek culture as noble, simple, elegant and grandiose, this view being especially prevalent in 19th century Germany academia, Nietzsche believed that the Greeks were instead grappling with pessimism, which is why the Greeks created such defense-mechanism-type structures such as reason, logic, and pure contemplation.⁴² Since it is often the case that pathology causes more pathology, depression adds gravity to itself, anxiety feeds on itself to multiply, and self-doubt/self-defeating behavior adds ‘gasoline’ to its own ‘flame’, the Greeks pulled in an opposite direction in order to establish a stable enough surface in order to survive and thrive. Since in life, everything contains its opposites:

⁴⁰ Nietzsche, F. *Beyond Good and Evil*, p 34

⁴¹ Nietzsche, F. *The Birth of Tragedy*, p 94

⁴² Nietzsche, F. *The Birth of Tragedy*, p 54

behaviors, thoughts, emotions, actions, etc.. One action will indefinitely and eventually lead to its opposite, especially extreme actions.

The universe in which we live is the product of great interacting forces; but we neither observe nor know these as such. What we put together as our conceptions of the world, Nietzsche thought, never actually addresses the underlying realities. It is human destiny to be controlled by the darkest universal realities, *such as unconscious processes*, and at the same time, to live life in a human-dreamt world of illusions.

The problem—and it is a problem for all times and all human life—is that the unconscious dark side of existence makes itself apparent and forces us to confront whatever we have tried to shut out of our nice, tidy livable world. Thus, for Nietzsche, while the Greeks, and the Athenians in particular, had developed a rich world view based on Apollo and the other Olympian gods, they had rendered themselves largely ignorant of reality's dark side, as represented in the god Dionysus. Only in the distant past, and largely outside of Athens, had Dionysian festivals paved the way to direct (and destructive) experience of life's 'darkest sides'—intoxication, sexual license, absorption by the primal horde, in short, *dissolution of the individual*. These notions of creativity and the dissolution of the individual are important because it is through this 'fluidity' of the subject that Nietzsche allows the 'liquefied' self to 'cast spells' off itself into creative acts never before seen. The mold must first be broken in order to be replaced by something novel, since "Novelty relies on the multiplicity of perspectives."⁴³

Once again, according to Nietzsche, a seemingly paradoxical relationship existed between primitive unity and individuation, willing and appearance, life and suffering; and is reflected in an opposition between Dionysus and Apollo. Once again, Apollo is the divine reincarnation of the *principium individuationis*. He constructs the appearance of appearance, wherein the beautiful

⁴³ Parker Kelley

appearance: the dream or plastic image—and is thus freed from suffering. “Apollo overcomes the suffering of the individual by the radiant glorification of the eternity in the phenomenon.”⁴⁴ Dionysus, on the contrary, returns primitive unity, he *shatters the individual*, drags him into the a great ‘shipwreck’, and absorbs him into original being, as this famous passage from *The Birth of Tragedy* illustrates,

“Not only does the bond between man and man come to be forged once more by the magic of the Dionysian rite, but nature itself, long alienated or subjugated, rises again to celebrate the reconciliation with her prodigal son, man. The earth offers its gifts voluntarily, and the savage beasts of mountain and desert approach in peace. The chariot of Dionysus is bedecked with flowers and garlands; panthers and tigers stride beneath his yoke. If one were to convert Beethoven’s “Paeon to Joy” into a painting, and refuse to curb the imagination when that multitude prostrates itself reverently in the dust, one might form some apprehension of the Dionysiac ritual. Now the slave emerges as a free man; all the rigid, hostile walls which either necessity or despotism has erected between men are shattered. Now that the gospel of universal harmony is sounded, each individual becomes not only reconciled to his fellow man, but actually at one with him—as though the veil of Maya had been torn apart and there remained only shreds floating before the vision of mystical Oneness. Man now expresses himself through song and dance as the member of a higher community; he has forgotten how to walk, how to speak, and is on the brink of taking wing as he dances. Each of his gestures betokens enchantment; through him sounds a supernatural power, the same power which makes the animals speak and the earth render up milk and honey. He feels himself to be godlike and strides with the same elation and ecstasy as the gods he has seen in his dreams. No longer the artist, he has himself become a work of art: the productive power of the whole universe is now manifest in his transport, to the glorious satisfaction of the primordial One.”⁴⁵

Dionysus is the unconscious background on which Apollo embroiders beautiful appearances; but beneath Apollo, Dionysus perpetually shatters these appearances and paints with large brushstrokes in a primordial chaos, as Nietzsche says, “The two creative tendencies developed alongside one another, usually in fierce opposition, each by its taunts forcing the other to more energetic production, both perpetuating in a discordant concord that agon which the term *art* but feebly denominates.”⁴⁶

Creations are born from the clashing of Dionysian /Apollonian dichotomous forces. Poetry is a perfect example of how art ‘springs forth’ from the ‘shipwreck’. In poetry, a certain form or structure must be applied, or else what is written is not a poem, but is instead prose, free

⁴⁴Nietzsche, F. *The Birth of Tragedy*, p 16

⁴⁵Nietzsche, F. *The Birth of Tragedy*, p 23-24

⁴⁶ Nietzsche, F. *The Birth of Tragedy*, p 103

association, or merely an account. But the inspiration for the semantics and metaphors chosen must come from a sort of mystical, unconscious, instinctive ‘feeling’ in order to produce the wording involved. One can purposely force the wording chosen for a poem, but as true poets acknowledge, this type of forcefulness through reason most often ends in bad poetry, if poetry at all. Though poetry is an attempt to immortalize inspirations for what is written into a state of being, it nevertheless is always in a state of Nietzschean perspectivism or becoming because of metaphor and interpretation. So, works of art such as poetry depend on Apollonian form and structure, and, Dionysian, unconscious, perspectival metaphor in order to exist as a poem. The same can be said for the conglomeration of individual states:

“The sculptor, as well as his brother, the epic poet, is committed to the pure contemplation of images. The Dionysian musician, himself *imageless*, is nothing but original pain and reverberation of the image. Out of this mystical process of *un-selving*, the poet's spirit feels a whole world of images and similitudes arise, which are quite different in hue, *causality*, and pace from the images of the sculptor or narrative poet...this mirror of appearance protects him from complete fusion with his characters--the lyrical poet, on the other hand, himself becomes his images, his images are objectified versions of himself.”⁴⁷

The issue, then, or so Nietzsche thought, is how to experience and understand the Dionysian side of life without destroying the obvious values of the Apollonian side. It is not healthy for an individual, or for a whole society, to become entirely absorbed in the rule of one or the other. The soundest, healthiest foothold is in both.

The relationship between the Apollonian and the Dionysian, as Nietzsche describes it, is similar to the relationship between sexual partners, as he says, “...the continuous development of art is bound up with the Apollonian and Dionysian duality—just as procreation depends on the duality of the sexes, involving perpetual strife with only periodically intervening reconciliations.”⁴⁸ They continually incite each other *to new and more powerful births*,⁴⁹ which perpetuate an antagonism, only

⁴⁷ Nietzsche, F. *The Birth of Tragedy*, p 121, italics added

⁴⁸ Nietzsche, F. *The Birth of Tragedy*, p 33

⁴⁹ Nietzsche, F. *The Birth of Tragedy*, p 33

superficially reconciled by the common term ‘art’, which according to Nietzsche is “...the great stimulant to life, an intoxication with life, a will to life,”⁵⁰ and “...of the will to become, grow, shape, i.e., to create: in creation, however, destruction is included.”⁵¹ The rational Apollonian pursues and subdues the mysterious and un-intelligible Dionysian until the Dionysian is brought to rest in form and intelligibility. It is in this process that Nietzsche finds the genius of creativity. The spirit flashes with a blinding creativity as long as the Apollonian and Dionysian are allowed to function freely. When the Apollonian is lost, all that seemingly remains is chaos. When the Dionysian is lost the Apollonian becomes pure abstract form and does not issue from a source of ‘reality’. The Dionysian and Apollonian aspects are of equal importance because they are helpless without each other.

This is the life-giving womb of creativity reality. It is where individuation dissolves and solidifies into newer, greater selves. It is the abyss of nothingness out of which being, reality, and meaning proceed as we conceptualize them to be, as Nietzsche says throughout *The Birth of Tragedy*,

“...his oneness with the innermost ground of the world...that mysterious ground of our being...while by the triumphant cry of Dionysus the spell of individuation is broken, and the way lies open to the Mother of Being, to the innermost heart of things....Only now has it become possible to speak of nature's celebrating an *aesthetic* triumph; only now has the abrogation of the *principium individuationis* become an aesthetic event.”⁵²

For Nietzsche, this is the realm of the unconscious. *This is the realm that can only be known through glimpses and fragments*, that is, only through symbols and forms that slip through to consciousness and await understanding, as he says, “In the Dionysian dithyramb man is incited to strain his symbolic faculties to the utmost; something quite unheard of is now clamoring to be heard: the desire to tear asunder the veil of Maya, to sink back into the original oneness of nature; the desire to express the very

⁵⁰ Nietzsche, F. *Will-to-Power*, p 449

⁵¹ Nietzsche, F. *Will-to-Power*, p 453

⁵² Nietzsche, F. *The Birth of Tragedy*, p 38, 44, 99-100

essence of nature symbolically.”⁵³ In this framework the essence of creativity is taken to be the free play of the realm of the mysterious with the form-giving reality of symbolization with the clashing of the Apollonian and Dionysian forces, finding expression through dreams, song, poetry, and mystic fits and rhythm. In Nietzsche’s work, clarity, intelligibility, and form do not exclude the mysterious, but play with it and seduce it into images and symbols. Thus the symbols and images are always in contact with the dark and mysterious and are not isolated to the realm of the Apollonian abstract.

Though Nietzsche always retained the notion of the tragic form throughout his life and writings, he grew to despise deep fixation on only the negative, pessimistic side of life, as especially seen in Schopenhauer—his mental mentor and main inspiration of philosophy. The early Nietzsche is Schopenhauerian, calling ‘will’ ‘Dionysus’, and always accepting the general scheme of Schopenhauer’s concept of the human condition. However, he eventually repudiates Schopenhauer in his book *Human, All Too Human*. His ‘Will to Power’ is more than a mere surrogate for Schopenhauer’s ‘will’—*while the latter is monistic, the former is pluralistic*. That is, intrinsic to the dynamic of will-to-power is its specificity of actualization, i.e., its production of individual entities through *processes, it is a multiplicity*.

Nietzsche also found Schopenhauer’s pessimism too deterministic, the view that the will’s power is uncontrollable; therefore we may as well not even try, but become subservient to it, and deny it, along with human life at all costs. Nietzsche instead developed his will-to-power, life-affirmation, and love of one’s fate (*amor fati*). Nietzsche also differs from Schopenhauer in that the will has a useful, material purpose: will-to-power, it does not just exist as an abstract theory.

⁵³ Nietzsche, F. *The Birth of Tragedy*, p 39

Even though Nietzsche agrees with Schopenhauer that a person's actions are simply manifestations of the will, and that the will is irrational, he disagrees with Schopenhauer about the subject being whole and undivided. And even though Nietzsche came to disagree with Schopenhauer's views on the will after *The Birth of Tragedy*, he kept and integrated his found revelations of the Dionysian and Apollonian duality and enmeshment throughout all of his thinking and writings in various ways, one of those ways being expressed in his destruction of causal relations involving the subject to be discussed in part IV.

For Nietzsche, there is no subject, there is no whole; the subject exists as a multiplicity as a result of unconscious processes. Reality as comprised of a fluid network of forces producing creations of affirmation, fueled by the orchestration of will-to-power forces occurring through the clashing of dominating wills, which will be discussed in the next part.

Chapter 3

Unconscious Processes as Will-to-Power Forces

The will-to-power first appeared in *Thus Spoke Zarathustra*, where Nietzsche called it the “...unexhausted procreative will of life.”⁵⁴ There is will-to-power where there is life and even the strongest living things will risk their lives for more power, such as an alligator engaging itself in battle to kill for the sake of territory and not sustenance. This suggests that the will-to-power is even stronger than the will to survive. Schopenhauer's ‘will to life’ thus became a subsidiary to the will-to-power, which is the stronger will, as Nietzsche says, “Only where there is life is there also will: not will-to-life...but will-to-power”,⁵⁵ and that “...life is simply will-to-power.”⁵⁶ Everything which contains a life-force is driven by the will-to-power, whether it is the grass, the stars, or the expansion of the universe; even the rocks, as matter is simply energy condensed to a slow vibration.

The will-to-power is more specifically the differential element of forces: it is a synthesizer of competing forces. Though Giles Deleuze is a very controversial philosopher, he does a nice job of describing the mechanics of the will-to-power in his book *Nietzsche and Philosophy*, the mechanics of which have not been described well by many others. According to Deleuze, the will-to-power is not a group of forces struggling to take possession of inert objects, but that even the object on which the forces are being exerted is an expression of a force itself, as he says,

“...that is why there is more or less affinity between the object and the force which takes possession of it. There is no object (phenomenon) which is not already possessed since in itself it is not an appearance but an apparition of a force. *Every force is thus related to another force.* The being of force is plural; it would be absolutely absurd to think about force in the singular. A force is

⁵⁴ Nietzsche, F. *Thus Spoke Zarathustra*, p 114

⁵⁵ Nietzsche, F. *Thus Spoke Zarathustra*, p 139

⁵⁶ Nietzsche, F. *Beyond Good and Evil*, p 259

domination, but also the object on which domination is being exercised. A *plurality* of forces acting and being affected....”⁵⁷

A force can only be related to another force, a will acting on other wills, as Nietzsche says, “Will’ can of course operate on only ‘will’...wherever effects are recognized.”⁵⁸ This is what makes the will so complex because “...insofar as a will commands, it obeys, and only a will can obey commands.”⁵⁹ Every force is related to another in order to command or obey. The will-to-power is not separable from the forces it synthesizes, from their quantities, qualities, and directions.⁶⁰ Force always has another force as its object—and every force has an essential relation to another force. In this way the will-to-power is ever changing and exists as a multiplicity.

The pluralism of the will, or wills, was illuminated by Nietzsche and became incorporated into his philosophical understanding and exorcisms for the rest his thought and writings, making the break from Schopenhauer even cleaner by demonstrating a multiplicity of wills instead a single, unitary will.

Regarding forces within the individual, Nietzsche clearly explains the will-to-power in this passage, “The victorious concept ‘force’, by means of which our physicists have created God and the world, still needs to be completed: an inner will must be ascribed to it, which I designate as will-to-power.”⁶¹ But the victorious force needs a complement, an ‘*internal will*’ because it would not be victorious without such a will; there would be no place for one to be above the other. The relation of forces would remain indeterminate unless an element such as the will-to-power, which is capable of determining the power of these forces, is added to the force itself. *The will-to-power is the internal element within forces of production*, as Deleuze says, “Thus it is always through the will-to-power that

⁵⁷ Deleuze, G. *Nietzsche and Philosophy*, p 6, italics added

⁵⁸ Nietzsche, F. *Beyond Good and Evil*, p 49

⁵⁹ Deleuze, G. *Nietzsche and Philosophy*, p 7

⁶⁰ Deleuze, G. *Nietzsche and Philosophy*, p 50

⁶¹ Nietzsche, F. *The Will To Power*, p 332, italics added

one force prevails over others and dominates or commands them. Moreover it is also the will-to-power which makes a force obey within a relation; it is through the will-to-power that it [also] obeys.”⁶² Also as Nietzsche says, “Apparent ends are not intentional, but, as soon as dominion is established over a lesser power and the latter operates as a function of the greater power, an order of rank, of organization is bound to produce the appearance of an order of means and ends.”⁶³

Will-to-power is the reason that life forms came into existence in the first place. It is the life force that propelled the first single-celled organisms to conglomerate into something that can live and multiply; it is the reason why the stars combined into such a way through chemistry that caused them to start exploding and expanding. It is the reason why the forms of physics came into play, and the reason of the formation and organization of living species which transmuted into more and more deadly forces such as dinosaurs.

The will-to-power operating within individual entities is in a constant state of reaching for the progression of its possessor: affirmation, evolution, a ‘reaching out’ even further into space, it is, “Something in itself that strives after greater strength...(it wants to surpass itself).”⁶⁴ It is the grass which grows, the trees which reach higher, the lion which runs not for the sake of hunger, but only to display and to strengthen its muscles, the stars which grow brighter through internal nuclear explosions, the tyrannical two-year old who says, “Me, me, me!!, and I want, I want, I want!!,” the formation of singular cellular organisms into multi-cellular organisms, the frog who escapes death, and the human who summits Mount Everest.

The will-to-power is not to be confused with simple life-preserving instincts, as Nietzsche says, “Physiologist should think again before positing the “instinct of preservation” as the cardinal drive in

⁶² Deleuze, G. *Nietzsche and Philosophy*, p 51

⁶³ Nietzsche, F. *The Will To Power*, p 300

⁶⁴ Nietzsche, F. *The Will To Power*, p 332

an organic creature. A living thing wants above all to *discharge* its force: “preservation” is only a consequence of this.”⁶⁵ The will-to-power is more than just life-preservation, if it were, an organism would never grow, but only preserve itself the way it is, staying limited and the same. The will-to-power is instead in a perpetual state of trying to expand the organism, to advance its existence, to make it more successful than it was before. Without this element of the will-to-power, life would have never evolved, the stars would have never formed, and the universe would have never created elements which put themselves together to form more and more complex forms. There would have been no will to do so, to grow and expand.

Regarding the individual, it is the will-to-power as unconscious processes which exhort pressures into thought and action. Nietzsche’s depiction of the unconscious is best summarized by this passage from *Thus Spoke Zarathustra*,

“If I wanted to shake this tree with my hands, I should not be able to do it. But the wind, which we do not see, tortures and bends it in whatever direction it pleases. It is by invisible hands that we are bent and tortured worst.”⁶⁶

Nietzsche refers to instincts and drives as the real motivations determining our actions and our consciously held values and beliefs, as he says,

“The cause of logical ideas and inferences in our brain corresponds to a process and a struggle among impulses that are, taken singly, very illogical and unjust. We generally experience only the result of this struggle because this primeval mechanism now runs its course so quickly and is so well concealed.”⁶⁷

Nietzsche’s conceptualizations of the unconscious undergoes a series of transformations, beginning with *The Birth of Tragedy*, through the middle period as in *On the Genealogy of Morals*, and ends with his late reflections on the *Will To Power*. In *The Birth of Tragedy*, Nietzsche places the concept of the artists’ metaphysics at the center of his work. At that time his understanding corresponded

⁶⁵ Nietzsche, F. *The Will To Power*, p 344

⁶⁶ Nietzsche, F. *Thus Spoke Zarathustra*, p 42

⁶⁷ Nietzsche, F. *Daybreak*, p 76

with Schopenhauer's concept of the will-to-life, where the world of representation is an objectification of the will in different forms: where it is also a primal entity and a metaphysical whole, from which the world of representation is derived. But Nietzsche went further than Schopenhauer. The creation of the reality of the world is, for Nietzsche, the same as primal imaginations and dreams through a multiplicity of will-to-power unconscious, Dionysian processes.

In *Beyond Good and Evil* he refers to the real determinations behind a philosopher's thought in contrast to what they believe to be the reasons shaping the theories they propound:

“It has gradually become clear to me what every great philosophy has hitherto been: a confession on the part of its author and a kind of involuntary and unconscious memoir; moreover that the moral (or immoral) intentions in every philosophy have every time constituted the real germ of life out of which the entire plan has grown.”⁶⁸

Here one thinks of Nietzsche's famous statement from the Preface to *The Gay Science*, according to which philosophy has never been anything other than an interpretation of the body and a misunderstanding of the body.⁶⁹

The word 'unconscious' seems to imply a fixed state of being for the unconscious, but for Nietzsche it is more precisely unconscious *processes* which occur, forces which are then synthesized by the will-to-power. Nietzsche's description of 'the unconscious' is *not* synonymous with a Freudian purely mental representation of the mind, but is a dynamic processor of drives, it is a *process*, not a storage facility.

The ultimate operation of the unconscious is being a force of production. The unconscious is dynamic. The unconscious concepts are not simply latent but are actively shaping the conscious actions and productions of the actor, in the above instance the philosopher. Philosophers tend to believe that they are using their full conscious awareness in order to construct and compose their thinking and writing, but are instead, according to Nietzsche, under the influence of unconscious

⁶⁸ Nietzsche, F. *Beyond Good and Evil*, p 6

⁶⁹ Nietzsche, F. *The Gay Science*, p 34

processes which are doing the composing; our conscious minds are only the acting involved in a staged play. This is beautifully summed up in this passage, "...directing our actions and shaping our beliefs without our being aware that they do so, indicates the implicit notion of a *dynamic unconscious*: most of a philosopher's conscious thinking is secretly *directed and compelled* into definite channels by his instincts."⁷⁰

Nietzsche criticizes the Kantian-Schopenhauerian theory of representation for its failure to recognize that the *principium individuationis*, is not part of our conscious knowledge of reason or logic, but rather of the primal intellect.⁷¹ Consciousness is an inadequate adaptation to the environment which derives from organic processes that were originally unconscious, consciousness is but a small piece of our minds, as he says, "*Consciousness and purposiveness is only a small part of us. Of the numerous influences operating at every moment, e.g. air, electricity, we sense almost nothing: there are forces that, although we never sense them, continually influence us.*"⁷²

In *Daybreak*, he argues that consciousness is incapable of obtaining a general overview of all the drives: "...their number and strength, their highs and lows, their play and counter-play, and especially the laws of nutrition will always be unknown to the conscious mind."⁷³ As each instinct seeks expression, there is a struggle going on within the body. *The conscious mind does not know about these processes and only notices their final consequences, which are concrete acts.* The actual motives that condition particular actions remain hidden in the unconscious.⁷⁴

In the context of the theory of the will-to-power, Nietzsche maintained the conviction that consciousness is a secondary phenomenon. According to Nietzsche, *the world is nothing other than will-to-power, from which it follows that the actual agents of life are unconscious processes of*

⁷⁰ Nietzsche, F. *The Genealogy of Morals*, p 35, italics added

⁷¹ Von Hartman, E. *Philosophy of the Unconscious*, p 45

⁷² Nietzsche, F. *The Will To Power*, p 357, Italics added

⁷³ Nietzsche, F. *Daybreak*, p 71

⁷⁴ Nietzsche, F. *Daybreak*, p 129

power, but of course this information is incomplete, metaphorical, and simplified, as he says, "...the whole of the human being has all those qualities of the organic, which partially remain unconscious, partially become conscious in the form of drives."⁷⁵

Undergoing constant change, the will-to-power is by no means a universal metaphysical concept, but a plurality of power quanta, struggling for an increase of power. To achieve this aim, these entities, these forces, merge to form more successful units of power. This is how Nietzsche explains the creation of consciousness, which results from the attempt to occupy a dominant perspective in order to gain protection from the outside, as Nietzsche says, "It is our needs that interpret the world; our drives and their For and Against. Every drive is a kind of lust to rule; each one has its perspective that it would like to compel all the other drives to accept as norm."⁷⁶ Here it is important to note that this accumulation of power quanta can only be sustained as long as it allows for the possibility of preserving the status quo or increasing power. In that sense Nietzsche understands the conscious ego as a transitory expression of the unconscious struggles between will-to-power forces. Unconscious processes can definitely be seen as an interpretation, as an expression of the will-to-power in its highest form: the attempt to impose being, stasis, and theoretical structure upon processes of transition and becoming. There is no reality, all reality is a quantity of force. There are nothing but quantities of force in mutual "...relations of force."⁷⁷

Nietzsche opposes the belief in knowledge with his hopes in relation to the unconscious, which corresponds with his notion of the Dionysian. The obscure consequence of this is that the world itself is an imagination or dream.

Regarding drives, instincts, and unconscious processes, in *Thus Spoke Zarathustra*,

⁷⁵ Nietzsche, F. *Daybreak*, p 135

⁷⁶ Nietzsche, F. *The Will To Power*, p 267

⁷⁷ Nietzsche, F. *The Will To Power*, p 373

Nietzsche, being a materialist, claims that "...the body is a great intelligence."⁷⁸ A great Nietzschean, materialist example of how unconscious processes greatly affect the lives of human beings can be found in experiences of prayer, meditation, and God: wherein the body is a warehouse, and unconscious processes are libraries of collected information, an internal sage. It is where God is found, because since birth, unconscious processes collect and store information that one recognizes. It becomes a deep and vast library for that person; it becomes wiser than that person in comparison to their shallow consciousness. Besides for dreams or hallucinogens, prayer and meditation are seemingly the only way to access unconsciousness processes. When one prays, one is accessing a personal library, communicating and maximizing his or her brain by simultaneously reaching it at all levels (from the unconscious to the conscious). The maximization of the brain is what causes a feeling of euphoria since the brain is human beings' greatest asset, and for us possesses the most power. That person may also confuse receiving information from his or her personal library as being from an outside source, such as a god, feeling comforted by thinking that they are reassured in not being alone, and by having gained 'wisdom' from their 'helper.' It is irrelevant that one's personal library or memory is unreliable, insufficient, and fallacious—as long as someone *believes* that the memories actually happened, it will most often go unquestioned and still lead to a belief in communication with God. As Nietzsche would say regarding this example, "In a hundred ways... all these delusions and all these mistakes still dwell in our body."⁷⁹

When engaging with Nietzschean, Dionysian, unconscious processes as opposed to the structured form of Apollonian consciousness, "...the veil of Maya seems to be torn apart, so that mere

⁷⁸ Nietzsche, F. *Thus Spoke Zarathustra*, p 61

⁷⁹ Nietzsche, F. *Thus Spoke Zarathustra*, p 77

shreds of it flutter before the mysterious primordial unity. Singing and dancing, man expresses his sense of belonging to a higher community.”⁸⁰

The will-to-power is the mechanism for which unconscious processes operate, in order to allow the individual to create. It does this by affirming the best possible routes that he could take which coincide with his instinctual desires, or else he has failed himself in an inauthentic sense by not ‘letting go,’ and by ‘fighting’ his desires in order to comply with societal standards which cannot handle certain truths.

Forces which compete within the mental processes⁸¹ and instinctual bodies of subjects are orchestrated or synthesized by the will-to-power, which is the driving force for unconscious processes, which direct drives and instincts, which produce outcomes known as thoughts and actions. So, the will-to-power influences mental unconscious processes like a general in battle. Or for another analogy: will-to-power is the electricity, unconscious processes are the currents, the body is composed of the wires. As Nietzsche says, “...the overlordship of the instincts...*the unconscious worth more, after the will-to-power.*”⁸²

The will-to-power, as an affirmative producer of life, is in a ceaseless effort to reach for the progression of its possessor, as Nietzsche says,

“All ‘purposes,’ ‘aims,’ ‘meaning’ are only modes of expression and metamorphoses of one will that is inherent in all events: the will-to-power. To have purposes, aims intentions, *willing* in general, is the same thing as willing to be stronger, willing to grow...the most universal and basic instinct in all doing and willing has for precisely this reason remained the least known and most hidden, because *in praxi* we always follow its commandments, because we *are* this commandment. [The will-to-power, unconscious processes, our bodies, and the events which we partake *occur* indistinguishably at one and the same time].”⁸³

⁸⁰ Nietzsche, F. *The Birth of Tragedy*, p 18

⁸¹ When I speak of ‘mental’, I am speaking in a materialist sense, as being a metaphor for ‘software’ which runs on ‘hardware,’ electrical activity in the wiring if you will. No dualism is necessary. This is important as Nietzsche was a materialist.

⁸² Nietzsche, F. *The Will To Power*, p 48, italics added

⁸³ Nietzsche, F. *The Will To Power*, p 356

We, our bodies, partake in the will-to-power, and our bodies and unconscious drives and instincts are interconnected in such a way as being a product of the forces of which it is composed “...but all this is one, and one secret.”⁸⁴ Being composed of a plurality of irreducible forces, the body is a multiple phenomenon with a sense of unity, but its unity is that of an orchestrated multiple phenomenon, a unity of dominating will-to-power unconscious forces actively engaging for more, “What is active, reaching out for power.”⁸⁵

Unconscious processes, which are also composed of experiences drawing from the past, but are actively present, are in a state of never-ending creativity for the now, acting as a sage, a soothsayer for intuition and conscious reflection, as Nietzsche says, “Behind your thoughts and feelings, my brother, stands a mighty commander, an unknown sage....He lives in your body, he is your body. There is more reason in your body than in your best wisdom.”⁸⁶

The depths of unconscious darkness produce light for the traveler of the new, and allow him to drive his thoughts deeper into himself and into the earth in order to produce new pathways, “It is with man as it is the tree. The more he aspires to the height and light, the more strongly do his roots strive earthward, downward, into the dark, the deep.”⁸⁷

This leads us to what happens in these dark, deep dimensions ‘behind the scenes’—unconscious will-to-power affirmation by responding and participating in circumstantial chance events.

⁸⁴ Nietzsche, F. *Thus Spoke Zarathustra*, p 118

⁸⁵ Nietzsche, F. *The Will To Power*, p

⁸⁶ Nietzsche, F. *Thus Spoke Zarathustra*, p 34

⁸⁷ Nietzsche, F. *Thus Spoke Zarathustra*, p 42

Chapter 4

Causality, The Self, and Non-linear Individuation

Realizing that underlying will-to-power *forces* are all that exists, Nietzsche sought to dismantle and destroy all forms of dogma, including those found in both religion and science. Dogmatic thoughts and acts prevent creativity and revolutionary ideas. In his *Human, All Too Human*, Nietzsche contends that our categorizations and conceptions of the world are nothing but man made constructs,

“Logic, too depends on presuppositions with which nothing in the real world corresponds, for example on the presupposition that there are identical things [we call all leaves on a tree-leaves-yet each leaf is different from the next], that the same thing is identical at different points of time: but this science came into existence through the opposite belief (that such conditions do obtain in the real world). It is the same with mathematics, which would certainly have not come into existence if one had known from the beginning that there was in nature no exactly straight lines or perfect circles.”⁸⁸

According to Nietzsche, there are no such things as perfect circles or straight lines found in nature, this perfect example using mathematics points out that human beings categorize and erroneously attribute these categorizations to what we deem to be ‘reality.’ If one goes into the woods, the mountains, or especially the ocean, he or she will not find even a trace of a perfect circle or a straight line. Even at the level of chemistry, all diagrams which depict atoms, molecules, and chemical reactions (such as found in textbooks), were drawn by humans, and do not accurately reflect nature.

Later in his writings since *Human, All Too Human*, in *The Will To Power*, Nietzsche posits,

“The ascertaining of ‘truth’ and ‘untruth’, the ascertaining of the facts in general, is fundamentally different from the creative positing, from forming, shaping, overcoming, willing, such as is the essence of philosophy.”⁸⁹

⁸⁸ Nietzsche, F. *Human, All Too Human*, p 16

⁸⁹ Nietzsche, F. *The Will To Power*, p 327, This passage is quoted from Greg Schufreider’s article “The Metaphysician as Poet-Magician”, p 265

According to Nietzsche, science and metaphysics have attempted to ‘freeze’ facts into a state of being, when in fact facts are flexible. In Gregory Schufreider’s article “The Metaphysician as Poet-Magician”, Schufreider points out with the passage above that Nietzsche believed we should view metaphysics as a kind of Heraclitean “creative positing”, “. . .rather than in the ascertaining of facts,” and that “His metaphysics. . .is ‘artistic’, presumably implying that it has to do with ‘the force that forms, simplifies, invents.’”⁹⁰ Citing Nietzsche, Schufreider equates metaphysics with poetry, since both are based solely on metaphor and not evidence. So, Nietzsche aimed to destroy our concept of metaphysics in order to make room for a better way, because for Nietzsche, *everything* is an interpretation, there is no one meaning, but a *multiplicity* of meanings, as he says, “There are no facts, only interpretations. . .[the world] has no meaning behind it, but countless meanings.”⁹¹ To ascribe an occurrence as fact cements that occurrence into only one possible meaning, when it actually has multiple meanings. This to Nietzsche is a destruction of creativity, and also does not reflect the actuality of nature, but only one interpretation out of an infinite amount. There are no concepts, but only a will-to-power balancing of forces.

Nietzsche also dismantled the requirement of causality, and how causality relates to the ‘inner world’ of thoughts, self, and intention. He attacks the relation between causality and thoughts, as he says, “. . .everything of which we become conscious is a terminal phenomenon, an end—and causes nothing; every successive phenomenon in consciousness is completely atomistic—And we have sought to understand the world through the reverse conception—as if nothing were real and effective but thinking, feeling, willing!”⁹²

⁹⁰ Schufreider, G. “The Metaphysician as Poet-Magician”, p 266

⁹¹ Nietzsche, F. *The Will To Power*, p 267

⁹² Nietzsche, F. *The Will To Power*, p 265

“The deed has no doer,”⁹³ and “...that one is simply deceiving oneself if one thinks they cause anything at all,”⁹⁴ meant that we cannot cause anything to happen, but that instead we simply infer by retro-acting causal connections to events that have already occurred. A good example of this is: if I think to throw a pen, and then I will myself to do it, and then I actually move my arm, and throw the pen across the room—I would have thought to myself that I caused, willed, thought on purpose, or created the throwing of a pen. But, I never actually caused the original thought to occur in the first place. It seemingly came from nowhere in the event of a present moment, like a flash of lightning, a hunch, an intuition, or an inspiration. The thought sparked, I could have then chosen a different route—such as not throwing the pen—but instead turned and walked to the right. I could have instead put the pen in my pocket, or any one of innumerable paths which could have taken place stemming from that original thought. What I would have done if I had chosen to throw the pen, was created a causal link *after* the action was followed through, therefore deceiving myself into believing that I caused a pen-throwing, as Nietzsche says,

“...the cause is imagined after the effect has taken place...“In fact, we invent all causes after the schema of the effect: the latter is known to us—Conversely, we are not in a position to predict of any thing what it will ‘effect’... “...*an event* is neither effected nor does it effect... Interpretation by causality [is a] deception...[and]... “We have believed in the will as cause to such an extent that we have from our personal experience introduced a cause into events in general (i. e., intention a cause of events).”⁹⁵

This fabrication of causal relations goes even deeper regarding the ‘inner-world’ of thoughts and memories. It is at our most fundamental basis that we believe that we have an intrinsic ability to cause and create thoughts,

“We believe that thoughts as they succeed one another in our minds stand in some kind of causal relation: the logician especially, who actually speaks of nothing but instances which never occur in reality, has grown accustomed to the prejudice that thoughts cause thoughts.”⁹⁶

⁹³ Nietzsche, F. *The Will To Power*, p 264

⁹⁴ Nietzsche, F. *The Will To Power*, p 265

⁹⁵ Nietzsche, F. *The Will To Power*, p 265, 269, 270, 295, italics added

⁹⁶ Nietzsche, F. *The Will To Power*, p 264

But, according to Nietzsche, and as explained in the pen example above, thoughts arise out of nothingness according to chance events. They simply occur so quickly, that we make an inference that they must have been caused by chain reactions, as he says,

"Causality" eludes us; to suppose a direct causal link between thoughts, as logic does—that is the consequence of the crudest and clumsiest observation. Between two thoughts all kinds of affects play their game: *but their motions are too fast*, therefore we fail to recognize them, we deny them."⁹⁷

Thoughts occur in an instant, after which another thought occurs the next instant, but neither are necessarily related. Complex connections, or 'trees' of thoughts occur in instantaneous moments, and then we retro-actively attempt to reconstruct causal chains of thoughts that depict a series, as he says,

"I maintain the phenomenality of the inner world, too: everything of which we become conscious is arranged, simplified, schematized, interpreted through and through—the actual process of inner "perception," the causal connection between thoughts, feelings, desires, between subject and object, are absolutely hidden from us—and are perhaps purely imaginary," (p 263-4).

Thoughts in this sense are non-linear, as are the unconscious processes from which they arise.

Thoughts are consistently, 'falsely' constructed into linear progressions out of non-linear complex networks such as electrical storms, and are erroneously called 'reason' or 'logic.'

A false security in the nature of memory results from these deceiving thoughts. As Nietzsche says, "The same goes with thought and memory, "...memory also maintains the habit of the old interpretations, i.e., of erroneous causality—so the 'inner experience' has to contain within it the consequences of all previous false causal relations."⁹⁸ Since memories are constructed of the past, imaginations run wild by attempting to decipher what really happened, when in fact many interpretations were present at the time of the past occurrence.

⁹⁷ Nietzsche, F. *The Will To Power*, p 264

⁹⁸ Nietzsche, F. *The Will To Power*, p 266

Memories are the most deceiving of all. The reason is that what you may have remembered happened—such as the expression on someone’s face as you told them anecdotes that you thought were important and relevant—could have sparked a reaction that was misinterpreted by you. He may have thought that what you said was the most important thing he ever heard, but he may have made a face of disgust or disinterest because it simply overwhelmed him at the moment (he may have left and smiled ever since). Schopenhauer sums this up nicely when he said, “The past has vanished, the future only exists in thought, therefore the present is what is most important and is what is most true.”⁹⁹

Nietzsche also destroyed the notion of subjectivity, as he says,

“That a sort of adequate relationship subsists between subject and object, that the object is something that if seen from within would be a subject, is a well-meant invention which, I think, has had its day. The measure of that of which we are in any way conscious is totally dependent upon the coarse utility of its becoming-conscious: how could this nook-perspective of consciousness permit us to assert anything of "subject" and "object" that touched reality!”

Nietzsche’s destruction of the subject depends on his destruction of causality. According to Nietzsche, we construct an ‘inner self’ that is based on causal relations between thoughts and memories, but that in actuality the causal relations do not really exist, that thoughts and memories do not exist in the way in which we think about them, because the way in which we think about them is way too circumscribed and restricted, singled-out, as it were. Instead they occur in a non-linear series, and we fabricate the connections and connect them to a unitary sense of self, but that instead the self exists as a multiplicity. As Francois Raffoul points out regarding Nietzsche and causality in his book *The Origins of Responsibility*, “...there is no relation of causality, nor even one of expression; it is rather a relation of artistic invention and metaphorical production.”¹⁰⁰ Once again, creativity is at the heart of the closest thing to ‘truth’ that we can ever accomplish.

⁹⁹ Schopenhauer, A. *Essays in Pessimism*, p 36

¹⁰⁰ Raffoul, F. *The Origins of Responsibility*, p 86

According to Nietzsche, there is no one, central self, but a multiplicity of selves. Such and such person is not simply good, bad, honest, a liar, selfish, comical, or plain serious, but all of these, at the same time. A particular self is expressed through unconscious processes more than another at any one particular time, according to events, according to necessity or what the particular present situation calls for.

Nietzsche says that a subject-in-itself implies a thing-in-itself, so with his philosophical hammer, he destroys even the thing-in-itself as well, as he says,

“At last, the "thing-in-itself" also disappears, because this is fundamentally the conception of a "subject-in-itself." But we have grasped that the subject is a fiction. The antithesis "thing-in-itself" and "appearance" is untenable; with that, however, the concept ‘appearance’ also disappears.”¹⁰¹

So without causality, subjectivity, or a thing-in-itself, Nietzsche has reduced actual *occurrences*, not reality (since according to him reality is one of the falsely constructed concepts), down to *events*, down to the exact present moments that occur in rapid, non-linear, instant happenings.

Nietzsche acknowledges that our ‘holding on’ to causality happens for the sake of survival, as he says,

“But that a belief, however necessary it may be for the preservation of a species, has nothing to do with truth, one knows from the fact that, e. g., we have to believe in time, space, and motion, without feeling compelled to grant them absolute reality. These beliefs are necessary for survival.”¹⁰²

Also that we also create causal relations for a sense of security found in the familiar, as he says,

“There is no such thing as a sense of causality, as Kant thinks. One is surprised, one is disturbed, one desires something familiar to hold on to—as soon as we are shown something old in the new, we are calmed. The supposed instinct for causality is only fear of the unfamiliar and the attempt to discover something familiar in it—a search, not for causes, but for the familiar.”¹⁰³

¹⁰¹ Nietzsche, F. *The Will To Power*, p 297

¹⁰² Nietzsche, F. *The Will To Power*, p 295

¹⁰³ Nietzsche, F. *The Will To Power*, p 297

So we create a false sense of security by holding onto the familiarity of causal relations and will, but, once again, these do not reflect ‘reality’ in its actual state, which according to Nietzsche is no state at all. These beliefs can lead to fictitious meanings and the destruction of creation.

From the destruction of concepts, arises non-linear-ness as a result of exposing the bare nature of a world ruled by competing forces. For Nietzsche, individuation, or the ‘others in me,’ arise from an unfolding of thoughts and non-thoughts. The latter are unconscious. This belongs not to a preexistent *ego*, or self, but to a fluid and shifting collage of a self, which is in a constant state of coming apart and being put back together during present-time chance events according to will-to-power unconscious forces. This occurs not as a stable, single self, but as a fractured multiple self, in the style of Dionysus versus Apollo. In this way the individual is not a subject, but a *process* of individuation.

Individuation in the words of Schopenhauer is,

“Just as in a stormy sea, unbounded in every direction, rising and falling with howling mountainous waves, a sailor sits in a boat and trusts in his frail barque: so in the midst of a world of sorrows the individual sits quietly, supported by and trusting his [Apollonian] *principium individuationis*.”¹⁰⁴

Nietzsche equates individuation, or the formation of a man, with will-to-power unconscious instinctual forces, as he says,

“What is common to all: the ruling drives want to be viewed also as the highest courts of value in general, indeed as *creative* and ruling powers. It is clear that these drives either oppose or subject each other (join together synthetically or alternate in dominating). Their profound antagonism is so great, however, that where they all seek satisfaction, a man of profound mediocrity must result.”¹⁰⁵

Because for Nietzsche, once again, the self never becomes cemented into a stable, whole, but only a relative self emerges from time to time at different points in time, depending on moments of self-monitoring and reflection.

¹⁰⁴ Hofstadter, A. *Philosophies of Art and Beauty*, p 500

¹⁰⁵ Nietzsche, F. *The Will To Power*, p 359, italics added

This leads to *non-linear individuation*, “[The] hundred-headed canine monster that I love,”¹⁰⁶ which is the self as a multiplicity which develops, not from one point to another, but as a ‘rider of waves’ according to circumstantial chance events. I use the term non-linear, not in a technical or mathematical sense, but in a general sense. Hegel is known for believing that history develops linearly, whereas others saw that great historical figures such as Plato, Newton, Napoleon, and Nietzsche, occurred non-linearly and spontaneously, seemingly out of nowhere, arising out of radicalness and revolution, genius and necessity.

If something acts non-linearly, then it does not progress or develop smoothly from one stage to the next in a logical A to B type fashion. Instead, it makes sudden changes, or develops in different directions at the same time. Examples non-linear-ness are neural pathways, dreams, mystical experiences, drunken dance, exploring new territory, spontaneity in general, and role-playing games (in which life itself, and its occupations, can be seen as a role-playing game). Non-linear-ness describes the evolution of the multiplicity of selves through unconscious will-to-power processes according to events.

According to the Nietzsche, as competing forces being the primary state in nature, and from the Nietzschean destruction of the subject/object dichotomy, ‘the deed has no doer’, the dissolution of cause and effect relationships, ‘individuation’ as a result of the clashing of Dionysian and Apollonian forces, which is subject to will-to-power unconscious forces, and which respond according to events: non-linear individuation is all there is left to what has been loosely termed ‘individuation’.

Nietzsche says,

“The individual itself is a struggle between parts¹⁰⁷ ... the tremendous multiplicity of events within an organism...¹⁰⁸ [and] The assumption of one single subject is [erroneous]... [it is instead] a

¹⁰⁶ Nietzsche, F. *Thus Spoke Zarathustra*, p 188

¹⁰⁷ Nietzsche, F. *The Will-to-power*, p 344

multiplicity of subjects, whose interaction and struggle is the basis of our thought... a kind of aristocracy of cells in which dominion resides... the subject as multiplicity.”¹⁰⁹

The subject as a multiplicity is in a perpetual state of being subject to unconscious will-to-power processes, never gaining a stable form, and perpetually developing in directions otherwise thought than expected. We tend to hold true a single self that has evolved since childhood, but in actuality, according to Nietzsche, that has only been a ‘functional fiction’, as he says, “The intention was to deceive oneself in a useful way; the means, the invention of formulas and signs by means of which one could reduce the confusing multiplicity to a purposive and manageable schema.”¹¹⁰ We have constructed an ego to account for where our ‘true self’ resides, but this concept has also only been created to attempt to bring a sense of Apollonian order to a world of Dionysian chaos, the “...the unconscious instinct of destruction...,”¹¹¹ also, as Nietzsche says, “It is in the nature of thinking that it thinks of and invents the unconditioned as an adjunct to the conditioned; just as it thought of and invented the ‘ego’ as an adjunct to the multiplicity of its processes....”¹¹² But that in actuality, we utilize ‘undercurrents’—unconscious forces—in order to make creative decisions based on events; and that the fractured self that we live is only a creation, “If we at all conceive of it as imperative and mandatory, this apotheosis of individuation knows but one law...the delimiting of the boundaries of the individual,”¹¹³ and dwelling primarily in the non-linear, Dionysian instinctual boundlessness, being only put together for the sake of ‘acting right’ and communication, Nietzsche says, “Apollo embodies the transcendent genius of the *principium individuationis*....The mystical jubilation of Dionysus, on the other hand, breaks the spell of individuation and opens a path to the maternal womb of being.”¹¹⁴ Once again, the Dionysian subject exists as a

¹⁰⁸ Nietzsche, F. *The Will-to-power*, p 355

¹⁰⁹ Nietzsche, F. *The Will-to-power*, p 270

¹¹⁰ Nietzsche, F. *The Will-to-power*, p 315

¹¹¹ Nietzsche, F. *The Birth of Tragedy*, p 143

¹¹² Nietzsche, F. *The Will-to-power*, p 309

¹¹³ Hofstadter, A. *Philosophies of Art and Beauty*, p 511

¹¹⁴ Nietzsche, F. *The Birth of Tragedy*, p 97

multiplicity “caged” superficially in Apollonian individuation, “The one true Dionysus appears in a multiplicity of characters...enmeshed in the web of individual will.”¹¹⁵

Life takes wild turns, and we never know what can happen next, predictable: possibly, certain: no. We must make do with what we have to work with at the time. Most often things do not go as planned. I never thought I would go to graduate school for Philosophy, I never thought I would be living in Baton Rouge, I never knew for sure if I would get married, or become a Father, I never thought I would be in the process of buying a house in a town I had never visited (Arnaudville). Events occurred, I reacted creativity, “But thus I willed it.”¹¹⁶ Lightning strikes someone every day, people die unexpectedly every day, cars get crashed, houses get burned, tornados, tsunamis, cancer diagnoses, and heart attacks—life-altering events that leads individuation—personality formation—in directions never previously imagined, therefore not from point A to B, but non-linearly.

Where the ‘mechanisms’ of non-linear individuation are most pronounced is found in the clashing of the unconscious Dionysian will occurring with “chance events”¹¹⁷ of the present moment. “The “subject” is not something given, it is something added and invented and projected behind what there is,”¹¹⁸ and behind the ‘there is’ are only moments which occur in rapid non-linear series of events.

As discussed at the beginning of this chapter on the destruction of causality, causal relations are nothing but retro-actively constructed interpretations, and only presently occurring moments exist, since the past has vanished and the future only exists in thought, as Nietzsche says, “...an event is neither effected nor does it effect....Interpretation by causality [is a] deception....”¹¹⁹ and that we fictitiously construct linear series of thoughts from non-linear occurrences of thoughts which occur

¹¹⁵ Nietzsche, F. *The Birth of Tragedy*, p 66

¹¹⁶ Nietzsche, F. *Thus Spoke Zarathustra*, p 141

¹¹⁷ Nietzsche, F. *The Will-to-power*, p 355

¹¹⁸ Nietzsche, F. *The Will-to-power*, p 267

¹¹⁹ Nietzsche, F. *The Will-to-power*, p 296

too quickly for us to comprehend in an ‘electrical storm’ type manner. A whole multiplicity of selves—aspects of one’s personal structure—are born and die at every moment, and are relegated or graduated, mediated and synthesized, by will-to-power processes. As Nietzsche says, “Individuation, judged from the standpoint of the theory of descent, demonstrates a continual falling apart of one into two, and also the continual passing away of individuals who carry forth the evolution: by far the greater number die out every time.”¹²⁰ Aspects of ourselves die at every moment in order to make way for newer, greater, more life-affirming wills to power.

The whole notion of conscious intention is helpless in the actual moments of events, as Nietzsche says, “Is intention the cause of an event? Or is that just an illusion? Is it not the event itself?”¹²¹ Intentions and events themselves are one and the same, but can only be attained through will-to-power unconscious processes, which guide the way to creativity, “The effect [is] always ‘unconscious’: the inferred and imagined cause is projected....,”¹²² but, “*To recognize the active force, the creative force in the chance event:--chance itself is only the clash of creative impulses.*”¹²³ In this way creativity can be controlled. I define creativity as taking a small amount of information, and multiplying that same amount of information exponentially.

Even though circumstantial chance events cannot be controlled, how one creatively *participates* to those events is the best one can do. It is the only way for one to add form to what is occurring, because “...the world...is never merely given...but must be shaped, formed, and finally, invented.”¹²⁴ It is in the *awareness and recognition* of the eventfulness of events, that the awareness of unconscious processes can be heightened, and that dissolution as opposed to exterior structure can be embraced, since the Apollonian is typically more held onto and exalted, but “The individual,

¹²⁰ Nietzsche, F. *The Will-to-power*, p 360

¹²¹ Nietzsche, F. *The Will-to-power*, p 295

¹²² Nietzsche, F. *The Will-to-power*, p 327

¹²³ Nietzsche, F. *The Will-to-power*, p 355, italics added

¹²⁴ Schufreider, G. “The Metaphysician as Poet-Magician”, p 269

with his limits and moderations, forgets himself in the Dionysiac vortex and becomes oblivious to the laws of Apollo,¹²⁵ thus allowing room for the annihilation of modes, models, patterns, convention, custom, formality, habits, and methods, in order to begin anew, “[to]create beyond yourselves”,¹²⁶ since, “Whoever must be a creator always annihilates,¹²⁷ and because,

“If we observe how...the Dionysian power revealed itself, we shall now recognize the Dionysian orgies of the Greeks...it is with [this] that nature for the first time attains her artistic jubilee; it is [here] that the destruction of the *principium individuationis* for the first time becomes an artistic phenomenon.”¹²⁸

Nature and humankind are caught in the same nexus of Dionysian freedom and Apollonian determinism. The cauldron in which both are stirred is the moment. Life for Nietzsche is possibility. It is creative potency. Nietzsche seeks ‘the moment’ through the creative act. Freedom and determinism are brought together in the moment. Likewise, time and elements, the finite and the infinite, are woven together and entangled in the paradox of utter temporality and the creation of eternity.

It is not language which separates us from the animal kingdom, but more precisely creativity, which allowed us to develop language in the first place. Free-will is found in creativity. Proof of this is found in novel, creative works never seen or imagined before such as Kant’s *Critique of Pure Reason*, Einstein’s Theory of Relativity, Heidegger’s *Being and Time*, and Picasso’s Cubism, works which seemed to ‘spring’ from nowhere, resembling nothing of the past. Novelty. Creations ‘born’ in the moment.

Creativity is begun through the acknowledgement and embracing of chaos, because “One must still have chaos in oneself to be able to give birth to a dancing star.”¹²⁹ This is accomplished through appropriation of the ‘now’, of chance events which are willed and re-directed into an at-hand,

¹²⁵ Nietzsche, F. *The Birth of Tragedy*, p 35

¹²⁶ Nietzsche, F. *Thus Spoke Zarathustra*, p 25

¹²⁷ Nietzsche, F. *Thus Spoke Zarathustra*, p 159

¹²⁸ Hofstadter, A. *Philosophies of Art and Beauty*, p 503

¹²⁹ Nietzsche, F. *Thus Spoke Zarathustra*, p 17

immediate future, as Nietzsche says, “Appropriating, possessing, subjugating, dominating—these are the characteristics of active force. To appropriate means to impose forms, to create forms by exploiting *circumstances*.”¹³⁰

A perfect analogy for the appropriation, participation, and mastery of events can best be expressed through ocean waves and the surfer who rides them.¹³¹ If one has spent enough time looking at waves, waves in the ocean are also a perfect metaphor for becoming, they are ever-changing, never stable, each one is separate and distinct from the next, and are not uniform. A surfer has no control over how the wave will ‘swell’ and shape itself. But in order to become a good surfer, he must not force the action of the board upon the rising and falling of the shape of the wave, but ‘participate’ and master himself in how and where the wave is already going. He can do so creatively by successfully executing a nice, smooth ride, without falling off the board. It is the affirmative will-to-power which directs the surfer to advance the moment of the wave, to progress above himself, to progress above his previous attempts, also, that multiplicity, becoming, and chance events in which he participates, are the objects of pure affirmation. It is also unconscious, instinctual processes which are guided by the will-to-power which enable him to perform within human constraints. His will becomes expressed and exercised to the fullest—‘captured’ and ‘harnessed’—in order to create an explosion of freedom when riding the wave, as expressed in this passage,

“The will is the key to the dynamic transformations that man is capable of affirming and enduring. The will can send us through a “hundred souls” and births if we have the courage to release it to itself and not seek to negate it or control others with it or to create gods and God with it. The will returns us radically and creatively to ourselves and to the vista of self transcendence.”¹³²

¹³⁰ Nietzsche, F. *Beyond Good and Evil*, p 259, italics added

¹³¹ I provided the metaphor of waves as becoming and events, after which Robert Bothwell, Distinguished Professor of Psychology who retired academia early to go back to surfing, gave the analogy of the surfer with events who rides the waves of becoming.

¹³² Den Ouden, B. *Reason, Will, Creativity, and Time*, p 89

In this way, he can create style by advancing himself over time, by mastering the unconscious ocean and waves of events in the way in which he has shaped himself, through the shaping of an Apollonian form through the directing of Dionysian ‘flows’ of forces. Like true poets and musicians, he is scarcely aware of how all of this occurs during his participation, during his ‘composing’, ‘inventing’, ‘forming’, since “...before the act of creation [there is no] ordered thought-relationship...but rather that of a musical [Dionysian] mood.”¹³³ His creations ‘in the moment’ are formed unconsciously, as Nietzsche says,

“There is ample evidence among artists of a sort of wonderment and respectful suspension of judgment when they are faced with the question of the means by which they achieved their best work and from which world the creative idea came to them; when they ask this, they exhibit something like innocence and childlike shamefacedness; *they hardly dare to say “It came from me, it was my hand that threw the dice.”*”¹³⁴

Regarding the unconscious in will-to-power impromptu ‘performances,’ “Plato, for the most part speaks but ironically of the creative faculty of the poet, in so far as it is not conscious insight, and places it on a Parmenides with the gift of the soothsayer and dream interpreter. The intimation is that the poet is incapable of composing until he has become *unconscious* and bereft of reason.”¹³⁵

Nietzsche was fond of thinking of the ocean and waves as metaphorical and analogous. He says “So live the waves—so live we, the willful—more I do not say.”¹³⁶ Waves spill ceaselessly onto the shore, push one around, pull one along, and even submerge and pull one under, and so are a good analogy for Nietzsche’s will-to-power and unconscious depths.¹³⁷ Even though the ocean is a unified whole, there are still a plurality of forces stirring, swirling, and competing for power swarming around in the watery shallowness and depths: waves crashing upon waves downward,

¹³³ Hofstadter, A. *Philosophies of Art and Beauty*, p 511

¹³⁴ Nietzsche, F. *The Will-to-power*, p 348, italics added

¹³⁵ Nietzsche, F. *The Birth of Tragedy*, p 24, italics added

¹³⁶ Nietzsche, F. *The Gay Science*, p 310

¹³⁷ The classic analogy of the Freudian unconscious involved a glacier floating in the ocean, where the small tip of the glacier sticking out of the water represented our conscious mind, and the part of the glacier largely below the surface represented the part of our unconscious mind which is according to him 90% below the surface.

waves crashing into cliff sides as each one tries to erode more than the one before, waves on top of waves pulling more and more sand and rocks inward from the shore, ocean waves forming into ice building higher and higher glaciers, mist spraying towards each other like shotgun blasts, waves turning into gas and competing for air, and the sheer forces of currents like in the Mississippi river, competing for the power of space in order to force. Forces acting upon forces, wills acting upon other wills, all forces related to other forces, all occurring in a unified whole which we call the ocean, but consisting of a multiplicity. The same can be said for all objects such as individuals, which are products and participants in the will-to-power—they do have some sort of Apollonian form—but internally consists of a plurality of Dionysian forces in order to consistently destroy and rebuild, to shatter stability in order to create more force and power. The ocean can be seen as a vast, deep unconscious multiplicity of forces, and as the will-to-power which both gives life to and submerges the earth and its inhabitants. In this way ocean waves can be seen as the ‘perfect’ Nietzschean metaphor, and the surfer as the most advanced example of the possessor of unconscious will-to-power forces who rides waves of events as creatively as possible in order to thrive more and more successfully.

Conclusion

The ‘budding’ of Nietzsche’s ideas regarding the will, individuation, art, and dissolution of the self through a Dionysian ‘musical tone,’ began with Schopenhauer’s *The World as Will and Idea*, explicated in the first chapter of this thesis. But many differences between the two philosophers eventually emerged, with some similarities staying the same. Nietzsche kept and integrated some of Schopenhauer’s views, but for the most part appropriated and ‘metamorphosized’ them. It is important in this first chapter, to recognize that Nietzsche’s thoughts first ‘sprang’ from Schopenhauer, and to show the background of how his thoughts originated. For Schopenhauer, there is only one will in which we all partake, which does not have its source in the phenomenal. For Nietzsche, there is not one will, but a plurality of wills—will-to-power as a multiplicity—which exists not as an abstract theory, but has a useful, material purpose: to multiply and extend its power in the form of creation. Schopenhauer also believed that the subject exists whole and undivided, but for Nietzsche, the ‘subject’ exists as a multiplicity, and is composed of a plurality of competing internal forces, in the form of instincts and drives. For Schopenhauer, the will is irrational, and its actions are groundless and without logical explanation, the will cannot properly be defined as an aim or desire to do something, because the will does not have an aim or purpose in its willing. Though for Nietzsche, the will may also be irrational and without logical explanation (i.e., not subordinated to human attempts at fixation), but does indeed have an aim and purpose which is grounded—*willing-to-power* in various forms. For Schopenhauer, an individual’s actions are manifestations of the will and must obey the principle of sufficient reason, but for Nietzsche, an individual’s actions are also manifestations of the will, or will-to-power, but do not obey the principle of sufficient reason, but instead in a sense, obey unconscious processes as the

will-to-power properly directs it, since for Nietzsche, reason is small and secondary to unconscious forces. Nietzsche's notions of causality, or the lack thereof, may also have originated in *The World as Will and Idea*, since the individual is overtaken and subject to the Schopenhauerian will and its manifestations, though Nietzsche later puts emphasis on the ability to direct how one participates in that will.

For Schopenhauer, viewing art is a way of suspending the will, but for Nietzsche the will should not be suspended, but directed or guided towards more and more power and success. Both agree about music, how in it we actually become the will itself. For Schopenhauer, this becomes a way of relieving the pains of the world, a narcotic, but for Nietzsche, music is synonymous with the Dionysian dissolution of the self, which leads to creative paths, not suspension, because for Nietzsche earthly pains are a guide to strive even more, as he says, "That which does not kill you, only makes you stronger."¹³⁸

It is through these Schopenhauerian origins of music, individuation, will, and art that led Nietzsche into writing *The Birth of Tragedy*, which is explicated in the second chapter of this thesis, where I showed how the Apollonian referred to Schopenhauer's concept of *the principle of individuation*, or the conscious intellect, and where the Dionysian referred to unconscious processes guiding oneself to creative births, through the abandonment of form and structure such as reason to get 'outside of the box,' in order to see multiple perspectives and create new paths. The Apollonian is best captured in sculpture in its perfectly stable form, whereas the Dionysian is best realized in the wholeness of nature, intoxication, and non-rationality, which lends to a frenzied participation in life itself—versus being 'frozen' into a factual state. Individuation becomes a 'dance' between competing Apollonian and Dionysian forces, shattered by Dionysian instincts and desires, buttressed by Apollonian architecture, dissolved by Dionysian inspirations and flights of fancy, only

¹³⁸ Nietzsche, F. *Twilight of the Idols*, p 5

to be formed once again by Apollonian structure, which is later liquefied by the strength of Dionysian unconscious processes. It is in this ‘dance’ that creativity births such as poetry allow the individual to partake in the act of creation, to take control of the circumstance, to see borders in order to think the unconscious unthinkable and to show the possibility of the seemingly impossible by dissolving these borders which ‘factualize’. Apollo and Dionysus have equal status, yet these forces are in constant competition, at times one ruling over the other, constituting conscious and unconscious states of the individual. Though for Nietzsche, even though the Dionysian unconscious is larger and stronger, one should never allow one to prevail too long over the other, as the soundest foothold is in both. In this process, individuation liquefies and solidifies into newer, greater selves, where there is no self, but a ‘fluid and shifting collage’ of a self, consisting of multiplicities which correspond to current circumstances.

These unconscious Dionysian and conscious Apollonian forces which compete for and strive for greater creativity in the fluid individual are driven by the will-to-power, which orchestrates the forces involved, by which all of actuality is comprised. Chapter three of this thesis describes the will-to-power, unconscious processes as described in Nietzsche’s writings, and the will-to-power as unconscious forces themselves. For Nietzsche, all is will-to-power, forces related to other forces, forces acting on other forces, and the will-to-power is not separable from the forces it orchestrates. The will-to-power is the internal element within these forces, adding productivity to these forces, and in individuals, these forces are manifested through unconscious processes, which are comprised of bodily instincts, drives, and desires, competing for power during circumstantial moments—‘what to do?’—is the constant question of the unconscious processes which operate in the now, ‘how can I surpass myself in this situation?’ is the question of the force of the will-to-power. The will-to-

power, unconscious processes, our bodily instincts and drives, and the events in which they partake occur indistinguishably at one and the same time.

Usage of the word unconscious is found throughout Nietzsche's writings, beginning with *The Birth of Tragedy*, and ending with the scattered notes of his later thoughts in *The Will To Power*. This shows that he kept the Dionysian element consistent, even though he later repudiated Schopenhauer for being nihilistic and moralistic, and wrote in a later preface to *The Birth of Tragedy* that his first work was "embarrassing." He maintained the Dionysian as unconscious creative forces. He even signed his name 'Dionysus' when he started to become mad.

Nietzsche's views of the unconscious are scarcely researched, yet are 'silently' prevalent throughout all of his works. The unconscious is typically seen as a stable, separate mental entity, a monster of melancholy repression, as Freud presented it; this concept of the unconscious is deeply embedded in our society. For Nietzsche 'the unconscious' is comprised of bodily instincts and drives, not only psychological, and is not an entity which exists separate and distinct, but are instead unconscious *processes* which are fueled by the will-to-power—interconnected forces—as he says, "...the overlordship of the instincts...the unconscious worth more, after the will-to-power,"¹³⁹ in this way unconscious processes are in a never-ending state of creatively advancing the possessor of these properties, since they are driven by the will-to-power.

As the will-to-power pertains to all, unconscious processes only pertain to individuals, as bodies partake in the will-to-power through unconscious processes, and bodies and unconscious drives are interconnected in such a way as being a product of the forces of which it is composed. Since the body is composed of a plurality of forces (instincts, drives, needs), the body is a multiple phenomenon with a sense of unity, but its unity is that of an orchestrated multiple phenomenon (similar to the ocean in that respect), and is a relative unity of dominating will-to-power

¹³⁹ Nietzsche, F. *The Will To Power*, p 48

unconscious forces actively engaging for more—the Dionysian versus the Apollonian. The will-to-power, which directs unconscious drives and instincts, produces outcomes known as thoughts and actions, which operate according to one’s current circumstances in order to create and maximize potential.

Nietzsche claimed in his *Human, All Too Human*, that no such thing as perfect circles and straight lines can be found in nature, and in his later notes, *The Will To Power*, he furthered his notion of the Dionysian, applying it to the destruction of Apollonian reason, concepts, and facts. Nietzsche’s summits the destruction of all that we logically construct in this work, saying that “There are no facts, only interpretations... [and the world] has no meaning behind it, but countless meanings.”¹⁴⁰ So for us to ascribe occurrences as facts solidifies occurrences into only one possible meaning, when occurrences actually have multiple meanings. Nietzsche claims that this leads to the destruction of creativity and does not reflect the actuality of nature, but only single interpretations out of an infinite amount. There are no concepts, but only a balancing of competing will-to-power forces.

From this destruction of concepts comes dismantlement of the requirement of causality, leading to Dionysian dissolution of linear thoughts, memories, intentional actions, and finally ‘the subject’ as we commonly know it to be. Nietzsche claimed that ‘the deed has no doer,’ because all causality is retro-actively linked, as he says, “We invent all causes after the schema of the effect... the cause is imagined after the effect has taken place...”¹⁴¹ Thoughts occur in complex networks in an electrical storm type manner, non-linearly, and that thoughts actually occur too quickly for us to comprehend, their “*motions are too fast*, therefore we fail to recognize them, we deny them.”¹⁴² This also implies operations at unconscious levels, in that we ‘fail to recognize them’, and so ‘we deny them’.

¹⁴⁰ Nietzsche, F. *The Will To Power*, p 267

¹⁴¹ Nietzsche, F. *The Will To Power*, p 265-269

¹⁴² Nietzsche, F. *The Will To Power*, p 264

We erroneously construct non-linear thoughts into linear series, which also leads to an inaccurate nature of memory. So, Nietzsche's destruction of causality leads to destruction of linear thought, the erroneous nature of memory, which leads to dismantlement of the subject who has intentional acts, since Nietzsche equates intentional acts with events themselves, and events themselves are nothing but circumstantial chance occurrences that cannot be accurately causally related by individuals. The 'inner self' that we construct is based on thoughts, memories, and intentional acts, but without the necessity of causal relations, the subject becomes subject to internal unconscious will-to-power forces.

According to Nietzsche, since actuality is comprised of only competing forces occurring in present time moments, since there are no actual cause and effect relationships, 'the deed has no doer,' since individuation results from the clashing of unconscious Dionysian and conscious Apollonian forces, which are all orchestrated by a will-to-power synthesis reacting to circumstances—non-linear individuation results from the subject, as a multiplicity of instinctual forces, who is perpetually coerced to partake in events otherwise expected.

Even though for short periods of time things often go as planned, such as getting to class and going to bed at night regularly, life takes wild turns, lightning strikes, cars crash, people die, lives cease or become affected. Ideal states of adulthood imagined since childhood thought to be easily attained, often go astray during unexpected chance events, as Nietzsche says, "The "subject" is not something given, it is something added and invented and projected behind what there is,"¹⁴³ and the 'there is' for Nietzsche, is composed of only chance events occurring in moments where the past has vanished, and the future does not yet exist, where moments occur so quickly, that we are forced to make an inference that they were caused by linear chain reactions, when actually they occurred in rapid non-linearity.

¹⁴³ Nietzsche, F. *The Will-to-power*, p 267

In this way Apollonian form is constantly torn down almost as soon as it is put up, and aspects of ourselves fade away in order to make room for creative acts of potential. Unconscious metaphorical deaths and rebirths occur ‘in the background’ on a regular basis, and as discussed in the introduction, each and every moment is created by a sort of repetition, and acts as a marker for new breakthroughs, allowing room for creation and re-creation of models, patterns, habits and methods.

Even though unconscious will-to-power forces cannot be controlled, the way in which one participates and masters events as creatively as possible, is the best one can do—by recognizing and embracing chaos and loss of ultimate control—as Nietzsche says, “The effect [is] always ‘unconscious [and] To recognize the active force, the creative force in the chance event.’”¹⁴⁴ One must master chance events by actively participating in how and where waves are already going, without trying to force the waves into a certain shape, or having a predetermined, set expectancy of how the waves will form themselves.

As said in the introduction and earlier, each and every moment acts as a marker for new breakthroughs, and Dionysian unconscious processes are a producer of a multiplicity of a self which has no self in particular, but only a relative self which emerges from time to time at different points of time, depending on moments of self-monitoring and reflection on the Apollonian statue one has erected of him or herself. Unconscious forces orchestrated by the will-to-power produce a ‘fluid collage’ of a self, one which responds, participates in, and masters certain aspects over time, through attempts which occur during circumstance. From this, non-linear individuation results during events which are unpredictable, going in directions never before foreseen or imagined, guided by forces of the will-to-power.

¹⁴⁴ Nietzsche, F. *The Will-to-power*, p 355

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Vita

Damon McGregor was born and raised in Carencro, Louisiana, which is located in Lafayette parish of South Louisiana. He obtained a minor in english and dual-degrees in psychology and philosophy in May of 2007. After graduating with a master's in philosophy, Damon will take a long hiatus before applying to doctoral programs in developmental psychology, and will move to the country and have a couple of more kids, becoming even more of a family man. Alternatively, Damon would have become a hippie, nomad wanderer, travelling the earth with no destination in particular, but believes that a wife and children, therefore some sort of stability, will bring him the largest amount of long term happiness for the future. He is working on a book entitled *Reflections and Illuminations for Higher Existence*, has completed a book of drawings entitled *Sketches???*, and is on his third volume of poetry. He is also interested in Shamanism. He simply plans to 'ride the waves of events' as creatively as possible for an uncertain future, non-linearly....