

Peter WesselZapffe

ABOUT THE TRAGICAL

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PREFACE

By Jan Brage Gundersen

ABOUT THE TRAGICAL is Peter W. Zapffe's doctoral thesis from 1941. It is the result of an 11-year job that Zapffe started after he quit in his position as magistrate in Tromsø, and resumed studies at University of Oslo. He had from a previous law degree, now he embarked on literature science. *Whether the tragic* was planned as one Master's thesis in this subject. Zapffe got in touch with a professor Fredrik Paasche, who recommended him to submit the work for assessment for the Ph.D.

The dissertation was published at Gyldendal, and printed in small print. timing for publishing a thesis on the tragic could hardly have been less favorable. Only a few copies were sold, but these have, in return, been obtained very high prices in antiques. - In 1968, excerpts from *About the Tragic* in book *Peter Wessel Zapffe*, edited by Guttorm Fløistad, current prophet in History of Ideas at the University of Oslo. Here is a full preface, where the pages of Zapffe's writing were illuminated, the book also contains it the philosophical essay «The Last Messiah», the poem «Cradle Song» and the novel "The story of a light".

Zapffe's literary production is large, and ranges from fictional literary genre as poetry and drama for non-fiction, both philosophical and essayistic. Of his more extensive work can be mentioned *The Prodigal Son. A dramatic one retelling* (1951), *Introduction to literary dramaturgy* (1961) and *The logical sandbox* (1965). A collection of *Essays and Epistles* came in 1967, selected by Sigmund Hoftun and Bernt Vestre. In 1970, Per Fr. Christiansen and Guttorm Fløistad a collection of articles dealing with pages of Zapffe's authorship. contributors besides Christiansen and Fløistad, the companies were Sigmund Kvaløy and Arne Ness. Here is also the ninth chapter of *About the Tragic* , About Autotelic Experience

of the tragic, rendered in extenso.

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PREFACE BY JAN BRAGE GUNDERSEN

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There can hardly be any doubt that it is *about the tragic* that makes up the corner the stone in Zapffe's writing, at least as we see it today. Knowledge of this the work is an indispensable prerequisite for being able to form a justified perception of Zapffe as a philosopher and writer. Nor can there be any doubt about Zapffe being one of the very few original philosophical thinkers we have had in Norway. For this reason alone, the work should be made available from time to time, so that younger interested parties can get the opportunity (just like our best fiction writers from time to time made available through new releases). Zapffe can easily be compared these, also for the reason that *About the Tragic* is written in a style safe and easy language, which is so subtle and funny, and so clearly worded that the book can readily be read by people who are without professional philosophical preconditions. This possibly explains some of the appeal Zapffe has had outside a professional philosophy circuit, and among youth.

Peter Wessel Zapffes *About the tragic* is a work that deserves to be read again. Let's look at how different the reactions were when it first came out, and when it did was published in excerpt on Pax 27 years later, we see that the work is not so easily possible exhaustively describe, but that it can inspire in ever-new ways.

In this new edition, the summary at the back of the book has been translated into English, like this that the work can more easily find its natural place also in foreign libraries.

Oslo June 1983

JBG

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AUTHOR'S PREFACE

D A PLAN emerged about reprints of this book, it was especially this question who reported: The central thoughts were believed to be empirically substantiated or debunked during the over 40 years since the first issue in 1941. A violent time lies in between, well suited to shifting the cutlery anyone each, individually, globally and metaphysically.

In one respect, the development has at least not followed the first edition's forecasts. The connection between "greatness" and "downfall" has become clearer in the extroverted technical capability than in the introverted, but-speech development. While the outer, material triumphs are approaching a contemporary highlight, followed by decline and disaster, we grapple with what we bring rabid simplification can call the Western and intellectual average, still in agonizing uncertainty and rudeness. The tendency for understanding messy impotence and moral dissolution should be more a function of it the proximity of technical catastrophes, as a consequence of independent value philosophy nihilism. Still, the awareness of what it means to be born seems as a human on earth, to break through to an increasing extent, too in otherwise extroverted persons. The pressure of existence itself, not least the confrontation in soul and body with *Death* as intrusive, all-encompassing factual manifestation, manifests itself in anxiety and escape symptoms, in loneliness and xenophobia, addiction to intoxicants, overcoming criminality nity, growing evidence in psychiatric hospitals, etc. - scattered peaks of invisible icebergs.

What the book has wanted to try is to follow the line of "interest and terms" from amoeba and up to the ingenious man's desperate suicide. The cultures, if inspiration besides intrinsic value, implicit originates from the idea of "The penetration of the spirit by the universe as the goal and meaning of life"; the burning out in turn as "The Way of Hope". It is as if our pursuit is not

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has "Everything's Approbation". And where hope leaks out that holds the general indifference (indifference) consumed its all-consuming.

In an extinct manuscript, the author has given this design of his "Philosophical Wills": "When the contemplative man, a studiosus perpetuus vitae, has reached the insight, or Gnosis, that of the *Mystery of Life is amoral*, then the awe evaporates and he can in all his physical impotence, from the categorical imperative of the soul, seize the mystery in the neck and shake it like a wicker. "

Oslo, June 1983

PWZ

The views from the last ward can be summarized in this sentence:

"The human race comes from nothing and goes to nothing. Beyond this there is Nothing. "

Asker, June 10, 1988

Peter Wessel Zapffe

hjemmedøende

*At the end of this writing I will first and foremost correct one
thank you to my parents for making it practicable
for me to gather attention about the work.*

*I also thank the professors Fr. Paasche and AH Winsnes
for benevolent interest and valuable advice, and last but not
at least Professor Arne Næs for his seamless and remedial*

swoop.

*The book, with the exception of a few footnotes, was written before
April 9, 1940.*

«- why did the crack happen
 This does not have a single answer
 gefunden, und keiner wird sie f indene, where
 serious freight. »

Hebbel

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FIRST CHAPTER

INLEDNING

§ I. *Object and method.* It is good old practice to begin an investigation explaining objectives and methodology. In short, the goal is to make a contribution to the understanding of the tragic. The method I will try to find when the aim is more precisely stated.

What do I mean by "the tragic"? Can there be any doubt about the meaning, or is "the tragic" one of the concepts that has a fairly unambiguous hold for all people at all times, such as the term "the dangerous"? A look at the theoretical treatment that has become the concept of allotment in Europe in the last 2200 years, it is certainly not possible to throw, but it would in the case have convinced one that there can be not only doubt about the content, but that there in fact, there are about as many terms "tragic" as there are writers. Then maybe I'll join one of the older writers, or I'll combine a plurality of previous proposals, or I establish a middle ground or opinion i something brand new? Or do I just have no point in advance, as I do I consider it my task, on an independent basis, to give the concept its adequate room for gradual approximation and clogging of sources of error?

Let's say this is the last task. Where do we want to go then? Do not stand in danger of making a precondition exactly the definition one hopes to achieve forward? If you stand completely free, how should you could find any basis at all? It does not do well to throw notes around the entire universe and then gradually pick away all that which at least is not tragic and thus the remaining negative is determined: this is tragic because everything else is not tragic, and something must be expressed signify. We must look to find out what this "something" *is*.

Where do we start then? Belongs to the subject of aesthetics, metaphysics, psychology, dramaturgy, ethics or science? Maybe even psychiatry, sociology or the history of literature? At «the old» everyone is there

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these views represented. If now there is not a single brand like
 If we go back to all these divergent performances, then we have nothing else to do
 to enjoy the atmosphere while the sparks of hope die?

There are now all the tragedies that are actually present. "Tragedy" is thus
 a clear term? Can the word mean anything other than a play of tragic
 proceeding? If we can't, then we are just as far. And can it mean something else -
 for example, a literary category - so we have not caught the tragic,
 even if we catch the tragedy.

Then you have the etymology. What does the word originally mean? Tragos - buck,
 tragedy, tragic odia - belly song. It must be hard enough to hear the bucks-
 the song in Prometheus, Hamlet, Job's book

But the common language then? The word is used every single day,
 in newspapers and conversations, in jest and seriousness. "Tragic goal with tragic outcome."
 "Don't take the filly tragically." Something must be said then, all these people,
 and in this sense there must be something in common, too, since it clearly sees
 like they understand each other. I send a questionnaire to twenty of mine
 confessed: "What do you understand by the word tragic? Give some examples
 etc »And it hails with synonyms: Pretty sorry, embarrassing, sad, loud
 degree of sadness, almost unhappy, not to laugh at, fateful, sad
 with a dramatic nature, sad that it has something to do with sin,
 sad on a serious basis, but at the same time large, mighty, attractive
 and has a certain rise, that our most expensive interests suffer shipwreck, irreparable,
 that something is torn away from life, that there is suffering, something hopeless that you cannot
 prevent, sad and dull, the opposite of comic, grand misery,
 miserable case, boundless despair, meaningless evil, innocent punishment,
 complete annihilation, refining grief, pain carried with pride,
 when a great personality suffers, when goodness comes to pay, when you
 v enter something better when there are no comforting circumstances when
 the accident could have been avoided; examples are war, loss of provider,
 broken illusions, soft boiled eggs on the new dress, etc.

So we are not stuck because of a lack of interpretation, but
 who should we listen to? After all, everyone is intelligent and formed people.
 What now? Submit multiple forms and determine the result by simple or
 three-quarters majority? It looks pretty dark anyway.

But of course I would not have admitted it so boldly, if there
 was not a tiny chance in reserve. Is it so absolutely certain that
 the theorists among themselves and all the everyday speakers do not have a single premise
 Fælles? Not even the one that is given something that is tragic? No, it's not

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so sure. On the contrary, most people are aware that the word tragic is central meaning that there is something that requires this word and nothing else and that the word should be used for this and not for anything else. There is a *need* everywhere for the word tragic, and one wants with the word to denote a peculiar and representative quality. No one has yet come forward to prove that expression was superfluous, since the meaning could equally well be covered by other adjectives which raises no problem.

It does not, for that reason, have to surprise that the phenomena like the word stand for, never been revealed so that everyone was convinced and the discussion died over. The term may change from time to time, from man to man, and yet there *may* be something in common in the associations which the word elicits, i the immediate "sense" of the tragic reality. But where one must seek this "common multiple" for the many factors, this "Geometric location" where the lines of sight are crossed? We find them when the field is made wide enough, *in man himself*.

Not even the most "ethereal" of the speculative theorists, as in the tragic had to see something like "the redemption of the final idea" etc. will deny that the tragic, whatever its possible metaphysical meaning, is a side of earthly human destinies and manifests itself in the but human value struggle, not in the form of "idea" and "restriction", but dressed concrete collisions between the "self" and nature, the self and god, personalities mutually incompatible forces within the individual mind. Not with any author I have been able to find an attempt to move the tragic separate from the field of human interest, or more specifically, from that part of this is characterized by *defeat and ruin*.

Have we now won the feeling of being on firmer ground, then it is weakened again by the fact that "aesthetically" minded writers have sought it tragic exclusively in the theater (in read or performed tragic poetry), in a dramatic sequence of events that has arisen in an innovative or edited one of a recreational poet's mind, and which life outside the theater cannot produce with the same "degree of purity". *There the* spectator is practically set and unable to enjoy the course's "aesthetic" side - and thus lapse also the tragic in the process itself, because the tragic is an aesthetic category. Nevertheless, these researchers are also trying to determine the *conditions for* ; that this «tragic-aesthetic» experience is realized in the theater, and thus they are also referred to discuss the factors and dynamics of the underlying conditions, ie the practical conflicts of interest and the attitude of the persons under these.

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Nevertheless, the subject of the problem is divided into two parts: We get it one side to do with the structure of the tragic phenomenon, with what I do without deeper meaning would call it "objectively" tragic, and on the other hand its peculiar effect on the spectator, both in practical life and in poetry and theater. - Many authors have based on a "given" tragic-aesthetic quality of experience and certainly the «objectively tragic» after this.

The difficulty then is to justify, that *this particular* artistic experience

is "the tragic". Some, in their distress, grasp the objective phenomenon nature, and thus the circle is closed.

We therefore find it safer in the first place to search for that object rather tragic without worrying about its effect on the mind. Thus is the *method* git: it does not become metaphysical or aesthetic or anything like that preferably other than *biological*. It might be more correct to say "biological", and even more tempting is "biosofic" - "thinking about life". But it has a bee sound of mystery that does not belong here, and reaches it more Usual expressions biologically are only defined for use in the following, sa it does the service just as well: You use a biological method, built on it a biological basic point of view when one considers life as a tension between task and ability, as an organism's struggle to realize its interests, each in its environment. The word *interest* is the focus here and is the loss which the whole recital is about.

Some further indication of the fertility of the aspect for the present task I can not give at the moment. There's a chance I take when I go assuming that with the help of the chosen method, the variegated weaving of life can added so that the elements of tragedy appear. It suits me to work in this aspect and not in anything else, and then the result may be standing or falling. It seems to me that the suggested method provides good conditions for an approximation of the tragic theory formation to exact research, just one first approach may happen, but even that has the painful need. method does not preclude submissions of metaphysical interpretations, etc. in any case steps of development, if anyone may wish; it does not imply any certain conceptions of life and transcendental goals or non-target, it only works with the life struggle as it fades individual experiencing subject.

The procedure is broadly this: First I will try, me particularly aimed at clarifying certain basic conditions at one time properties of organic life and its conditions in the terrestrial environment- Derve a first restriction of the mass of substance is brought. Within organic life throughout

INDLEDNING

then man is treated individually as we try to become aware of it which (in the roughest terms and only with our own goal in mind) unites, and that which separates man from his co-creations in the plant and animal kingdom. One a list of animal and human "disaster types" will then go according to plan bring us in the immediate vicinity of the burning questions. What I do in any falls hope to bring it clean along this path, that is whether it - until Further hypothetical - tragic phenomenon naturally should be linked to organic life whatsoever, to human life in general, to certain categories of men nes, for individual human destinies or just for occasional appearances coincidence or course. At the same time, it will prove whether it is possible to maintain a unified term "tragic" in a biological aspect, or whether the term falls away each other in casuistics. No possibilities within the method's radius of action shall be cut off in advance.

At least promising of all these possibilities then it should be, that we only

obtain the relation of the research object to the method. Should noble game escape despite all efforts, it should turn out that e.g. subjective judgments are decisive in the last instance, so we have to bend us resignantly for this result and seek a lean consolation in that at least a warning sign has been set up for those who may come to them same intersection. But as long as they were both enticing and deceiving conclusions are as far away as they are at this moment, we will address with fresh powers and rather draw attention to the *tools* that first must be provided.

We cannot address the basic questions of research itself; there may be others task of defending the "scientific" work as a whole against the onslaught of eg. recognition-critical nature. When it comes to hitting a nail, I have to use the hammer as it is; then it is not time for theoretical discussions on the construction of tools. Some tools are considered safer than others; at present, e.g. experimental psychology a high star. Yes, there are scientists who thinks the safest is just to describe the behavior of the researcher ¹. With a so unclear, ambiguous, complex, comprehensive and a little tangible theme like "the tragic" is it immediately given that we can not limit ourselves to this "inner circle" of scientific certainty. We have to work with tools that result in a strong dilution of a possible «scientific pretension, yes, which in the eyes of "exact" scientists can stand as the pure scam,

¹ Arne Næs, Recognition and Scientific Behavior, Oslo 1936.

or rather expressed as lyrical swarm. I think of such things as generalization, introspection and "emotion", yes "co-experience" in the imagination with animals and humans on a completely uncontrollable basis. Without we cannot unleash such aids on our subject; it gets rather hot at that what we do is not science.

These reservations, however, in no way mean that there is something missing chastisement and control. The joy of the joints that get bored, the drunkenness of one the emerging system must never lead us to lose touch with it healthiest of all the sources of thought - the experience. There is one pretense we do not must state: that is the requirement of subjective intellectual reasonableness.

§ 2. *Concerns*. Against the method chosen as "applied biology" can there are two objections raised; first from the biologists, who finds its science abused, and then from a philosophical and aesthetic point of view, where one professes interference with the scientific way of thinking. Jakob v. Uexküll expresses the first outrage in Bausteine zu einer biologischen Weltanschauung, Munich 1913 p. 67. However, it is not our intention to cultivate an extended biology in the professional sense of the word, but only to consider the organic expression of life under the point of view of interest. Nor is it intended to impose the poetry theory a naturalist terminology or to narrow the fantasy life with biological dogmatics. method does not intervene here deeper than the man who clears a ceiling; he puts boxes

with "art and poetry" in a place of his own, but he does not take a stand to the content in any other way.

It is the necessity of specialization that leads to such objections with them. The knowledge base within the individual disciplines is gradually increasing became so great, the methods and the current problems so distinctive everywhere that any attempt to combine the results will be characterized by dilettantism. It "Polyhistorically" minded researcher is therefore becoming an increasingly rare phenomenon, a type of culture that is about to die out. If he is still there, he will call homeless on one closed faculty door after another, and are either rejected as peregrines or received and presented with an indulgent smile - «Den the greatest biologist among the aestheticians and the greatest aestheticist among the biologists ». And yet he may be a fair employee in the vineyard of the unknown, one sensational and wide-eyed soul who just has the wrong not to settle for registration alone, but through synthetic inspiration sparks over from one power chamber to the other, *use* what the diligence has gathered to create a picture of human cosmic conditions. For him it might be as the whole science's intention to shed light on all that is necessary

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and eternal burning problem, *what it means to be human*. And when no one simple discipline has answers to give, then the trip to the *good dilettant* comes .

To justify my own attempt in the polyhistorical direction is this one recital admittedly not lucky chosen. Faced with that work schedule as outlined above, I can't help but feel my *knowledge poverty* with painful strength. In order to feel reasonably mature such a task, in order to have acquired the normally buoyant conditions to resolve it - if at all possible within the framework of a single life - one must be fully familiar with the field of work, method and prevailing views in a wide variety of sciences - philosophy, biology and sociology, religion, art, ordinary culture and literature history, aesthetics in the broadest sense, psychology, pedagogy, psychiatry and psychoanalysis, just to name the most important. Besides having done a lot tragic works of poetry and their creation into a special study one had to do have lived a rich and direct life, hate dangerous enemies and significant friends and without deceit, in personal and erotic relationships with diverse women, been independent and bound, known their own promises with stinging shame and worn during unspoken hardship with bitter self-esteem, weather had to to be beaten for its existence with failing resources, known panic needs partial or all-inclusive affirmation, weather permeated by triumph rejoicing, enshrined in heroic ecstasy, paralyzed by cowardice and pint under mother alas conflicts, collected its fruits of recognition in a mature sense and vibrating sensitivity, often with periods of depression and world anxiety, as well as surviving a number of representative crises and soul breakdowns. At first, there could be a prospect that the resonance had burst. chambers in his soul as the substance demands.

The comparison between these relatively ideal assumptions and the qualifications cations the author cannot avoid knowing, must necessarily give one depressing result. Then when I am fully aware of this deplorable

However, matters have started with the task, so it is done with reference why not everything can wait. Should one put up any work until one feels undoubtedly competent, many roads would be left untested. Besides, have the drug lingered on me, and the more I read of the available literature the subject, the stronger the desire to try a new orientation, so much more like this captivating theme has never been thoroughly dealt with Norway. However, the method to be tested is lacking to the extent of root in the tradition that I have found it necessary in an introduction like this to account for the disputes that occurred at the beginning of the work.

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SECOND CHAPTER

BIOLOGICAL REQUIREMENTS

§3. *Individual and the outside world.* When the following is spoken of "the environment", "it ambient medium", "the outer world", "etc.", so that doesn't mean there is a real standpoint in the conflict between theorists of realism and idealists. The terms only have the meaning that a conscious organism is believed to be experienced its condition, at least partly as a game against a "non-organism", a "non-self", an outside world or counter-world. Sometimes the terms don't even matter that, but only that we are natural or practical or aimed at fertility arranges the biological observation object in such a contradiction. And when it does is not meant to drive recognition theory, but just seek a description of the struggling life as we experience and interpret it (albeit with the means which was reserved in § 2), then the only reasonable expression is that talk about an outer world in the everyday sense of the word.

The contradiction between the individual and the outside world depends on one share with «principium individuationis», with the distinction between the individual carriers. These then become the outside world for each other. For that secondly, the opposite must be sought in the bearers of interest separation from ambient inorganic masses, or to avoid the word inorganic, from masses of matter which does not mean «competing individuals. " 1

With our purpose in mind, it is unnecessary to approach the professional discussions about these things; it is enough to mention the words spiritualism and materialism. A philological biological standpoint is represented by J. v. Uexküll who, without drawing philosophical consequences, sees the living cell as something from the soil basically different. 1 Whether at the "lowest" life stages is not

1 Sml. J. v. *Uexküll* , Environment and the Interior of Animals, Berlin 1921 pp. 13 and 31.

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BIOLOGICAL REQUIREMENTS

can be proved other than a "degree difference" from the "highest" forms of non-life (the crystal, the self-moving chloroform drape, etc.), then this is off subordinate importance to the task. However, it is important to the possible degree of difference in man and perhaps in other highly conscious beings become so large that it is experienced as a "difference in essence" in the everyday life of the word importance. We believe that the tragic will be linked to the immediate life-experience and not to the things as they appear in scientific problematic style ling. The object of the study allows one to rely on biological ideology without having to take a working stance on the issues at issue meets the student at the entrance to this discipline. ²

It is thus unnecessary here to worry about the genesis or species of the species other reasons join the handcuffs on Darwin's grave. Successive, simultaneous or inexplicable genesis, it may be the same for us, just as we are allowed to retaining the notion of common ground, of "equality for the law" in everything life, or more precisely, about common features of protection, nutrition and the functional conditions of propagation mechanisms in the peculiarly terrestrial force field. This fellowship can be traced back to the protoplasmic basis of life and the unit in histological structure (the functional plan of the muscle and nerve tissues). Self if the interpretation of the general scheme shows a variety of variants, is the fundamental unit explicitly or implicitly assumed by others disagreeing scientists. *Within* the threshold of life, biology mainly works with differences of degree.

On this basis, I now support a certain number of indispensable assumptions, which thereby gives the least possible axiomatic character. *That* meaning has they may not want the main view of the nature of the tragedy to fall with them, but I need them to use the comparison with the animal kingdom simpler lifestyles for introduction into the central human thought system problem.

§ 4. *Basic features of the individual's life*. 1. It is pure that certain animal species are *dead* and that others are about to die. You ask what the individuals life has led in this case, so the species cannot be referred to, though this answer has a provisional validity for species that are still unfolding freely and strong. And question goes further: what have *the species'* life, *formideens* life

1 Sml. *Uexküll*, op.cit. in the chapter Das Protoplasmproblem. As characterizing properties of the living organism are mentioned (p. 21) Formbildung, Regeneration and übermaschinelle Regulation, the altered response by repeated stimulus.

2 Kr. *Bonnevie* , Organic Development, I-II, Oslo 1929.

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so to speak, led to these cases? There can only be answered with a counter-question: with what right is life required to "lead to" something? This question later becomes central to the analysis of the tragic; here it just turns on and off

we move on to another: what was the *reason* why some species died out? answer becomes less hypothetical in species that are now extinct in our own eyes. There we do not have to dig into nature's original workshop, though it is alluring to the imagination to imagine mutation points as in blind slings fans of mold variants into the landscape, perhaps with one, perhaps with none promotes the likelihood of viability in the given environment. In ontogenes as anyone can study, there is enough material for a picture of the 'watch for' existence. "

The wonderful and fascinating samplan that seems to link individual and the outside world together into a unity of meaning and harmony, is present only by favorable environment. Favorability is determined by the individual's needs and is often the result of a longer process of death of someone and adaptation of other individuals. Man has not yet been able to observe anything superior biologically principle that is at the best of the individual or species and secures them precisely the qualities they need in the world of landscape and compassion that each one of them is referred to. The ability to *search for optimum* helps sometimes, but not always; it shows the bone piles after what was. We can not believing that it was the life interest itself, the drive for self-preservation, that failed; the analogies suggest that life has been broken down despite all attempts to do so. Neither the species nor the individual can obtain help at the moment's crucial need adaptation trends, which optimistic biologists believe are applicable the race of the poor millions.

In the absence of tilgjængelige mutationspunkter could view *forældrepunktern*: the radiance of a new slug joints even where there is so much uncertainty and saw many unknown factors of importance to the well-being of the new individuals, that the phrase "blindly and randomly thrown out" doesn't get too strong.

A preliminary definition of the concept of randomness would be desirable here. nothing is, after all, "accidental" if all things have its "sufficient cause". But the word can have a different meaning, less metaphysical, less absolute, more practical and more tangible. When you say that an individual is randomly thrown out, then you mean random in *relation to something*; here: in relation to the needs of the individual and the conditions for the satisfaction of needs. In the word itself is a clue: something "falls to" from the outside, out of consideration. A phenomenon a is incidental in relationship to a phenomenon b when b is part of a "plan" and a becomes important the course of the plan without this being foreseen or customer being foreseen. By "plan"

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in the broadest sense is meant a human meaning of things, a scheme of the coincidences of structural groups, compared by a schedule in space or time.

The "plan" that we assign to an emerging animal generation is the same as we see in all life, the individuals must maintain their species-typical form and in the fullness of time, it passed on to a new generation. We end up with this plan from the observation that organisms have an inherent tendency to fulfill

the plan that their partial functions seem to work together to realize it. The plan itself is not subject to experience, and even in this cautious form, the assumption cannot be verified. But without it, it will hardly be possible to search for the "tragic" going forward, at least if you want to maintain the possibility that tragedy can mean something different and more than that of individuals and species death.

It is necessary to emphasize this with coincidence. It will in each tilfælde *show himself*, about the encounter between a given individual equipment and the envisaged environment is life-affirming or not. Isn't it life-affirming, the individual goes forever out of the history of life, dissolves into parts that are not themselves interest-bearing, returns to the mold and becomes indifferent raw material for new carriers of interest, perhaps of a different animal species. Already Jesus of Nazareth was aware of this law of chance, aware of the lack of an orderly overview, an economic principle, a guarantee of task and meaning with each single germ, realizing that the highest chance and not just germ's own quality is crucial to its further destiny, that many are cold but few are selected: A fellow man went out to sow. And as he saw something fell on the road and the birds came and ate it. The birds should also live, but the grain they pick does not need to have sprouting power for that reason. And nobody cared that the *best* semen fell into oily soil. As we eventually admire the successful ones with their hundred fold, it is a fair number of survivors we admire. That's how it is the mundane conditions indicate that either life is admirable, or there is no life whatsoever. The compromising booms lie hidden in fossil layers. In admiration, we unconsciously lay down our own relative disappearing technical prowess. Nature has "solved problems" which is staggering over what we do with ourselves. But maybe I had to a human being in order for any "problem" to arise, at all the being, therefore, as power sufficiently small and perceived sufficiently much. A reaction after the natural admiration may occur by analogy with another trap like this: a man has thrown a pea in a thimble from fifty yards height. Later, it is suspected that he has emptied a whole bag of peas

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out over the thimble, and that all the bugs were *removed before* being invited to look at the result. The admirer's attention turns away from them successfully triumph and gather around the countless innocent victims. He demands a justification of what has happened and *does not find* it in that at the same time, there are histological magics.

1. An important feature of the living individual is that when life has begun its successive states (those associated to some extent with age the steps) are not caused by external changes to occur in any order. The law can be illustrated by a cogwheel with scrawny teeth wherever present works that stop. The relationship can also be expressed as follows: The concept Species-determining substrates of organisms are so characteristic that they are not just rolls out into a peculiar spatial form, but also follows a certain schedule in time.

3. The roll-out is a prerequisite for maintaining a finely tuned internal balance state, which is called the vital balance. The danger of disruption lies with simpler animals first and foremost in the effects of the surrounding world. These can be of both chemical and mechanical nature, and the danger element

can be in both strength and quality. Against certain stimuli are the animals defenseless; to others, they can make a living through a threshold system range. Almost all living beings have protection against overpayment an ectoplasmic "Reiz-schutz", a layer of more hardy material, of a Substance that is closer to the mineral than the soft parts is "disinterested" and poorer in terms of life and therefore more sovereign to the compassion it gets allotted. 1

4. The maintenance of the vital balance, of course, also depends on the animal's own opførsel. It will be useful to distinguish between three types of behavior, as The concept of behavior (behavior, behavior, behavior, attitude) is thought to include both actions and reactions. (All questions related to the distinction between these we pass here.)

A. Some reactions are uniquely determined by the nature of the organism itself and occurs automatically with adequate stimuli, without any need act of decision on the part of the animal (reflexes).

B. In the process, others are equally determined when they first take place, but they do not occur automatically every time a suitable stimulus arrives. It looks like the animal can "choose" between action and non-action.

i Sml. *Freud*, *Jensits des lustprincips*, Ges. Scriptures VI, Vienna 1920 p. 2151.

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If the cat is to escape in the open field, it must run on all fours, though it is not always fleeing; sometimes it sets itself to counterbalance.

C. Finally, there is a type of behavior where the use of the body is decided by a conscious body - of course here, too, within certain limits determined by the structure of the organ, but so that one has a larger or less leeway to do.

Behavior as mentioned under A will in the following be cold-*fixed* (fully *fixed*), under B (if the type turns out to have its own meaning) *half-fixed*, and under C *unfixed*. The distinction, which carries a substantial part of the impending one investigation will be elucidated later.

5. The will or tendency to maintain the vital balance and take action which results in a new generation (whether the individual is following this) consciously) the individual engages in the energetic tension relationship with the outside world which is called *combat*. The state of combat is partly pervasive (whole organization but engaging) and often highly complicated; the front of the effectors extends from the individual cell to the application of the entire individual, overcellular Capacity. The fight is mainly about a. Life-related report with it inorganic environment (breath and temperature conditions), b. protection against hostile animals, c. acquisition of food and d. sexual function. On life conscious steps, this pursuit is experienced as an *interest*, ie a sense of value with associated call to secure this value. One can call that *state interest*.

The dead medium, on the other hand, is "state inert". In vain the «cube knew life forms »share this property with the elements, so it stands completely at the expense of man, when we "think it is better" or "right" that a plant may grow and sow seeds, rather than being uprooted and killed; I then disregard the human needs that can be met by that

the plant gets such a "fate". *The concept of destiny* precisely presupposes that there is greater call to "one course of action than to another, that of the destitute unit's history either coincides with, or deviates from, an interest Schemes. Thus, one cannot well speak of the fate of one stones in the spring, but well history. If you take a nail, it is already possible rather, the "interest" is indeed the viewer's and not the nail's own, but can be transferred to this in the same way as in the adventures. The nail is going away then a "better destiny" by being struck in a wall than by lying on the sea bottom and rust.

We expect the course of events to match the interest, at least in «higher animals», followed by desire, and inconsistency with illiteracy.

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This is more than a linguistic tautology; with the moment of lust comes a subjective element, we have come outside the border area where may still be a matter of degree or essence difference between life and non-life - we are on the indisputable ends of life.

The individual seeks out desire and away from unease. ' By this fundamental trait, the unfixable ability to exercise, then only the life service cast into action while the mortal is held back in the potential. The prerequisite, then, is that the lively and life-affirming collapse.

6. The surrounding medium is usually of inorganic nature (air, water, soil) less often of organic (smoother). By the word environment one is happy to think on the medium with the emerging masses of matter. If the environment is favorable, the further development of the bees takes place unimpeded and results in the birth of a new generation, after having for some time benefited from parental breeding care (one small environmental ring of the most favorable kind which insulates against the great dangerous) is able to manage themselves and perform mating in turn. Thus it has the first parent couple fulfilled their biological "intent" and rolled out their last substrate; after the onset of menopause and the parting of the youngest cold, «they are lonely old 'just to retire and die. A life-ability beyond this point must be regarded as a kind of inertia without biological value. Something else result than the existence of the species, any other or "higher" meaning with it the lives of some animal generations - despite all the "mysteries of instinct" and "poverty the experience of the lions" - man has not yet observed.

If the environment *does not* provide the necessary conditions, one will occur of wood:

a. The animal's functions are so strongly fixed that it cannot "adapt" the adverse conditions; it has to remain "faithful to its own character". Sooner or later the vital balance is destroyed and the animal dies, losing all ability, also the reproductive ability and the "potential" of the environment. Man has not been able to observe any difference in "disinterestedness" between that land who has not yet been captured by life, and who *has* been alive. a Quantity is spent and given back, a loop of struggle, desire and suffering has ended Basically. The observation shows the status quo in the same way as the water

before and after the snowman. So does the difference between strong and weak individuals

x In this regard, no possible restrictions are taken into account the validity of this sentence, cf. *Freud*, *Jenseits des Lustprinzips* (Ges. Schr. VI) Vienna 1920.

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erased, just as the ashes of a makeshift are chemically inseparable from the ashes of a masterpiece.

b. The animal's unfixated reserves allow for complete adaptation, and the environment becomes favorable in relation to the customized form.

c. Between cases a and b lies a scale where the ability to exist and reproduction is preserved, but where the harsh conditions only allow a purely partial substrate expression. The result is a crippled shape with greater or lesser margin of unease.

In adaptation, no change in the internal organism of the animal is considered here, just on the ability to change the external appearance after changing conditions, for example, in a colder climate to visit a cave while this previously did not was needed.

The provision of caves, shipowners, etc. has an interest in the question of the boundary between the individual and the outside world. The endoplasm of the animal and larger animal guts, as mentioned, find a first protection in a Reiz protection, consisting of ectoplasm, lime, skin tissue, horns etc. With its approximation to inorganic structure forms this "innate cave" a mediating layer, which is at the same time part of the animal and the outermost outpost of the world. At snails and hermit crabs are particularly evident.

Pre-seasoned stimulus protection is considered part of the environment its crucial feature in this, that it as the nearest ring of another unpredictable or unfavorable environment "relates" to the animal's vital needs, an expectation that the animal does not dare quietly to the outside world general. Apart from symbiosis in the broadest sense, man still has not made the experience that the environment has adapted to the living organism requisite. There is never flash detected a tilfælde of *interest contact* between the processes of the outside world and of life. When contact with interest is not thought of actual living conditions. Individuals courtesy in the adaptation experiments has been hugely one-sided and has always met with the cold shoulder. There can be no talk of interest contact as long as the environment is lacking ability or will to undergo variations in harmony with the living being needs in a given emergency. In this sense, the universe is being alien for everything living. Fire and drought, storm and cold frames without regard; it becomes one and only life's own business to save itself as best it can. The terms of this one this can be seen in the image of a residence permit that can at any time get involved, in a hair-raising barbaric country where you talk so far and on the orders of unknown and inaccessible bodies, is tormented and killed at any time. Often, rewards and awe can be set

in connection with our own behavior; at other times, the worst happens we expect a little success. When I say "we" here it is more than a "technical" pluralis », because in this piece we are a circle of brothers from the amoeba to the dictator. Which, however, does not put any damper on our mutual settlement.

Under such conditions, the self-developed Reiz protection is not always sufficient oddly, it must be expanded and reinforced. An even wider circle of objects, et layers of the real world must be lent with such properties that the animal can rely on its neighborhood during eating, sleep and maternity and other situations where defenses are impaired or the danger overwhelming. The cave can therefore be seen as a projection of the idea of stimulus protection in the outer world. The limitation in tissue differentiation such as armor seems to have a compensation in the ability to "align" the outer world same need. The restriction on freedom of movement that is associated with the "fixation" of the cave walls, the animal voluntarily places itself in exchange for it security achieved.

The meeting between the animal's varying efforts and the world conglomerate of harmful, serviceable and inert agents then play in incessant shifts of conformity and divergence between conditions and needs. A certain number individuals will always, by the law of probability, be justified by saying with its bodies covering the danger points of its fellows.

The outside interest in the world implies a benefit for the organization. the ones that these need not fear for a *counter-interest* from the physically- the side of chemical factors must spoil their well-being. This opportunity threatens however, from the rest of the environment, from other species and other individuals the same species (the enemy). Here you can talk about some kind of inverted interest-contact. The predator realizes his interest precisely by such events as destroys the prey. The more delightful a prey unfolds its peculiarity, the more it is sought to be stronger. The predator *knows about the nature of the prey* and its weakness by its Reiz protection and has the will and ability to break in precisely this place (eg, the abdominal skin of the hedgehog. A tropical predator's head protrudes victim, a beetle, in five anatomically correct places). As a rule, "nature" seems to "take an interest in" just one species at a time; the species are facing each other as blindly fanatical parties in an anarchist state; there is nothing whatsoever like it will heal well. X only works for X, Y for Y, etc. Exceptions are in the rare cases where two species really serve each other's well (symbiosis); however, if the cooperation is "willed" or "random", one has no means to decide. The presence of a second life will thus be possible for a given individual Exercise three kinds of influence on his life's struggle: Either they surround themselves

sharpens the predator's combat by hunting or attacking it. About such a thing environmental fragment is used in the following *hostile* term. One qualified cases of hostile environment exist when the enemy's intent does not only include their own needs, but also the prey and death of the prey, not as a means, but as a goal in itself. Here the term *satanic* environment fits. Finally, about symbiosis forms and social interaction will become a single species used the term *sympathetic* environment.

7. External or internal conditional disturbances in the vital balance or the substrate-specific development we believe (by analogy conclusion) is connected with *uneasiness* which at a certain degree of intensity causes the character of *pain*. one believes that the biological function of pain is to alert the individual to one threatening danger or forcing it to life-preserving attitude when the condition is critical. The organism must therefore be arranged so as to remove the pain coincides with the life-preserving, so that the whole through a game of scary and enticing motives are driven towards continued life. It is thus precisely by being an evil, precisely by his character of endurance that the pain fills its biological intent. This interpretation of pain The phenomenon leaves, however, the missing of an economic principle that ensures a reasonable relationship between the pain and what it should cause but to find any other interpretation without resorting to metaphysical guesses dares to emerge difficult.

It is especially against external danger, against the breakthrough of Reiz-schutz, that the individual has the ability to respond life-saving. Against balance disorders in the organization while the inner ones are more difficult to protect themselves and the pain is working then in vain. The only thing the animal can do then is act *like* it painful stimulus came from outside - it tries to dispense the danger of a place where it can be overcome. This phenomenon is provoking posts about a first sprout for *imagination* can be categorized under the comprehensive term projection. -1 best case then causes the pain to neutralize the danger and restoration of the status quo, sometimes to increased life force again easy experience or also transient or chronic impairment overbearing of nerves and minds. In these cases, the pain is greater or greater less fulfilled its intention. Different where it works blind and does its utmost also where man sees that from the very beginning was not Haab. Thus when the organism is burnt out by age and the pain occurs as part of the death process (cf. § 19).

As the front of life expands by greater differentiation, so does the balance bolder stretches and the danger rate increases, as well as more suffering opportunities indfanges. The ability of suffering increases with the field covered by the state of mind. Teresa. Unlike pain, I think of *suffering* more like a *soul* evil condition; however, the boundary is not always sharp.

You arrange the forms of existence according to a scale of interest from the mineral to the compassionate human being, at the same time, have a scale of suffering ability, - and for the likelihood of suffering. If you admit that the suffering is largely one regrettable and disturbing by-product of existence, and the balance itself- the principle denotes a moment of uncertainty, and then one comes to that conclusion that the mineral in this respect is the sovereign form of existence. Arrias «Non hidden, Pæte "- the crown of Stoic philosophy - how helpless it becomes not against the serenity of the boulders during the collapse of the worlds.

A change must sign up for consciousness, it must come into one

field of interest (an assessment field) and be *about doing*. With growing awareness there is more and more that remains to be done - stability decreases and existence-security is becoming increasingly undermined. This process is neutralized in the same to the extent that it can be shown that the expansion of the interest front is accompanied by an increase in the automatic or conscious protection skills. - That in parallel with it The mentioned growing insecurity is going to increase the wealth of experience, is a relationship which does not come up to take us on this initial step.

§ 5. *Schedule of excuses*. The living environment of a living individual depends on its receptive and well-known effector equipment. With the outside world is meant here the total environment from which the animal receives its impressions and in which it is his turn seeks to influence. One can then say on one side that the animal is through their unique sensory equipment makes a selection of the factors that make up the human world where this is the more comprehensive. On the other side, the monkey has the possibility that the animal has sensory abilities like man missing, experiencing world qualities that are unknown to us (the dog's smell world), as we know nothing about how the different animals experience impressions that are due to the same kind of sensory, e.g. dybdesynved stereoscopically coordinated lenses.

With terminology from *Uexkull*, *Umwelt und Innenwelt der Tiere* we will the animal's overall business report with its specific world use the phrase *funktionskreds*. Schematically, Uexkull produces it thus (p. 45):

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1. "Merknetz" = sensory nervous system.
2. "Wirknetz" = motor nervous system.
3. The animal's total "inner world".
4. Total object.
5. Receptor = sense apparatus.
6. "Marker trays" = the part or own cabinet by the object that acts on the sense apparatus.
7. "Effector" = animal's organ for action.
8. "Wirkungsträger" = that part of the object where the action is taken.
9. "Threaded joint" = the object connection between Merkmal troughs and Wirkungsträger.
10. "Merkwelt" = the total animal world-experience through impression.
11. "Wirkungswelt" = total action plan compliance.

Now has an animal (like Paramoecium) just a single reaction storm in response on whatever physical or chemical influence, one must assume the foregoing suppose that its world roughly possesses only one cabinets outside the medium itself, to which the animal does not respond (op.cit. p. 40). By

change in the intensity of the impact, the reaction always changes the same must, regardless of the nature of the impact (judged by a human).

It is difficult in this primitive step to imagine a registrar body that should perceive quality difference between impressions but just has available the one monotonous reaction. Then it is closer to linking a connection between world feeling and reaction, though natural it is bold to divide and limit the impression mass by the number reactions the organism has over. Theoretically, there is hardly anything like it so that a single visible reaction can cover a plurality of sensations, and such an assumption is beyond doubt when one comes across to the so-called higher animal forms. However, Uexküll seems to want to assert in its ordinary- was called the phrase about the reaction as an expression of world feeling, and one must one admits here: only such a premise allows for research on empirical reason; only it shuts all guesses out - except that guess which lies in the sentence itself. Should changing stimulus be detected If there are changes in the interior of the animal, there is no way to assign them

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hypothetical experience qualities. We then only mention in the question-form a: Can the animal with the same reaction (for our observation the same) respond on different impressions? b: Can it answer the same "feeling" with qualitatively different reactions (except lethargy or sharpening of the reaction by repeated stimulus)? The last of the questions contains *the problem of infertility*. Will inadvertently just say that the animal owns reserve material for not yet designed reactions just waiting for it (adequate) stimulus to awaken it? Or does the word - in mechanical model - mean that one the stimulus can initiate a plurality of simultaneous but alternative response modes. run? Or is it a fundamental independence between stimulus and Reaktion?

Now that we have reached the threshold for the root stock of the cause and will problem is probably the time to gather our attention again kar's "ideal test animal", who is, with doubt, rightly trying to appear as common denominators of the entire mechanisms of the animal world.

As long as you are dealing with just a single reaction and a single one kind of sensory dissemination - the latter seems to be the most important thing - so can do not well be asked about any real *object experience*, just about one sense of property. Only when two kinds of sensory dissemination occur in association (e.g., smell and vision), where the impressions are joined in «Gegen-gefiige» and just as it is crossed in a geometric place, it is possible that it arises an object experience of the simplest kind. In a similar way, it seems first tins of *consciousness* that could be linked to the unconcerned choice between two equivalent reactions that are "initiated" simultaneously by one and the same stimulus louse. Finally, one can imagine that the *I-sensation's* primordial form emerges of elemental distinctions between stimuli from the outside world and those of the organism internally, or to an experience of their own biological power or powerlessness. Out over guesses one hardly ever comes.

§ 6. *Conflict* . Then our avid test animals stand with a minimum of equipment of object perception, consciousness of consciousness and self-perception and also suitably hungry, in front of a welcoming edible object. We take this opportunity to apply a variety of human abstracts to the present fælde.

The animal experiences a *biological imperative*: you have to eat. Is the prey one crackle or hedgehog, at the same time an inhibition occurs: here is food, *but* it stings. A *conflict* is present in the animal's "consciousness"; it has same early desire and not desire, and if one consideration is taken into account, then violated the second: if I eat, then I sting; I'm not so hungry

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I. The structure is this: The object unites in *space* two properties that the subject can respond just *in time* , namely by answering first right on one (eat) and then right on the other (don't eat). However, this division of the reaction is made impossible by the qualities *simultaneous* presence in the object. The subject cannot simultaneously eat and do not eat, whereas the object excellent may be edible inside and perishable outside. The outside world unites what the organism must separate; the object has significance for two fronts of interest at once (the nutrition front and the health front) and serve them only alternatively with alternative infringement of the other. The subject, on the other hand, must satisfy both because of its welfare depends on the cumulative fulfillment of a number of conditions, the same May as the balance of a three-legged crash depends on the support points are present at the same time. Conflict thus arises because the subject is one one side is under the pressure of a *multi-part* biological imperative, and the other lacks the ability - possibly organs - to distinguish a favorable object from a given object "Wirkungsträger" based on the unfavorable so that the action affects only it favorable part. The premise, of course, is that the subject is full of it clean with the object's duplicity in "Marker Trays". Missing the subject the said ability, no conflict arises either; though all the rest conditions are present. Hedgehogs are a *problem* for the dog but not for the fox, if it is true that it takes a stick (disinterested object) in the mouth and tilt the hedgehog around. Unfortunately, there are also conflicting objects (antinomies) that can't be tilted. Others are fully rotatable but has spikes on the underside as well. The situation just stands there apparently to save (its Wirkungstroughs are of an illusory nature); in reality is the prelude to *disaster*: - Wherever a dual assignment can be performed through double reaction, the conflict fails or dissolves. The animal takes its seat meal and *at the same time* keep the enemy at a distance by whining and physio-mischievous scares.

§ 7. *Morality. Terminology*. We have expressed ourselves so that the animal is mastered by one "Call" for life-like behavior, and we end from the behavior to an *action norm* (more cautious: norm of behavior). In the unfixated animal we can imagine a crowd of potential alternatives in front of the narrow gate of realization, where only one impulse at a time escapes and becomes historical fact possibly follows on the further fate of the animal. But a standard of action as of a possible plurality, for certain purposes, designate certain reactions and reject others, that is precisely what you understand by *morality* on a daily basis . However, that must be done immediately a reservation: not every choice of expression has moral value, but only

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the choice that serves a "high-value" norm in competition with impulses of more enticing, but less "valuable" nature. That's why it is here already necessary to suggest the distinction between desire and value that later becomes in more detail; In the animal stage it is perhaps safer to speak of two kinds want. Morality has meaning only in relation to a norm; the norm "should" accrue seen. However, what the norm itself designates as the highest is a fact matter that is subject to experience. The animal *actually* seeks to avoid pain and injury and sustaining his life, and for that reason "should" choose between behavioral variants, causing temptation like the other is mimicry, gaa the bay around when the ice is thin, etc. It should not be said that the choice is made in a way that is more or less "similar" a human motif fight. - Since the law is clear, nothing is said about how it is best accomplished in a given case. If at the moment distress can make the law present for its consciousness, is thus nothing won, because it is precisely the law that creates the election frenzy.

With the aforementioned reservations, there is no way to see the amoeba already as a carrier of biological morality. The structure-forming gene of the gene reacts "Right" when it opens mouths upon food arrival and ectoplasm by the enemy. If you now form the food (sugar?) As a jam, the conflict can theoretically be supposed to arise: the animal does not need absolute sustenance now, but the desire for eating is stronger than the "warning voice" of the defense tendency, and the raven kills penetrating because the formation of ectoplasm was neglected. I know not if one has ever observed such "biological sin" from the genes page. It may not even be possible, but then the amoeba is in it regard to be fixed and the concept of morality loses its application.

With usable uniqueness, concepts such as "biological" are now also recovered value 'and' biological assessment '. For the hungry, the food is valuable and the cave værdiløs; the fugitive's assessment is the reverse. For the slightly hungry the food *better* than the cave.

In the choice of attitude, the animal has a biological *responsibility*, that is, a part of the sources of the fate of the animal is attributed to its own behavior that the animal is co-determining in the course of events affecting its interests thereon most sensitive.

For the activity of the hungry animal, food is the natural *object*. effective the heat has its given and sufficient *meaning* in this that it must cause need neutralization; its purpose is to make itself redundant. *Uexkill* puts it this way: «Die Tätigkeit eines jeden Functional Crisis finally mine the switching off of markers from the environment. » The animal is at ease.

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If the impulse misses any object, or the "object candidate" is missing one

usable Wirkungsträger, the action is *blocked*. The animal finds no possibility for effort, and when a need arises, a state of *rage* occurs or *anxiety*, followed by biological *paralysis*. One can easily observe how e.g. cats formally oscillate between blockade and inspired start when it comes to a difficult start. By the changing game of parades and During the battle, the phenomenon unfolds particularly richly. The combatant is scouting after Wirkungsträger at the counterpart (exposures).

But another course of action may also occur. The animal performs quite well the particular activity which it considers by virtue of disposition or experience 'as' the right one, when applies to the provision of nutrition. This one the need for *adequate* or best adapted business is conceivable that with the *expectation* that the long-awaited result should come. Becomes If the expectation is met, the animal has *received confirmation* of its appropriateness of their behavior, and any uncertainty in *that* regard falls away. beast efforts have achieved *biological sanction*. The consequence is biological *security* and after a won battle biological *triumph*. Where the feeling of security is exaggerated and ecstatic and no longer equals the objective degree of danger can one talks about biological *hybris*. The sense of state an animal may have after performing their best, and in anticipation of a favorable result, will be unsuccessful could be described as good biological *conscience*. It has not neglected its biological *hygiene*.

However, not all functional groups end up with sanction and siesta. a visual impressions can promise smells and tastes that are not present, a tasty one meal may be followed by convulsions and death anxiety (the fox and aat, cod and glass jar, mimicry). The animal acts subjectively right and above in accordance with its highest discernment, but "objectively" incorrect. Expectations are not met, efforts are not confirmed; the attitude becomes answered with *biological veto*, the animal's judgment did not imply biological *truth*. An intermediate thing forms the cases where the action is unsuccessful and entails neither better nor worse (disappointment). Where Marking Trays answers then "no"; when the result is even an accident, it answers "no, on the contrary". In a state of *distress*, the animal either *hopes* for *salvation* or is gripped by anxiety for or fear of destruction - all in a biological sense unlike them similar abstracts applied to human living conditions; there they go more varied application.

When the animal sees *through* a trap or a mimicry, one can imagine that it happens through a kind of double consciousness, a biological *irony* or *skepticism*. One

biological *lies* meet with a *critical* function. Or the animal can fall into the trap and suffer partial damage; by hindsight, where the right behavior is realized biological *remorse* may arise, in anticipation of the result of self-blame There may be poor biological *conscience* with readiness for action to suffer the impending biological *punishment* perhaps in connection with the feeling for biological *sake* (the animal tends to collect winter supplies). Each animal species has its specific biological *taboo*, the chicken has the water, the fish land etc., and the individuals must, in the event, *suppress* their desire to experience this taboo. After unsuccessful actions and defeat in battle shows dogs, cats, cocks etc. physiognomische expressing biologically *shame* y and by repeated blunders

they may be characterized by biological *humility* towards the stronger one, who expresses knowledge of their own biological *inadequacy* or *inferiority*. This one can lead to a biological *crisis*, after which the ashtray merges into new storms on biological success; what has happened then can be called a biological *conversion*, followed by biological *penance*, ie a laborious one restoration work where all other considerations give way to this one.

With only biological *veto* no species can exist; the expectation of sanction must be to a certain extent reasoned, the object must have the properties the subject "believes" it has. The hungry must be able to "count on" that when shape and color, smell and taste, sound and texture according to experience or innate the trend of selection indicates a fine industry, then the result of a well should also performed eating act be painless satiety and not pinch and dismay. In this conditions are the requirement of biological *justice*. Failure to do so becomes life blockading. For then the obstacle lies in the only means available to the conscious being available, then the downfall is in the path of hope. The claim may also is expressed as follows: The relationship between Wirkungsträger and Merkmalträger must have not changed since the last meeting between the individual and the outside world, without that the individual can take the change into account. Experience conditional Actions have their premise in fixing the environment, a "natural law", et a diagram according to which changes in the external world take place. The animal does one picture of the condition and choose its attitude in *confidence* in the unbreakability of the order. It *anchors* *svg* in the belief about "rebus sic stantibus". Within this assumption then the changes can take place freely.

Instead of fixating the environment, one can rightly talk about the changes relative rhythm. Landscapes change character, geological eras replace each other, and the globe itself becomes and perishes. But the crises of the globe geological history is *rare* compared to those that occur in the individual's life, and the pulse beat in the cosmic form history is imperceptible even when compared to

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the birth and death of the species. The individual then turns his or her small life wheel into a wheel drive with growing diameters, the landscape, the globe ages and the globe's own.

Whether the above states of mind really occur in animals, or rather, whether the human abstract expressions can be applied to it what appears is an open question. But this concern is off inferior meaning; this is a purely auxiliary consideration, et "Biosophical" starting point for the later study of human life conditions.

§ 8. *Abilities. Profits and deficits.* One can express oneself that it is through *capabilities* that the individual's "conscious and selective body" unfolds substrates and maintains the vital balance. An ability can be described as a fund of potential life expressions, both of a receptive and effector nature, which the individual can use as needed. You come across life utterances that do not arouse the notion of a conscious, receptive experience and effector decision-making body (e.g. reflexes), it is closer to talking about *property*. When an ability is present, can alternating between current and any organ states. By the last expression I then understand an "organ tone" that is not present at the moment the organ becomes observed, but which find themselves at an adequate lead through the conscious

authority. The body, as the case may be, shows non-use, use, varied use.

In order to be viable in a given environment, the individual must be assigned one certain minimum of equipment. A sea eagle must thus have good eyes as long as it is in its element and strong wings, otherwise it is observed of the prey, miss the meal and is doomed to ruin. Become the bird trapped, blinded and stabbed, the organism is otherwise unchanged and still seat for the needs that were met by wings and eyes. But in its new environment gets the eagle mat in a tin bin and no longer needs the lost abilities to sustain life. - Now imagine the bird in its Injured condition is either set free, or one thinks of a fresh and unharmed one specimens that were abducted from the nest and held captive for some years, as it was once done in the presence of the author. As released, the birds showed (there were two) unable to sustain life with their own help.

While the injured bird was *adequately equipped* to cope with the cage, the fresh and "pampered" *inadequately* equipped to live *freely*. On the other hand it was *more than sufficiently* equipped to perform what was required of it in captivity, namely, that it should move by its own help the sleeping hook to the dish and back again. It had eyes like binoculars and scouted royally over his kingdom of six square feet. It unfolded a wingspan of three cubits and sailed roaring from one raven rod to the other. Both in prison and in the released state it suffers from a *disproportion*

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between ability and object. In the cage it is over- *equipped*, in freedom it is *under-equipped* in biological terms. You could also use the terms "overbiological" and "sub-biological" equipment. (When a functional circle should enter into business besides ability, there is also demand and *energy*, and there is not inhibitions present. There can also be talk of energy over or under equipment. This is not mentioned separately below.)

In the case of sub-equipment (the released cage bird) the object demands an ability, but can't find it. There is the food, but it is acquired only to a degree of *skill* if not present. When ability and task cover each other, seek the object an ability *and find it*. In contrast, the relationship between equipment (the captive bird in captivity); *here it is the ability that seeks an adequate object without finding it*. After the biological needs are met, it is over the *given objects*, end the given *meaning* with the ability to express. supplementary abilities (imagination, ingenuity) can in some cases help and provide the unemployed ability of an *object surrogate*; the conscious body must then itself give meaning for the use of force (eg play), if it needs such an opinion.

For us humans, the ability usually has its meaning in being played out in serving intent and providing a long-awaited condition. ability unfolding in the biological field is *heterotelical*, it has its goal outside of itself, subordinated and directed for reasons beyond the capacity itself and which Theoretical customer may also be satisfied by *other* abilities. In case of over- on the other hand, the ability to develop becomes *autotelic*; it is the ability itself that directs, and the intention is the manifestation of this one ability and nothing else. preconditions presence is often associated with a tendency to use it; ability is

a suction and forming tube for disposable power. The individual is pleased to function, knowing "that it has life" in a good way.

I think the phenomenon of "excess in ability", possibly energy, will play an important role in the later attempt to capture the "tragic" in a normal life context, and therefore summarizes the main idea: Det is well compatible with a picture of life as experimental operation, that of organisms equipment in relation to the requirements of the environment constantly shows a "reliance" or a «Form own." In the first case, the individual or species must suffer or die. In the last in cases the subject is threatened by an internal explosion; its available ability bundles struggling for serviceable objects and finding a surrogate at best. This can then in turn the subject induces a hypothetical need outside or in conflict with the real life needs.

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Schematic representation

i. *Deficit*

J = I-feeling, experiencing center,
e = ability bundle.

AE = total task front:

AB Life Report with the medium.

BC defense against enemies.

CD nutrition needs.

DE sexual tasks.

A — F, for example, covered task front, arch respond
to the angle of ability e.

FE uncovered, deadly residual claims.

2. *Equilibrium*.3. *Surplus. First case.*

The pieces s are object surrogates.
The spaces between these are
uncovered ability.

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Here it is the life-giving ability qualities that are present in the unnecessary you to a great extent. But the life front may also be covered normally and the surplus then shows itself in an ability that is completely outside the lifespan and can not even be used during the "struggle for existence". one think of the abilities elicited during circus dressing or of the sea lion Balance arts. Here's how the schedule for this case becomes:

Other cases

Finally, one might imagine the presence of such an outsider, extra-vital ability at the same time as the life front is uncovered. Examples will be able happen difficult to present unsuspected before the animal kingdom, but will be the better known from the world of man. The form for the third case is:

Third case

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Should it appear that the overbiological (or, as in the last two cases, *a-biological*) ability to use is stronger in terms of pleasure than the life-giving, this can as mentioned mean conflict and danger, cf. the fable about the ant and the grasshopper.

With prolonged non-use, both the surplus abilities and the desire to use them is reduced (lethargy, recurrence), if they do not eventually penetrates with irresistible force. Grotesque forms of life expression may arise where the ability is crippled, but the desire unchanged or enhanced (senile eroticism).

The collision of motives between "beneficial" and "funny" is probably rare in animals. Overbiological or *a-biological* unfolding probably occurs only when existence needs are assured. *Play* between animal chicks is preferably observed in species where the brood is nourished and protected by the parents for a longer period (mammal); less what the newborn saw to say from the first moment must strive for his stay (chickens). The bird song, which is believed to favor the mating, continues after the nest is full. Otter slides and similar inventions in adults animals can be mentioned here.

A captivating example of over-attachment by hypertrophy of the body itself presents, among many others, the Irish giant deer (*Megaceros euryceros*), which are found fossils in post-depositional deposits. ¹ While the body was like one living moose, the shovel-shaped (palmate) horn crown grew to a width up to three meters. The paleontologists believe that the species died out due to the disproportionate size and weight of the antlers. The deer was *armed too strong*, the parade did not come exactly, the whole complex should with a single thank you was enough to tilt the enemy in the virus; just as it was, it was stuck in rocks and trees, and perhaps at an early age were broken down into the monkey field by fatigue in the neck muscles. There was also great danger of bleeding when the antlers each years to be changed - and what consumption of lime! In the absence of calcareous nourishment maybe the bones were brittle because the horn should have sat first!

Excess energy and potential variants of organ use can with ease observed in domestic animals that are fed by humans but still have their "instincts" are preserved. I even did the following experiment once with a dog (boxer):

¹ *Abeys* Othenio: The Tribe of Vertebrates, Berl. u. Lpz. 1919 pp. 795 (illustration), 813. Same author: Lehrbuch der Paläozoologie, Jena 1920 p. 437. (Inaccessible :) *Hescheler*, K.: "Der Riesenhirsch" in the Neujahrsblatt der Natur-research society in Ziirich 1909. Sticck III, Literature.) *Romer*, Man and the Vertebrates, Chicago 1934 p 176 (reconstruction).

The dog was kept confined for a while in a smaller room and lined well. During the brief visits, I breed in the room to change into dishes and sandbox, I took a strictly dismissive attitude and put on a facial expression who rejected any thought of play. Finally, it barely responded to mine entry and gradually lost its appetite to such an extent that it completely neglected his former life dish, calf liver in brown sauce. When it was so

released, it immediately set out to scan the beach and garbage dumps, where its efforts were quickly rewarded with a half-rat skank of a cow,

as it began to fill with enviable appetite. Benet

was taken away from it (with gloves and turned nose and to tearful sorrow dog) and later served on the dish at home. Here they were rejected strongest signs of disgust, while the calf liver disappeared unchecked.

I understood the meaning of the word "gefundenes Fressen". The boxer carefully do not even just get his life assured. It would use its abilities, to develop their individuality and live a life worthy of a dog.

The blockage of the nutritional complex's ability by lining can is illustrated by a simple diagram:

At the left you have the natural state. The gap b is the need that is needed filled, e is the associated capacity, d it is provided through the ability-brought coverage. To the right is the relationship of artificial lining. Dækningen comes unsuspected, has Wirkungsträger only for the consum apparatus and the whole the acquisition mechanism becomes blocked.

Dogs often become fat and lethargic and lose any hint of "canic idealism." When transferred to the zoo, many kinds of animals end up propagate, despite the fact that they seem to have better conditions than in its original home. "Low-standing" animals are generally less delicate, when only the nearest layer maintains a reasonable temperature and humidity, they care less about the geographical location of the shit.

Generally speaking, the surplus phenomena in animals occupy a disappearance space next to the life-preserving pursuits, and the possible appearance above shots have no difficulty in getting the animal satisfied compatibility with the strict biological command, e.g. by match and chariot train for pleasure. After the entertainment, the animal falls on its tail and let the world turn as it pleases.

The secret of the soothing and recreational effect that Sam been with animals has on many people, undoubtedly lies for a part in this, that in the animal there is complete harmony between ability and need. By a customizable degree of satiety and warmth there is found in the animal a state of happiness calm and carefree well-being. The world is quiet as an ocean and nothing is more about doing. Man, as far back as we know it, has tried to fight for a similar spiritual peace in countless ways, through thinking and

asceticism, by daydreams, drugs and war.

THIRD CHAPTER

ON PRIMITIVITY AND DIFFERENTIATION

§ 9. The *protoplasm*. In the second chapter of *Umwelt und Innenwelt der Tiere* gives J. v. Uexküll a description of the fairy tale with its beauty and fascination end name proto-plasma. He talks about the nuts it has provided knowledge the creators to crack at their enigmatic qualities, like neither allows classification or just an approximate understanding of what is going on. The arrangement in a known scientific category is difficult because substance bold combines homogeneous liquidity with pronounced machine functions; understand- the eels fall even more difficult because it has not been possible to detect and pursue any structure. And spontaneous and unmotivated phenomena are one abhorrence of the human intellect, though they may arouse imagination

and feel for the liveliest business.

We want to draw attention here to two of the protoplasm's many seal-some properties, namely access to temporary organ formation and to lasting differentiation. The first sign of change in the initially homogeneous mass of an individualized zoological unit is the formation of a membrane, a outer layer of solid matter, ectoplasm, as opposed to unchanged interior, endoplasma. These two plasma forms can be intertwined. On the like there must arise a never-so-small mouth with associated esophagus and stomach for every time food is nearby. All this disappears again after the meal and the stools, leaving no trace; amoeba «covers table» i its own interior and then takes the material used for other uses. 1

But already at Paramaecium an important change has occurred.

Here I quote *Uexkull* "Environment and the Interior of Animals" p. 32:

in Discovered by Jennings. See *Uexkull*, Biologische Weltanschauung, Miinchen 1913 pp. 28.

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«The training had a machine structure in the infusories prepare for a big step forward. Black says in your endoplasm yet another purely protoplasmic character, since it has emerged and locked away, but the ectoplasm had the fiber capacity free structure formation and thus become protoplasmic Character included. The ectoplasm of the infusions possesses a solid Designs and draws a whole series of throughput structures. »

There is thus a kind of threshold, a limit of elasticity like the protoplasm must not exceed if it is to retain its ability to 're-determine itself", its a-historical way of life and its immortality through sharing. At amoeba, there is no mother animal that dies, and no generational change, everyone individuals are "siblings". These prerogatives have lost Paramaecium, however on the other hand: The infusory ectoplasm is a real Reiz protection, by far more effective than the capricious skin training of the amoeba. The new ectoplasm is *differentiated*, it has "chosen its destiny" and burned the bridges behind it. To In return, it is one with its function; by renouncing all of them lost eventualities it has gained heightened strength for its current task that mitigate harmful stimuli. - The recital has universal nature, it touches a key feature of organic life and earthly dynamics throughout: the contradiction between the detainee, who holds all possibilities and the used, the effort, the acting, which is grasped by the wheels of history and yields stronger but one-sided results. The protoplasm, which is forcibly retained from the diffraction Ferentiation-related success in the outer world, for the benefit of an unrestricted one choice between uncut forms - who avoids seeing the all-encompassing genetic radiation from, and the overwhelming metaphorical power of, this easiest of all living conditions?

Money provides a nearby parallel. Money also has its own characteristics, though means first and foremost *opportunity*. The boy who rides over the five-ring and celebrates orgies in the imagination, he has no idea where the election's quarrel went, which raged him in this bittersweet moment? Like the hawker's disc, the young man is mediated Rubicon, thus, is the differentiation of the protoplasm of destiny; here unleash the riches of the electorate and resurrect as poor security. differentiation,

separation, difference, leads to fixation, attachment, uniqueness in each of them
 new, distributed vessels. But differentiation and fixation are not one and the same,
 nor inextricably linked. The differentiation has not ended
 the first step, it continues through changing shapes as long as the cells
 has leftovers of unused protoplasm retained, yet owns creative reserves
 (Uexkull, op.cit. P. 216 f.).

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Without touching on the disputed mutation and evolution problems we would like to
 few have found that morphological systematics have arranged bony forms, organ types
 and tissue according to the concepts of *primitive* and *specialized*. But we will not ask how
 the transition from primitive to specialized forms has been or has been possible
 or what interaction has been or will be considered
 forming forces and surrounding medium. However, it is important for hope
 so that primitive forms everywhere precede specialized after the fossils
 find to judge. This agenda has probably even contributed to certain forms
 has got the term primitive unlike the younger ones. But the timing is not
 everything; also in the forms themselves lies a language hidden. The more they are adapted
 medium, the more their technical perfection is in the pure (judged by
 task, efficiency and economy), and the stronger the functional one-sidedness
 carried out (horsehorses, the spear of the narwhal, etc.), the greater the quantities
 by protoplasm it is considered irrevocable in the service of the technical task,
 transformed four over machine into machine state form.

The specialized organ shape then has a dual relation to the primi
 tive. Another factor that justifies the distinction is the order of
 stages of ontogenesis. Although it must relate to *sweets*, *Haeckels*
 "Biogenetic law" has been reduced to the validity of the latest discoveries,
 then one dares to see an expression for in any case in the ontogenesis
 nature's usual way of working. And the way of the individual goes from the mucus cell
 for ready-made organs, each with its own distinctive tissue.

The enigmatic forces as the specialization (the adaptation for the for
 different kinds of interactions with the environment and between the bodies)
 owes its creation, it has been partly cold *genes* in kausalistisk, partly Ziel-
 strebigkeit, entelechie, élan vital in finalist (teleological) evening, furthermore
 neutrally assertive, Bildungsgesetz and form forces, all words such as
 suggestive of a molding from the inside as opposed to *Darwin* from the outside
 conditional adjustment. The presence of undifferentiated protoplasm is one
 condition for the activities of these "forces"; the plasma is the material in which
 the forces manifest themselves and reach out to us, so that, according to our cause,
 needs must return to a "something". Because the material is exhausted
 for differentiation, the "forces" get even smoother until they cease
 come to light in any change. "Structure Inhibits Structure Formation,"
 says Uexkull, op.cit. 10, cf. pp. 21, 23 and 32. Otherwise, you probably have

as good a chance as here to realize where the human concepts and schemata are helpless in relation to what "really happens" in nature, ie as we have observed and observed without being able to give it a discursive expression.

ON PRIMITIVITY AND DIFFERENTIATION

§ io. *Primitivity of man*. Example of a scale from primitive to

The body of a highly specialized body is in the famous blackboard above the horse's extremity ankle joint, which has changed from the femoral toe to the unicorn and is thus gentle technically adapted for hard surfaces. The five-part extremity is considered above head as the primitive starting point for a variety of specialized forms. One similar consideration has been used by a great many other anatomical details and by it has been able to extract the primitive characteristics everywhere. In connection with this, a discovery was made which contributed greatly to Darwinism's detronization, that of man instead of as before assumed to be the pinnacle of all specialization, on the contrary, exhibited a quantity striking primitive formations. Not just found in the big brain considerable amounts of undifferentiated protoplasm (the following information) derives from Hermann Poppelbaum, *Mensch und Tier*, Basel 1933), but even the shape of the brain shell, the dental system, the nose, the larynx, the skin tissue, showed the muscle building, body axes, internal organs and embryonic organs for a comparative anatomical consideration primitive features.

At the same time, there are some rather strange observations from animal embryology a striking resemblance between the shape stages of animal fetuses and them we find in the fully developed human being. Assuming that the speech of the forms means something more than mere and bare equality or inequality, lies it's close to using an expression like this: human's final form stage (in this sense) *is passed* by certain animals, either in the fetal state (gibbon, ref. Poppelbaum p. 87) or at a young age (the chimpanzee, Poppelbaum p. 19). a drastic linguistic expression has this observation (according to a lecture by Poppelbaum) found at *Klaatsch*: "Der Mensch is a free born monkey". So our youth's relation to the apes is, after this, on the head. Also another breach of what was true even in 1910 has occurred recent times: We are used to seeing ourselves as the very last shot and the assumption of "the fixation as the goal of the form forces" one would therefore also have to wait to find a restless specialist creature, at least one who was past any demonic beast stage in that respect. This is maintained by the view of primitiveness lead to a revision of the theories of human age - and such a revision has also been undergoing sealing for the last 20-30 years (see, for example, *Bryn*, *The Human Races*, Oslo 1925 p. 62). The oldest fossil human finds show however, no signs of greater primitiveness than the type today. Within the therefore, it seems like the specialization process in man is stopped; it does not continue in the present and future

unknown targets. *That is the* meaning of the paradox Klaatsch.

Under the influence of the general biogenetic rule of motion from primitiveness to specialising, one can anthroposophically indistinctly hold the grasp of a notion like that, that large parts of the human body Organ equipment is "withheld", "verstaute" on the road to the final fix either because there are no substrates to continue the process, or because there is something that is strictly known only by name, they say-called inhibitory genes. Man's "phylogenetic situation" is after this it has stopped at a relatively early stage of specialization. Man is in the morphological sense "on the way"; it is in one a state of "standing still", which the paradox must necessarily sound to get everything done. One can also say that man as a species is bland fixed in its infertility.

The presence of the primitive form of man means, of course not that we, like the cave toad in Kärnten, can change our shape after needs of the moment - at least not in the anatomical-physiological sense. The organ itself the building is presumably considered completed. It will be in the *organ - deisen* - in the *functional* new formations in the organism we must seek the evidence for the variability we expect to find in an unspecified form.

There, then, we also meet quite properly in the human organ use-creating a wealth, yes an unlimited like no existing animal form can show up make til. Man can by exercise become the master of the most disparate skills, using his body alone. Human society shows therefore, as far as physical employment is concerned, an individual difference similarity that far surpasses what one finds before any species or ugly of animals.

Very aandfuldt Rudolf *Steiner* interpreted sammenhængen between human primitive marks and its versatile organ use. Steiner believes that our technical imagination is a direct compensation for the missing specialising. *The hand is* morphologically so far back in the fore-branch network that it has phylogenetic potential in itself for both lab and claw, wing and hatch. The "form forces" that are held back in the potential has come to us directly through consciousness. The forces project its capacity in the surrounding world and can play here over a multitude of the variants that the carcasses can only realize individually, because it phylogenetic "choices" of one possibility have excluded any other. We creates the year and propeller for the swim foot, club for the bear lab and

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the frame of the elephant's stomping forelegs, armored for the back shield, the aircraft for the wing, the tongs for the claw, etc., yes even the insect's transformations «goes again "in our" mysterious initiations "and similar ideas of transformation and newborns, where you put off the old man and put on a new one last example is not Steiners). We have also transferred the *multifaceted* application to our objects, we "combine" tents and kayaks, etc.

Whatever one might think of Rudolf Steiner's philosophy as a whole, in the notion of a "Stauung der Formkräfte" you have at least one inspirational and fruitful working hypothesis when it comes to making one image of human phylogenetic situation. However, the thought now has done their service and will not be built directly on in the following.

The technical ability of man is evident in the dominion over the immediate material world. To the benefits, the "shadow side" responds that everything must be *learned*. IN the body itself rarely contains any "instruction manual"; there is nothing like that deserves the name "organ soul" - it must then be just in the genitals. Most of our actions *pass* the conscious body where they are at least a nominal check is thrown, even if in their opinion, they have their roots in the unconscious, in an innate operating constellation.

Biologically, the body enables three types of use: life-threatening, life-threatening, indifferent and life-threatening. Between these, the human child must learn to do it *right choice*, one dygtighet that provides his way through *experience* with the hearing errors and pain. In return, with the growing self-acquired insight into the child's self-feeling and self-awareness (cf. Richard Eriksen, What is Man, Oslo 1934).

How quite different about the fixed animal limb, by the fish's fins and the wings of the migratory bird! The use is unique in the body's own structure trip and does not need to be learned, just to be perfected. The chicken's egg tooth with which it carves out of the egg and which then falls off is one drastic example. The use and final product may even appear as a direct radiation from the body, so that the boundary between the individual and the outside world is erased; the spider's spin is a case among many. beast needs far less than man to learn the distinction between profitable and non-profitable use. Duck ducks on the water with the last ones bits of the shell on the back, - the human child grabs the moon. "Das The tier of the organs is tyrannized, "says Goethe, and assumes then the presence or desirability of an independent body. "Wisdom but »lies in the organ building and is given to the animal for free; it does not need to get matured in the brain first. The swim foot "belongs" in the water, while in

this sense human hand is "foreign" to all elements. beast becomes a *virtuoso* who swims, flies, runs, gnaws etc and has in it both strength and its limitation. Therefore, in a strength test body to body comes man is in short, but it claims through the *detour* about it technical intermediaries. We find a meeting between hand and claw in the history of mole farmer and lobster: "The Norwegians are small people but firm guys. "

In the case of fixed organ use, the quality of life is pure when the animal is levedygtig. In the beginning, people are not even present a tendency to life-threatening use. The child drinks lye but not the kitten; BRÆNDEN a child burns the fire, but the animal burns the fire unburned.

The distinction between biological and over-biological equipment lies partly laterally, it crosses the distinction between fixed and unfixated organs use. In the case of profits, a quantitative measure of capacity and in the absence of a qualitative test. distinction has its value even though in a given case they may collapse where we are missing means to distinguish a new ability from a variation allowance in the old one. There

conceptual difficulties also arise when one and the same body serves as vehicle for multiple capabilities, and when multiple organs are deployed in one and the same organism.

Growing infertility can mean higher biological responsibility and increased need for fixation aid in the form of moral norms. It also implies the opportunity for increased life force through experience, and for environmental rescue changes where the fixed form is doomed. By changes in the surrounding the whole world can be displaced; previous profits are needed you, old necessity is falling away, the sectors of ability use are shifting extent and space.

Compared to the mechanical tranquility of fixed forms, however infertility also a greatly increased *life pressure*. Election ability is at the same time optional, and the electoral duty can be experienced as a burden and a plague whose scale of suffering reaches from the slightest unease to the devastating nightmare of nervous anxiety.

It is not just by the matching of abilities and tasks that animals act beneficial to man. Perhaps they make it stronger by the *selvfølge*-the tranquility of equality with which they rest in their attached form, and by which they give us the safe feeling of being in a house with a truly solid character. How often have you not admired the cat's dazzling safety in company lap, with envy witnessed how it carries out its sovereign autonomy without being offensive and without losing their dignity

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even in the most aggravating situation. Human character formation can do not approximate with the cat when it comes to launching one a being in which nature is no longer divisive with itself.

- Under these considerations, it has not been possible to build on just that experience or approved science. It has been necessary to pass bridge span, which could be more solidly built without damage. In return is where conditional conjunctions, gauze islands and reserved expression are used in the extent to which it was compatible with the legibility of the text.

A nearby objection concerns the extensive *anthropomorphization* of the conscious and unconscious life of animals. The hired considerations customer by far greater right has been applied to man in his purely biological interest match. However, it is with full deliberation that situations and denominations is devoted to the simplest possible animal step; it happened to the picture does not will be contaminated by all the associations that would inevitably exist upon the transfer to human conditions. A man who *just* had a biological interest front would be an abstraction. The intention must be here justify the agent; it is used to show the biological soil by any of the circumstances we get to deal with when the tragic in its time will determined.

FOURTH CHAPTER

HUMAN INTEREST FRONT

§ n. *Biological interest front*. The task now is to pursue certain trades, to designate certain motifs in the human livsvæv, which can Tænk that FAA significance for the determination of the tragic. In the fifth chapter, it is the *inflexibility* of human organ use, and especially the *surplus* of those differences even areas of ability that make up the subject of the study; at present it is the *expansion of interessekreds and environment*, meet us at the transition from animal to human.

With Uexkull, we intend for the environment of the individual organism to exist close connection with the organism's «Merknetz»; by its aid «selected gives the organism the outside world it is capable of experiencing, is reported with. The radio's "selectivity" is a useful illustration. naar genteel the sense of the environment is accompanied by notions of the source of the sensation , and these conceptions are laid down in structure, one can speak of "recognition" in everyday sense, insight into the nature of conditions. The source of sensation then becomes theoretically available for influence and mastery on the part of the subject. The mastery of the environment includes a scale from the best passive attitude to actively arrange the object according to long-term plans or at the moment need.

The consideration of the whole field of human life gives rise to a breakdown of this into four different "fronts, " "planes," "fragments," or "Sectors"; the designation depends on the performance model you have chosen.

These "fronts" etc will now be described separately, regardless of their possible functional contexts.

The *biological* part of the human sphere shows a great resemblance to the animals; the Most of what the front is said about the animals' biological interests can readily applied to man. Existence depends in a very similar way of, all of the Tasks is satisfactorily resolved that ties him to aandedraet,

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temperature, defense against enemies, disease and injury, nutrition and reproduction, In short, the *individual* and *slegtens* biological opretholdelse.

To a certain extent, one can also separate *abilities* that are particularly tied to biological life struggle, sexual function, physical power, etc. But such an in-Sharing is of little value because most capabilities are used on all fronts after trip. It is the *interest* we attach to when a business is assigned a certain life plan.

§ 12. *Social interest front*. The social front joins close to life residence front and also occurs in animals. The similarity between animals and human social engagement, however, is so sparse that hardly any would have been useful views to gain by going into the animal species social life. While the animals probably experience their species companions just when they reach enters into the individual's "Merkwel", man includes e.g. all their fellow human beings in the past, present and future through a single performance: humanity, and can thereby decide on this as a unified object. And each individual has knowledge of the needs of his fellow human beings.

The relationship with "almost" is usually of importance to the individual's well-being: he has *social needs* that he seeks to satisfy by choosing the right one attitude. (The question of whether social needs are primary or in some cases can be reduced back to other needs, we will not go into here, but only find that the social needs are present.) The social needs differ clearly from the biological, e.g. where a human has secured the basis of life for both himself and the family, and yet is unhappy because of his relationship with other people. Social goods are especially love, respect and trust.

Ultimately, the social world is always made up of people, though also includes items of significance to the relationship between men nesker ("res publicae"). This does not mean that fellow human beings *always* appear as social objects, they can e.g. also belong to the biological environment (cannibalism, primitive struggle).

The social world also applies through intersectionality and complex forces that can be neutral, or affect the subject for favor or disadvantage. But to a much higher degree than the biological world the social *mind*, by other, connected carriers, is constituted by entities with which it is possible to establish contact with interests and to which one can appeal with the prospect of a better state *because of the appeal*. Human beings are one material which, by itself or by processing, may appear *sympathetic* environment, ie undergo variations in harmony with the individual's needs and needs because of these.

But the units in the social environment also have their own interests to take care of on. The individual's attention and power are therefore shared between "Selfish" and "altruistic" demands. ¹ By one-sided selfish commitment becomes a man indifferent or even *hostile* to his neighbor, Finally, there is a rich disposition present for *satanic* relationships. The humans often have a refined knowledge of each other's "tender points", bodily as soulful, the "places" where the victim's Reizschutz has holes or is thinner. The task of finding the strongest adequate stimulus for the vulnerable party may have the character of light-hearted play. The more wonderful the victim's unease reaction unfolds, the more secure confirmation the other gets of his ingenuity (Shakespeare's Jago, Torture).

The joy of tormenting others is a theme that psychologists have sacrificed a great deal attentiveness. For our purposes, it is enough to state that it exists. One of its Possible basis is the feeling of torment of power, although this does not explain the "sadistic pleasure" - with or without sexual emphasis - completely.

Power is the ability to arrange a rebellious outside world according to your own needs. The desire for power rests on solid biological grounds, but is easy to lose connect with this and become your own target. By force one forces both nature (animals and landscapes) as human beings to relate. In it human cohabitation plays the ruling and the serving attitude a significant role; they have at all times the community split into a servant and a ruling class. In our time, the conditions in which these two teams occur types of matter apply, in such a complex weave, that a class-division on this basis is not always feasible. In daily life innumerable shifts are the individual soon exercising power, soon subject to the exercise of power by others. Or both at the same time: from its step in the ranking ladder is one sneak up and an iron claw down. The slipper hero tyrannizes the staff. The desire for power can be "primary," depending on truly superior abilities, or "Secondary" is due to neurotic conditions.

ⁱ We also perceive the individual's *social* organization as based on an inter ace with him. Selfishness must therefore be defined as a tendency to satisfy one's own needs without regard to others, while altruism is self-satisfaction of needs that can only take place through the needs of others. An "absolutely selfless" action - which thus has *no* value to the trader - escapes understanding and thus become morally irrelevant (eg, compulsory actions). You can also say that satisfaction of selfish actions are direct, while at altruistic is indirect, secondary.

The concept of "biological justice" corresponds to the new level notion of *social justice*. What you can say most confidently about this concept, is that the word covers a tendency of a lot of people (not *only* with the wronged), a desire, a will, that a certain scale of

social attitudes must be in an invariable relationship with a particular scale of socially conditioned outcomes for the attitude carrier. Great difficulty of logical, psychological and practical nature is associated with the requirement of social retfærd; one of them should be mentioned immediately, but the capital came more first in Chapter 7.

The requirement of justice is related to the *laws* that apply in the field; these are partly legal, partly by "moral" ^{one} nature. They are created by men human beings, not "git" as the laws of nature and can therefore arbitrarily change into space and time. In this way, the infirmity of individuals is transferred to fellowship form. (In animals, on the other hand, bees, ants, etc. can take the form of society be fixated.) The battle over which laws should apply is an important part of public social life. The variability of the laws means an advantage in that: they can be adapted to changing needs, but may seem unfortunate in that uncertainty which is necessarily included. Even in the time *between the* changes there are Enough moments of uncertainty: the laws are exercised by people, and these people is more and more than law enforcement agencies. Affective powers are easy to do to interfere and disguise the «ideal structure». To man exterminator the judge's position that it works "impersonally", then you forget that precisely This "blind" law application is the bedside guarantee of legal certainty. The lawyers have long been aware of the difficulty of uniting legal certainty (legal fixation) with individual treatment of parties and subcontractors. A relationship whose structure we already know from the animal world is this: Like as the judge is something else and more than law enforcement, so is the delinquency something else and more than a criminal, he is e.g. an excellent one spouse and guardian, a skilled professional etc. The goat is not *just* one either moderate speed runner, it is also a skilled climber; yet it stays *on*

The word morality is usually used in the sense of "social morality" and then often in contrary to legal right attitude. This interpretation, which is widely used In my daily speech as well as in ethical literature, in my opinion, this is unnecessary difficulties. All questions become easier when you implement the visual approach as stated above: The concept of morality is used irrespective of interest- the nature of the front. Social morality in this language also includes it legally relevant attitude; one could discern by incorporating the term legal morality.

the plain obtained and knocked down by wolves. The wolf is a more like climber, but i the *decisive situation* is the speed race and nothing else that is determined for the fate of the goat (also a possible *match* is decided in advance). The situation has *Wirkungsträger* just for running, all other efforts are irrelevant. The goat is an organic entity, a *biological subject*, an ability complex that does not can be divided; everything that together constitutes the goat must share fate here. Gjet- Climbers (sufficiency) cannot escape when the goat-runner (deficit) becomes wolf prey. That the wolf is victorious on flat land is biologically just because it is a better runner and a better warrior, but it turns out that even on this most primitive steps the problem of justice presents a complication.

For a similar consideration, then, man is, next to that bio logic, also a social, a legal entity, a *circuit subject* who may be divided op. When Olsen thief is punished, the accident also affects Olsen husband,

which is obviously unreasonable. Still, the verdict is *legally fair* because it was the behavior towards other people's goods that was fate-making in this case, the test on the social subject of Olsen's legal quality.

It can be mentioned that no principle has yet been found for *com-mensurability* between *bread* and punishment, as can the severity of the forgiveness without any influence on the hardness with which the perpetrator's *spouse* are affected by losing their provider. The killer can be rich, the thief poor.

Through *constitutional laws*, the various communities seek to create a lasting one fixation to guarantee against overly dull surprises. A political revolution corresponds to a greater or lesser extent to environmental changes at the biological level, in more severe cases, to the onset of a new geological epoch. New species and new types of people come up, new standards of justice set in.

The individual's relationship to his social environment may be of "private," "private, public 'or' public 'nature, the words hardly need any explanation. The relationship with the individual environmental unit may, depending on the circumstances, come about under all these terms. As examples of environmental units can Mentioned: Bad and Family, Friends and Colleagues, Believers, Gender and Racial communes, church, municipality, state (the individual state organs), - and the other side enemies and strangers of all kinds, people of different nationality, faith, caste, gender, race, profession, etc. As the animal ensures its biological state-thousand by choosing a proper attitude to the characteristics of the field, thus building the social member places his social position on an appropriate attitude to the social units he is surrounded by. Society is one of those "homes" that the individual builds outside each other within the further landscape of the landscape environment. Zont. Faced with these homes, the individual imposes certain limitations

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the development of life in exchange for the benefits obtained, in the same way as the animal voluntarily abandons his freedom of movement in the cave.

Alongside the legal action directives, there are the "moral" ones that also varies with time and place. Some such "ethical norms" have hatred anymore lifetime than others, e.g. it that agreements should be kept. There is a dispute between them learned about how such norms come into being; the question does not fall easily along with the question *why* they are made, the purpose of them. The problem is of greater importance to us, because we must already assume that a tragic one the phenomenon in practice will unfold within the framework of finished social morals vedtægter. Only in separate cases, e.g. by the so-called moral geniuses, the creation of norms may also be included in a tragic process. The predecessor either sets a new goal for the social endeavor, or he finds a better way to realize the old goals. Is he significant, he is either recognized or persecuted as a delusional teacher.

It is largely the grosser mistakes and those in terms of form or object more significant disputes under judicial review, while the thousand trifles of daily life are settled in "common opinion", av "Good tone", fair play, conduct, decency etc. "Moral rules" can be when they are sufficiently "matured" in the legislation. Sometimes rising there is conflict between the legal and the "moral" assessment: punishment for formal reasons, an act that is recognized "morally" and tolerates one

second, which one "condemns" morally, - circumvention of laws, procuratorium.
 Legal judgments, criminal and civil, convict and acquittal, and
 "Moral" recognition or condemnation becomes that of our holistic view
 such as "social sanction" or "social veto". The weather protected by the bans
 You can call it a social *taboo*, and one who wants to take offense
 a social taboo, try to *suppress* this desire. The taboo rules
 however, is not raised as in primitive time; to some extent, one takes into account
 the perpetrator's *mind* (the motive) next to the objective action.

The purpose of the right social attitude is to become socially recognized in
 the widest sense of the word. The recognition comes with a number of benefits
 of both social and non-social nature. The means of gaining recognition is to
 act as a conducive environment for one's fellow human beings, and one does so
 positive social actions (help, etc.), partly by satisfying his non-
 social needs in socially tolerated forms. Social attitude choices are taking place
 however, as small as biological, only through consciousness or
 the mind, it is also affected by important unconscious and irrational (e.g.
 emotional) factors.

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Within the largest social group, humanity, one has the national ones
 communities, which in turn are divided into smaller groups determined by the divergent
 interests; the smallest social unit is the individual. A group can
 be the optimum of social environment for its members, but stand socially and
 hostile to non-members. Its unifying interest then has social
 just feel within the group itself, while for non-members
 out as group selfishness. For conflicting groups it is often about doing
 influencing children's education; the child is influential in the present
 and will determine the future. The disagreement concerns a myriad of
 human affairs and extends from the flat tea local nipple to the
 most difficult questions of principle - state and individual, etc.

The individual action or effort will be similar in cinema
 logical plan could be successful or unsuccessful. The process is partly determined by
 the trader's innate or acquired fixations (character) and the
 the degree of skill he puts in for the day, partly of solid and random exterior
 relationship. The individual may be *mis-fixed* in relation to the community in question
 requirements, or possibly *under-equipped*. His attitude becomes, generally or in
 the individual case, *asocial* or *antisocial*. To also a *surplus* in ability
 may mean a difficulty in participation in the social symbiosis, will later
 be shown.

For the normal individual, the unsuccessful course can lead to social
anger; *anxiety*, *danger*, and need for *salvation* (glory, forgiveness, etc.) for it
 social self (the social self-feeling). The social I can get *lost* in social
disasters such as exile, life imprisonment, etc. The individual acts there
 for under social *responsibility*: he must *answer* when the right person asks him
 according to the social values he was set to guard. Has he violated the social
 imperative, this can be *attributed to* him, ie his will or intent is perceived

as a contributing cause of the incident, and his further destiny is made depending on the attitude he has shown. On the other hand, a well-groomed social *hygiene* give good social *conscience*.

Initially, it is easier to satisfy a selfish need in it social than in the biological environment. It is required by the individual, that he is to a certain extent to leave the supervision of his fields of interest to certain social bodies (police, for example) and similarly weaken the individual defense; social *fledgling*. These organs may react eventually, too not with the precision that characterizes the biological parade. Vitale parties are therefore constantly exposed, and the awareness that they are social taboo does not ever stop the attacker from quieting his desire.

Besides such direct attacks, the socially loyal are also threatened by various forms of social *mimicry*; This has won widespread use and is known by a variety of terms such as lies and deception, imagination, breach of duty, masking, camouflage, scam, simulation, scam, cheating, irate fierceness, unreliability, "diplomacy", traps and fraud. On this instrument most people play with virtuosity and in more or less malignant hensigt. The technique can also be used for the best of recognized values, such as be led when the police lay traps for the suspect and the doctor "lies" but in the greatest number of cases means a betrayal of social trust.

During the discussion of *lystprincippets* biological significance there was nævnt that the luminous must coincide with the life-giving, if not should cause conflict. Something similar applies in the social environment. Should be fun the principle of promoting loyalty and solidarity must be all that serves others and "the cure" may well be lively and everything else unloved. In practice it is not so candy. Social action can be respectively pleasurable, unconcerned and lust-indifferent.

§ 13. *Autotelic interest front*. During the mention of the animals' play, it was mentioned that a business could unfold because of its content alone, without expectation of some definite result. The animal certainly doesn't make a difference between the pure desire-play and the play human theorists see as one unconscious preparation for biological or social activities (theories are many and disputed). ¹ The animals may not even "know" that they are earning their living by eating, defending, searching for the optimum of the environment, etc., or knowing the act of mating ensures the continuation of the bad. It is possible and probable that they blindly follow their "drives" or "instincts" and that the distinction between play and life struggle is a purely human phenomenon.

For in humans there is in many cases an undoubted difference in desire and play to one edge, and e.g. what is popularly called "duty" to it ducky. "Duty" is a term that is not used in the following and like it therefore, it is unnecessary to define. But as a rule, it includes a business to safeguard social and biological interests; "Duty of desire" is heard well never talk about it.

It seems natural to count on the pleasure-seeking business as well unpleasant detours to desire. On the other hand, it would mean an explosion of the term,

i Sml. Karl *Groos*, *The Games of the Tigers*, 3rd opi. Jena 1930, and the same author, *The Games of the People*, Jena 1899.

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if it is also extended to include "unenlightened" or "least possible." reluctance ". In that case, it was hardly possible to point to a single (normal) but unspeakable human life. Not even the most joyous Difficulty for an awkward living customer is mentioned, then even its very existence Minimum can be presented to the wearer as better than downfall. Under We therefore do not want to include the concept of desire-seeking business uncertain, but just what you could call positive desire with yet another expression.

On the other hand, it could be tempting to form a category as covered *both* the desire-seeking business and the pursuit of avoidance, yes where all the human expression of life went in, which is popularly called non-duty. The group would then include a number of experiential states of both effect toric and receptive nature, which had certain somewhat definite features Fælles; but I admit that it is difficult to specify these features. Definition must be evident from what is said about the category in general. Often will it seem that if you ask a person why he is engaged a related condition or business, then (if he is honest) he will not refer to any generally accepted intention other than the engagement, however he will answer: I like this now, or: I want it because I want it, electricity!

When it comes to forming a concept category, it is best to start with to stay away from difficult border issues and take a concrete one instead example that does not raise doubt. *The food* must contain nutrients to fill the biological purpose of eating, but also it should *taste* good. Have you on the one hand a culinary masterpiece with little nutritional value and on the other a bottle of liver oil and a musty breadcrumb, then a refugee, Who need the power to move forward, choose the nutritious diet, even if he abhors liver failure. Even more clearly, the difference emerges if one thinks of such things as coffee and tobacco; they are considered biologically harmful, when they are enjoyed in larger doses, but many expose themselves with knowledge and will for this danger (cf. alcoholism), because the coffee and tobacco give them one immediate improvement of well-being that they will not do without. Here it is the taste effect and stimulus that goes into the new phenomenon group.

However, what we are seeking is a category that includes every commitment where reception or business or inner workings' has its purpose self ", has" soul malady ", " Selbstzweck ", is" disinterested "or" *autotelic* " as it is called in aesthetic literature. ¹ It must therefore be attributed to it

ⁱ See e.g. Yrjö *Him* . *The Aesthetic Life*, Stockh. 1913 pp. 26 pp. 37, 47-

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also such as the release of rage and other stony effects, devotion to

despairing grief, etc., self-cultivation (narcissism), scientific research for ability and explorer's own guilt regardless of the outcome's biological-social value, production and acquisition of art and poetry, when it unknowingly, the means of service, sport and sport of other intentions are neglected they do not aim at biological hygiene, the challenge of hazards and difficulties only to have his skill tested and confirmed, "aesthetic" attitude landscapes and people, certain forms of intellectual employment («spirit-quicksand), daydreaming, drug use; also certain fixation states of emotional value ("I am demonic") becomes natural to count on.

Already here, however, a concern arises: If all desire Applicant business should be included in the category, and we to this business the unpleasant detour has been raining for pleasure, so we have been hurt to include a business that has *no* goal in itself. I save for ten year to travel to Italy, and I will not go there for biological reasons (min doctor discourages me from traveling) or from social (on the contrary, it will provoke criticism that I move south alone and leave the family in Homansby). If such a preparatory neglect is to be brought, so it must be seen inferiorly the luminous goal, as absorbed by it; but its goal in itself unfortunately it does not.

Even more troublesome is a case like this: To win the lady love equality (a-biological value if the intention is not child-rearing), I play tennis, making sailing trips, etc., in other words I use fun means for that achieve a pleasing result. Can we say here that the agent is also autotelic because it is lively? So when the means is precisely "heterotelian", have intent outside of themselves? Is there a way to say that the agent is autotelic *insofar as it feels* like itself, and heterotically, *insofar as it serves a feather down time?*

A third variant: To participate in high altitude in good weather and together with quick girls can be fun in themselves, can have some of the joy of sports, although the intention is of clear biological nature: collection of winter supplies. Autotelic? Yes, if it does not worry the mower can burn the hay fever down afterwards. But for the master then, as the fire would ruin and like still welcome girls and sunshine? And that, to say the least, the customer things apart if asked? Should the point of view be maintained in a case like this, one might say that the business covers two interests-types simultaneously, a biological and an autotelic; one *associates* "the useful" with "The comfortable".

But put it so close that "joy" does not stand next to "useful" but This is solely *because of* the fact that biology is saved. Am I gripped by anxiety or horror at an imminent danger, then I feel a heavy emphasis on light just by being saved. Here it seems artificial if one to save the system tries to distinguish between "the value of being saved" and "the joy by being saved". We stand at the limit of category performance.

A positive provision, as we hoped in advance, is thus fail to give. But the concept of autotelic interest front can be upheld also by a negative provision: autotelic is the field of life which is neither

biological, social, or, as justified in § 14, metaphysical. Opposite it lean in this provision, it must be remembered that the distinction need not have any "validity in and of itself"; it's just a tool to win an overview of the roughest features of man's complicated "body of life". And such an overview again is a prerequisite for being able to place «the tragic fænomen. "

With these reservations we have then established an *autotelic interest front*. Like other fronts of interest, it can be assigned a *commitment*, one *expectation*, a *course*, etc. In general, the subject will also cooperate with this an *environment*, but enrichment and depression states can also be conceived without the sense of the environment. In return, so can the autotelic self-feeling become overwhelmingly strong; one experiences a "pure being" freed from all heterosexual telical considerations. For the art experience, the self's report is included the outside world is an important issue; as an example of such an artistic philosophy discussion I mention CV *Holst*, *Le sentiment de bonheur chez Stendhal*, the introduction (Master's thesis Oslo 1936).

As long as one disregards conflict situations, the *assessment* (of funds and goals) in this which in any other plan of interest were given by certain factors. The Commitment that you are currently most disposed to, or that the outside world is staring at keast invites to, attracts attention and action. They are adequate aids are *better than* others, and custom behavior is better than anyone ducky. The scale according to which the assessment is carried out is marked in the upper part and the lower end of what one would prefer to achieve and preferably avoid. Tobacco i the pipe is better than coffee; it is better to smoke the tobacco than to cook it. The object can either be taken from the "real" world or brought about as surrogate by the help of imagination and memory. As the action entails the expected condition or not, autotelic sanction or veto occurs.

With repeated commitment, the sense of value can be changed or developed; it experiencing becomes more fussy; the object selection can shrink "down" and

expanded "upper valve"; there may be a low-autotelic and a high-autotelic engagement. The assessment is also subject to suggestive influence and herein resembles more the social than the biological assessment in which leeway-the record is severely limited. *The content* of autotelic experiences and the possibility by arranging them on a scale we have passed quickly here; the questions hear at home in Chapter 9.

Autotelic life is a-historical in the sense that it is exhausted and ended in its existence; it is not meant to flow into something new - it just had to be in further development of it the relevant autotelic emergency. Joy states can actually come the organism accepts, but they do not lose their autotelic character unless they are produced or experienced with the *intention* of providing biological strength. autotelic experiences as autotelic can be detached from all contexts of life otherwise, act discontinuously in relation to the building biological-social striving and presumably have a mark of sterility. This does not prevent that a person from the death bed can look back on such an experience as his

culmination of life. - Later in the chapter it is mentioned how autotelic Elements are often combined with others in the daily life's diverse co
waged interest struggle.

§ 14. *Metaphysical front of interest.* The word metaphysical has none today good sound; it evokes the notion of woolly speculation as man takes action when you suffer defeat in the practical. We initially think that there is a primary reason for what we *here* call metaphysical life preparedness need. By primary is not meant primitive, for the metaphysical need hangs undoubtedly along with human high differentiation. Should it be convincingly argued that the metaphysical need experienced as a «total needs "or" universal needs », are always derived from dissatisfied ones partial needs and even practically can be reduced back to them (e.g. psychoanalytic treatment), so has the following description anyway significance in the present context, for in the current tragic course has in the vast number of cases psychologists were not analyzed and that do.

We arrive at an initial notion of what we call meta physical need, by a mindset like this: It looks to us like the *animal's* engagements are tied to single moments or to shorter time segments. its "Individual" efforts consist in a single utterance or in a minor complex of such. The animal's life "falls apart" in scattered tasks with each ending target. A rat that is put in new surroundings hardly cares about the way out

food before hunger arrives, while a person in a similar situation will think: even though everything is good at the moment, they and the difficulties will come before or since, and how is it going then? In the animal's "conscious" attitudes there are nothing that tells us people about a kind of "moral continuity"; the one expression does not oblige the other by the requirement of a uniform style of behavior (conscious fixation tendency); the animal is "spiritually liberated" from its old tasks because it goes up in new ones. Its confidence in biological justice, its anxiety, voltage etc is related to the present situation which does not burst out synthetic abstracts or principled views; the animal does not *induce* . Since these considerations are merely to serve as a basis for comparison, we disregard deviating features such as storing food for the winter, etc.

Now people are probably given, and *periods are* undoubtedly given in all human life, which is characterized by a corresponding fragmentary life readiness. In such cases, there is no metaphysical sense of life, and nor does it matter whether man *shows* such continuity in consciousness, which we missed in the animals. But then we have come to the case one important step closer.

New Year 's Eve is a recurring occasion when most people are intoxicated as in sober, talking about "life". The almanac's protective sprinkler The fence is suddenly gone, and the gaze fades. New Year's Eve «staring monkeys» as one boy said. It often gets a little lyrical outward and with vague feelings inward of "big things" that it is best to get rid of again as soon as possible.

There was a wind-blow from the "open" New Year's night that was not healthy for health, not favorable for concentration in the office.

Otherwise, it is preferable to the starry sky and the couple's deaths
itch a bit in the familiar thinking paths. Most people feel and think (the metaphysical
Engagement has elements of both thought, feeling, imagination, etc.), they feel and
in such situations think something *else and more* than this:

1. The starry sky is harmless and of little value as a light source (biological aspect).
2. It is practically irrelevant to the relationship with my fellow human beings
nesker (social aspect).
3. It's pretty pretty to look at, but not as pretty as a fireworks display
Stadium (autotelic aspect).

In the event of death:

1. Who will now provide us with shelter and food? (biological aspect).
2. This means government crisis. Think chorus to someone who has been sitting inside
(social aspect).
3. Now we can't hear him play anymore. End for a beautiful corpse. It may
he is well off, the pig (autotelic aspect).

The starry sky and death are apt to burst into a human mind
deeper sense of the world and I. The first signs of a daunting metaphysical
Engagement is considerations like these: Where the world is tremendous. what
is and what does a human life mean? If there is a further context,
where the individual's life is just a detail, just as the individual handle is one
detail within life?

Of crucial importance to the human life picture is the
that while the animal probably has no knowledge of its own death before
this is the case, man is already aware of the probability of a lifetime,
even length. And the awareness of the limitation of life to a certain number of years
seems to be a condition for summarizing the scattered life impressions
in a synthetic performance. (It will be a truly all-encompassing show though
no way. The individual's "overall picture of life" will consist of several or
fewer basic features characteristic of him.)

From the synthetic conception, the road is not long to see it
overall business with all its active, receptive and processing phases
from cradle to grave as a *unified effort* in a larger, hypothetical environment. And in
immediate adherence to this view then asks the "normal" person
about the *meaning* of the total life effort.

That an action or other fragment of life is meaningful means that it gives us one
certainly sensation that it is not easy to paraphrase for thought. The
must be something in the direction that the action has a *good enough intention*, so that when
the purpose is achieved, the action is "justified", equalized, confirmed, - and
the subject is at ease. The object then disappears from the attention of one
completely satisfactory measure. The subject has a feeling that says: now

is all things orderly and good; nothing to do with this matter can be imagined better.

The need for such an opinion with the individual life sections is characteristic most "normal" people. At every environmental level, one chooses the actions and the impressions that have meaning, and avoid the harmful and the indifferent. For the hungry has the meaning to buy food, but not a stamp collection. The makes sense to put a ballot in the urn, but not a business card or

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a self-portrait. From the individual handle, the meaning requirement is first extended to one less complex of such: I open the eyeglass house with the intention of taking the glasses out. The action makes sense; it wouldn't hate it if the glasses already *was* taken out. An act of *this* nature gives us no satisfaction; we just sorry for our distraction and the wasted time. Could it be that one man acted with *just* meaningless actions (it had to happen in the event he would in a short time destroy both his social and its biological life.

As soon as the glasses are worn out, the opinion demands that: Was it for? to polish them, repair them or put them on? Is there no intention, for a *greater* consciousness it was nonetheless meaningless to open the case; one *less* awareness, on the other hand, does nothing more than bring the glasses out, and thus, the action is justified, justified, intangible. Need a bigger one Consciousness could join this view, it must *arbitrarily* limit its capacity to include the first two joints. Otherwise, meaning will also be expanded requirement as consciousness expands. The natural here seems not to be a side arrangement of the narrow and the wide consciousness, but an over and over subordination.

Well, I also got coverage for the second part: I took the glasses off to use them. Which? To read. And so? Here are two possibilities practically conceivable: 1. Read "for fun". One then ends up in an autotelic employment, and al further inquiry on the occasion must cease. 2. Do I keep it straight? telical perspective and answers: To get the exam - the process goes on. Why the exam? (Autotelisk.) Well, it's so festive to be a student. 2. (Heterotelian.) To obtain a livelihood. The first alternative is excreted. Ad Second Alternative: Why a Livelihood? In order to live my natural life tilende. Which?

The answer must either divide *life as a whole* among the autotelic efforts-forms; it is lived "for its own sake", "for what it is" and nothing further. Isaafald is there no metaphysical annex by the competent person life content, whatsoever, or the moment he answers. *Or* ; one maintains the heterotelian aspect and then the question is open: to what?

This question is a *metaphysical* question in the sense of the present work . It expresses a metaphysical need, the need for a heterotelian meaning with life next to the autotelian. The causes can be many, and they hypothetical solutions can be many, and not all come in under the term metaphysical commitment. Is a man being erotic under-nourish and the reason seems he lived out Olav is the need not by

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metaphysical nature; it could have been satisfied by available means - more and less. Different if the man asks: Why did I get such a candy nature or such upbringing that I always stood outside? This is not true, though *the need* for metaphysical nature, it concerns only a partial satisfaction. But the fact that a man's life has been irreparably destroyed without anyone prompting on his part, it is a stain on the history of the universe such as we want it, it is a violation of the "world order" morality.

Hereby the metaphysical need is formulated in a new way, or whether one will, it has revealed a new side: the need for a *moral world order*. That is, a world order where everything has order, plan and meaning, where the disorder, if necessary, is applied according to an economic principle where skjæbnerne is adækvate to the needs, short, where Alting Gaar *selfardig* to according to each individual's assessment or according to an assessment that everyone can «Raise up to» by your own help. And if justice does not extend to love will do the rest; the metaphysical environment must then be restrained of a sympathetic *mind*. Except for the requirement, only the area is located into the use of human will: *Do I know* that the oven is hot, and yet touch it, so I don't call the pain metaphysically unfair. It is only when it was not in the power of the stricken to prevent it, or when this could only happen through the sacrifice of a higher good (conflict). Therefore, injustice in the partial plans will easily have a metaphysical reflex, but need not have it. It is e.g. biologically fair to the strong victorious over the weak, but it is metaphysically unfair that one is born weak and the other strong when needs and conditions are equal. - The "fake" metaphysical indictment, which upon closer examination, proves that it can be corrected against the complainant himself, shall be discussed in Chapter 6.

When it is said that man needs a moral world order (and this is very often stated in tragic theory), however, one must do so reservation. The individual's own life and its possible meaninglessness are concerned to him much more than the life of animals and plants, not to mention hypothetical life on other globe. Even other people's lives do not concern him at all times. Each of us has periods when he happily gave up the universe with man and mouse to satisfy a personal need. But at other times we are ready to put us in solidarity with humanity and even with everything existing life, because we assert the principle that all interest-bearers have a claim to fate which is adequate for the interest.

The need for meaning in life is not *identical* to the need for a loving one god and a life after death. If the need for opinion could be satisfied

otherwise, this would be the most important thing; we could then give up both God and immortality. But we are sorry to imagine such a candy solution, and that is why we cling to the notions of metaphysical salvation which at least has the probability of *analogy*. Most, maybe all the features of it namely, hypothetical metaphysical environment is taken from the partial plans, as shown

in Chapter 6. Many people therefore confuse their metaphysical needs the religious; they do not see religious salvation as a *means* of principle one could be replaced by another. To some extent, however, believers do into the thought when they say they "leave everything to God". But they doubt then also not that God's provision in large and small will correspond to their personal needs.

You also confuse the need for meaning with the need for a continued *existence*, yes there are those who do not aspire higher than to a continued *bourgeois* existence, the «False immortality», cf. JL *Heiberg*: A Soul after Death. But in short supply of other metaphysical affirmation, it is equally difficult to do without the continued existence, as it is to see a solution without God. Death's brutal and arbitrary over-cutting our most precious engagements suits us terribly poorly for more than one reason. We can disregard the "rigidity and devil power" by the process itself, and from the thought of the subsequent solution that is needed a *Novalis* to to gouter. It is enough to think that the possibilities of life, active, receptive and meditative, rarely or never fully realized. Here just talk about the realization needs one is aware of. There is no limit for what we would like to experience and achieve, nothing is better facilitate for the imagination than a continuation of the path from the amoeba to man. Since "God" represents the highest we can think of in terms of vitality, so can the need is described as the need to be equal to God, both in fixation and capacity. And when we are now by nature's hand equipped with this wonderful and despairing longing, then there is something «nicht-sein-sollend» in this to all of them Cold opportunities, hopes and dreams should be buried with the body and become to nothing. The longing for eternity and infinity can therefore be seen as one fruit of over equipment in ability and readiness, over equipment in relation to the realization the earthly conditions allow. And no matter what the need is causing a deficit on another edge, e.g. biologically. Even those pure beauty experiences sometimes cause pain because they are "just autotelic". The term "salvation of the soul" spoken in the broadest sense is cover for the same needs, identity preservation, spiritual development to endless heights, etc., things we feel more than have clear ideas about. The "salvation of the soul" is therefore one expression of metaphysical sanction.

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If one now imagines his metaphysical destiny depending on his own efforts, as opposed to the pure sewing doctrine which ultimately means the blockade of it metaphysical readiness, then the metaphysical need gathers around complex of the same kind as what we know from the partial fronts. You can join good talk about metaphysical ability, object, effort, morality, responsibility, hygiene, conscience, judgment, truth, expectation, anxiety, remorse, guilt, punishment, fate, veto, distress, downfall, recognition, taboo, inhibition, displacement, conflict, justice, etc. The very environment in which the metaphysical endeavor unfolding is, as mentioned, hypothetical, derived from the needs in analogy with known environmental types.

For those who have a metaphysical need: in the absence of inquiry one can just guess most people have it - for them, this need is *assessment*. *sigAct* most *needed*, exceptionally the only one needed. But it matters deal with alternating affective strength and occasionally leave behind others, more urgent needs.

The division of interest now made is a theoretical one aid, which, like all other divisions, means a cutting of living life. In practice, the four categories of interest are usually so intimate interwoven that one cannot unequivocally say to which front an engagement rightly should be counted. Frequently the question is also of no particular interest; Only when we get to the *conflicts* does it become relevant again to operate with four incommensurable forms of assessment.

To a certain extent, however, can the complicated situations of interest are described as combinations of the simpler ones: the situation is then perceived as *polyfrontal*. The game between monofrontal and confluent interests can is easily observed by the role of a single object during the changing life omständigheter. Example: A bottle of wine. Like a thirst quencher and a throwing weapon is part of the biological environment. As stolen goods, as merchandise or used for representative purposes (legation dinners) it is closely linked with social interests. As a intoxicant or tasty fruit juice it represents an autotelic utility. Finally, it plays as part of symbolic meals (the sacrament of the altar) a role in man's metaphysical device struggles.

§ 15. *Polyfrontal engagements*. The division is assumed and conceived exhaustively, then man's overall interest can be captured in a limited number of variants. The commitment can be:

1. Purely biological (abbreviated to b.). Ex. Shipwreck's attempt to reach country. (It must be assumed, here as in the later examples, that there no other interests are present than those mentioned or that one sees away from them.)
2. Pure social (abbreviated to p.). Ex. Æresopreisning.
3. Purely autotelic (shortened to a.). Ex. Tobaksrøkning.
4. Purely metaphysical (shortened to m.). Ex. The quest for the meaning of life. Religious asceticism.

From polyfrontal conditions, there are then six two-sided:

5. bs. Ex. Service Ratio. Social co-operation is strong today infected by biological interests, and has always been. One considered theory assumes that community formation is an expression of collective biological readiness: dangers that the individual was exposed to were possible overcoming in unison. As the community machinery evolves, so does an increasing number of individuals detached from personal contact with the *sources* of biological life, clock production, forestry and agriculture, mining, fishing, hunting and cattle breeding. Already this first work sharing makes commodity exchange necessary, and money management transforms

the direct business to economics.

Society then represents to its members a part of their biological environment alongside the social, the dependence on the community grows and decreases several pages. Finally, it is *only* through social arrangement that the individual can find his livelihood; the road to the springs is reserved for a faatal and closed to them most. It is only in peculiar situations that the "social man" comes facing a confrontation with the original biological environment; involuntarily in the event of accidents, war and natural disasters, voluntary on voyages of discovery 0. 1 . It state of biological sub-equipment that humans have attracted In such circumstances, social fledgling can be daunting.

6. ba. Example: A sailboat jumps leaking and the happy summer guests must swim along. The swim is "festive" at the same time as it is necessary for self-preservation. Something similar applies to eating of good food; the biological concern alone would be covered by oats porridge and liver oil. At party meals is the maintenance of the body nutritional balance treaded strongly in the background; it doesn't even apply

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- as a good tone to bring this side of the case on track. Combined Nationen is also expressed by the formula "Kraft durch Freude". Original biological pursuits are, by the intercession of society, becoming autotelic, e.g. hunting and fishing, but the hunter gets lost can do the original intention again become relevant. The act of reproduction is also an illustrative eczema pel; there are those who claim that it must not be performed autotally term, but only with the continuation of the evil in mind. Finally, mention can be made it adorned the weapon; whether the meaning of the ornaments in primitive time is there fight, see Yrjo *Him*, The Aesthetic Life, Stckh. 1913 pp. 42 f.
7. bm. One is pleading to God for biological salvation. Life is seen as a rash of transcendental powers. Bordbon. After the various confessional sions gain spiritual salvation soon by denying the biological considerations (celibacy, ascetic), soon to promote it (the commandment: be fruitful-bare and diverse, cultivating deserts and exterminating wild ones animals as part of the struggle for metaphysical confirmation, the victory of good, Zoroaster). Permanent pasture.
8. sa. Social gatherings. "The joy of serving others". If the autotelic component gains the upper hand, "love" very well connected with social betrayal; the one person then becomes second only to "means of desire".
9. cm. Church life, goodness as religious duty, the notion of metaphysical affirmation in the form of "the community of the saints," "the saints togetherness »ol
10. am. Metaphysical sense of life can be terrifying or blissful to a greater extent than seems necessary associated with metaphysical sanction or veto; "Bliss" is the maximum of desire, "hell" is maximum of unresolved. It is called the so-called mysterious states that an ecstatic intoxication occurs in association with a metaphysical "vision", under which the self is experienced as an integral part of everything or deity but. In less sublime unfolding, the combination am can be observed Protestant churchgoers, who next to their maintenance

Metaphysical hygiene also shows up because it is "nice" in the church or for the sake of organ music or because of the priest's oratory endowment. Catholic rite with preference uses autotelic lures (church splendor, incense). Temple prostitution in Babylonian and the Persian cult and the Greek worship of Dionysus put his last pale sprout in the coffee house raffle races.

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Then come four groups with three components in each:

11. bsa. The combination depletes the a-metaphysical society-human life, the practically lush unfolding in loyal forms, each day has enough in its own lust and its own torment. Special examples: job satisfaction during socially beneficial occupation, joint meal after the end of the day.
12. bsm. Wherever the component a is missing, so should the business be light-indifferent. The examples are not obvious. one had to take something like childcare in Christian duty, where the work itself is without pleasure to the performer.
13. bam. This attitude is a-social, but aims at individual life-residence, any reproduction, personal "happiness" and soulfulness-to the selected metaphysical instance. Within a community framework will it could hardly be sustained throughout a lifetime. However, they wanted to probably find examples among different types of locals, swimmers, brilliant criminals. The attitude will easily have a pathological mark.
14. sam. The group lacks the biological element the business is in other words, self-sacrificing. It is closest to thinking about social effort ("good deeds") as the "happy path to salvation" or corpse like. In addition to being self-sacrificing, this attitude of life can also be based on profits; in relation to self-preservation, it becomes all-so to consider either sub-biological or α -biological.

Connect there is a combination where all elements are included:

15. bsam. *Childbearing* is a good illustration. The child as a life product secures the existence of the bad (genital-biological consideration) or contributes to it family maintenance (individual biological consideration). For that it means fulfillment of the so-called national citizenship, the parents provide joy and entertainment (possibly saving their marriage) and forming a suitable object for their love and available energy. Finally filling the child very often a metaphysical function. As a "gift rra "God" is the expression of God's sanction on the marriage and

on the whole course of life. For others, the child and the family continue existence a "form of eternal life"; I have also heard fathers say that too planting was the only sure thing you could do to the many difficult metaphysical problems - that life had to exist was

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the only thing that could not be doubted. Or: if I raise the child in the right spirit, over time it can become a "gift to God" and like thus contributing to a milder view of my own metaphysical status.

But in some other way there may be connections between the different ones interest fronts. A biological effort or neglect may come out social consequences (benefit or harm) and vice versa; the same applies for the other fronts. What *serves* that one interest turns out to hurt one second, and vice versa. The subject comes up in difficulties of *interfrontal* nature. An act can therefore be an expression of *good morals* on one front, and too bad morals on the other. Failure to steal jam because one believes it is poisoned, it is an expression of good biological morality. Is the jam not poisoned, but belonging to someone who has confidence in me, is the moral of social nature (legal and "ethical"). Autotelisk is morality when you don't steal because you don't like jam but "should" have eaten it for biological reasons, and metaphysically, when one believes the theft will harm one's godliness or destiny after death, or it feels like a betrayal of humanity's struggle for order and meaning in everything.

As a rule, children have not developed social or metaphysical morals and therefore are in his choice of attitude referred to biological-autotelic directives, similar must like the animals. "He is disgusting and nearsighted, so we can keep him safe lace with ». It's an ugly thought, say the adults; but this judgment holds only half the truth. Such treatment of the defective mate is certainly socially reprehensible, but in the biological-autotelic sense it is fully passable, yes expression of skill in judgment. That one in one In some cases, social considerations override biological, and in other cases on the other hand, things that are not relevant to the conceptual provision.

It may be mentioned here that the previously mentioned division of the outside world into hostile, indifferent and sympathetic factors go inward across it sharing that has just been addressed. The theoretically possible cases will then be these: i. Biologically hostile. 2. Biologically inert. 3. Biologically sympathetic. 4. Socially hostile. 5. Socially indifferent. 6. Socially sympathetic. 7. Autotelisk hostile. 8. Autotelic indifferent. 9. Autotelian sympathetic. 10. Metaphysical hostile. 11. Metaphysically inert. 12. Metaphysically sympathetic. Examples are unnecessary. These twelve qualities appear in a wide variety of combinations 1-4, 1-5, 1-6 ... 2-4, 2-5 etc.

For the same reason that there are four different kinds of morals, so too four kinds of *justice*. One and the same result may be fair in one

plan and unfair in another. We have seen justice as a norm, closely associated with the ability to learn from experience. Not suddenly

apply a new rule to the detriment of the subject when passing through the test and failure has adapted to the old. This is then the abstract *norm*. But they Incorporated rules are different in the different environmental plans - although there should be some common features - and consequently the requirement of justice comes different *content* according to different plans. To take the experience in biological plan, then the really fixed organisms coincide with their immediate inclination, while a gulf arises in the fixated.

But just like morality, the concept of justice only makes sense when there a certain degree of insecurity is present, or else it is missing the judgmental a basis of comparison. At the biological level, it has the requirements for success that aligns his behavior with the teachings of experience. Whoever *is born s terker*, faster and with finer senses can make the same claim when he realizes that These qualities distinguish him from other individuals. Retfærdighetskravet thus presupposes a developed consciousness, and we cannot imagine its presence in animals without anthropomorphizing. - At the legal level the content another; the criminal's *skill* is irrelevant to the judgment. IN in the social-moral plane the content is a third, in the autotelic a fourth, and in the metaphysical, the content changes according to the individual's conception about the environment (confessions and views of life).

The basis of comparison is partly the fate of the individual in relation to the destiny of the fellows (equal effort, equal destiny). On the one hand you can also do the same comparing the individual's destiny to other, hypothetical destinies, without pay attention to the lot of the fellows. Injustice, then, is present even to *all* sheep an *equally* unjust fate. It is close to calling this injustice metaphysically.

But in doing so, we are also faced with an issue that is not easy to do answer - what is meant by the term "metaphysical justice"? We must hold that justice is a norm for the distribution of lust and unbelief, of disputes and conflicts of interest, and what the norm is used for on, is the effort. A meaning of the word therefore becomes this: the individual's metaphysical destiny is unfair when it is inadequate (too good or bad) in relation to his metaphysical efforts. But then we are content to be judged according to objective and unknown metaphysical laws? No; since we know nothing about debt the same rules, the *subjective* right must be taken into account; the motive, the good will, must be decisive. But why not have that subject got the "good will"? The issue of the will of freedom will not be touched upon here,

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but it is only on an indeterministic basis that one can speak of metaphysics
retfærd; if the mind is determined, justice must depart
the place of *metaphysical love*.

It seems that this request is of an autotelic nature; it emanates
of our psychic constitution as something irrational. We do not accept Error-
the fixation and the innate sub or over equipment as a basis for one

metaphysical veto. We penetrate the foundations and emphasize justice also in the foundation of the foundation.

But this also leads one to ask for the basis of the *partial* retfærdighedsdom. It is e.g. socially fair to the one who keeps the laws get a better social destiny than the one who doesn't like them - but *why* does he not keep them? Will not always have innate properties that come into play, like "The will" cannot have dominion over? And why then are the innate properties so different distributed? Here is no effort to measure. This distribution should, in any case, *also* give expression to the "moral world order"; also in the partial plans we demand *meaning* with what happens.

The term metaphysical justice makes sense in this recital No. 2. In the first place, it is metaphysically unfair that partial injustice is granted. virtue, but also behind the partial *justice* there may be hidden meaning solve disorders. These too will then be metaphysically unjust unless they are found justification *as part* of the subject's just metaphysical destiny (cf. the teachings of Christianity about the earthly trials). It does not fall easily to think of a metaphysical affirmation that does not take into account the misery on the partial fronts. Yes we strictly do not even know how a disorder be able to appear, on the *partial* fronts, as undoubtedly *partial* fair, All the while effort and result are incommensurable. More than *relative fair* therefore no judgment can be.

Many may feel called to pass judgment on the moment of justice a given, possibly tragic, process. First and foremost, it strikes itself as we hear him or imagine his judgment, then his surroundings (the spectator) as we hear or imagine them, the historian, the poet who takes the substance, the striking fellow, the reviewer, the theater audience, we ourselves and our contemporaries as we hear them or imagine their judgment.

Sometimes you risk infringing the judgment in one plane CC for justice, belonging to an unauthorized plane; Strength and beauty, wealth and power can contribute to a milder view of the social sins of human love are taken for granted to the biological inferior, etc. Here it is important to keep as clear boundaries as possible and

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judge the efforts in each area according to the law of that area. The should not help the philologist to the exam that he is a musician or tennis player, beautiful, strong, philanthropic or religious. If you give in to such impulses, ends one joins in the chaos called "poetic sense of justice," a variable a combination of individual influences and emotions and semi-rationalized "Premise" of all kinds, a luxury that alone has its fantasy life space and its value.

This is not to say that you can set yourself a goal to get away from any affective influence. On the bottom there is probably always an affect, and shoot the nucleus will even lead the autotelic tendency back to such dark sources such as revenge and envy. They have the judgmental public in mind; when it comes to the affected person's own demand for justice, it seems simpler to return to biological conditions. And even though the justice requirement originally starting from effects like those mentioned, then these are now through one advanced sublimation and rationalization tat in cultural endeavors

service.

After all, the relationship between an effort and its consequences can come into being for the viewer as in. 1. biologically fair, 2. biologically unfair, 3. «ethical» fair, 4. "ethically" unfair, 5. legally fair, 6. legally unfair, 7. autotelic fair, 8. autotelic unfair, 9. metaphysically fair, 10. metaphysically unfair. You get a number of combinations with two, three, four and five joints.

In this chapter we have tried to get an overview of the nature of the tasks man has to resolve when it will secure his physical or spiritual well-being. IN the next chapter, attention is focused on *the capabilities and attributes* that plays the lead role during the battle to solve these tasks.

CHAPTER FIFTH

ABOUT EQUIPMENT AND FITNESS

HUMAN

§ 16. *Character* : "Thou shalt not" is the adults' first commandment to the child; "you must » is the second. The child unfikserthet is the thing that makes a *upbringing* necessary. In the first life of the child, it is enough to create inhibitions for them very unfavorable grip, "do not eat poop" etc. The parents take care of it themselves positively right. In time, the child is prepared to *treat* properly first what the parents get, then to *acquire* the usual utility through proficiency in some work. The choice of wood is a difficult and fateful decision, which often puts the uncertainty in the brightest light. Few have a dominant ability that predisposes them to a job; as a rule, the case is settled by mere coincidence, by circumstances which have been read or nothing to do with personal dispositions.

The education is for all fronts of interest and continues as self-education after the influence of the guardians has weakened or ceased. On the biological front teaches the child to take care of life and health, not play with fire, do not walk thin ice, etc. In the autotelic field, it teaches toys and games. The central space

takes the incorporation of it for the child's time, place and social position (ie the "real" social morality of the parents, of which the "ethical" part is especially important; in Most states are the child without criminal liability and cannot bond either say fortune. Above all, it is about mastering their desires and affections or allow them to expire in tolerated forms; especially this last preparation for cultural life is difficult and full of dangers (*Freud, Das Unbehagen in der Culture, Vienna 1930*). Finally, there is also a training in the case mende group's metaphysical system with associated confessions, norms and single actions.

Alongside these *from outside* provided fixations in the interior and external reactions have the innate, *constitutionally* conditioned, as well the possibility of *dispositions* that make them particularly susceptible to particular in-

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flow, whether they should sign up. By the word *character* is meant in it following on fixations of all three kinds, as they come to sight in a person's *attitude* or *reaction style* in the broadest sense. Karak in contrast to the unfixed exchange of reaction types, the reverse is seen which cannot be discovered by any leading principle.

It follows from this common wording that the character can be just say, or rather point out, within all fronts of interest and not refers to social morality alone. Furthermore, the rating of grade depending on the judge's character and other assumptions. One can see a style of reaction where the other just perceives opportunism and arbitrariness, or they can each show their "line" with the merchant and individually believe that the line they have found is the expression of the character. The main question then is: In relation to *what is* a line present? how would you *describe* the reaction style that you believe to have found? We settle here mentioning that there are in principle an infinite number of determinants to choose from and that the characterologists (Kretschmer, Weininger, Wundt, Utitz etc) choose each one as the best. Are you within a group of blitz agree that it and that character exist in a given case comes second the *review* of this character.

It also has its difficulties to agree on which character traits A human being is innate and which acquired, or rather, the relationship between inherited and acquired contributions to the individual traits. action the type only shows up when a shorter or longer series of meetings with given objects are observed, and it immediately falls into the eyes where the sources of error and Uncertainties are unclear in number and nature. In practice, one will be tends to consider hereditary the features that are least susceptible for external influences and which are similar to the traits of the trader slegtninger.

If a man in a given situation acts differently than you expected, after this, one cannot immediately declare that he has "violated his character, "acted" stranger in character. After all, the unexpected reaction can

be as true an expression of the "character" as any other. It is asked that is, just which character has been decided in advance. This one can since either let *all* include the trader's reactions or just a future the same group, e.g. the attitude he constantly takes on is particularly important making decisions or facing a particular group of objects.

There is no observation material other than the individual attitudes unless auxiliary theories have been set up in advance

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in connection with race, physique, sex hormones, etc. The character appear from, crystallized by observation of single actions and are presumably a result of them *in the observer's consciousness*. But it is close to quitting the reactionary style of a "something" in it the nature of traders, which is the *cause* of unity, a "fixed core", et «Forming pipes» or the like But calling this "something" for the character is the same like making this self inaccessible for research. Yet one expresses often say candy for ease. (See Clauberg and Dubislav, Systematisches Dictionary of Philosophy, Lpz. 1923 pp. 109 pp. 7, cf. p. 354 f.)

As *inherited* character-forming factors one thinks of besides race, physique and gender (congenital, not "inherited"), including temperament (temperament), plants for neuroses etc. But what is the cause and what is the effect is not always good to say; nor is the boundary always clear between the cause to the character and what is part of it. *Acquired* character traits are such as one believes to be brought about through education, activity, social order, random clashes with the outside world, addictions, reading, socializing, sugary influence, outstanding personality leadership, in short all the influence of the cultural circle in which the person lives.

Sometimes you can make characters that are more than ordinary solid timber; the person seems perplexed. Words like stiffened, stiffened, dogmatic, childish, reactionary, scapegoat, one-shot, baton, etc. are frequently used those in anniversary speeches and obituaries: straight-line, clean-cut, faithful, unshakable, unwavering, unyielding, rock-solid and solid. There may be reason to distinguish between a more «mineral» and a more «living dynamic» character formation; the latter is then the fruit of a man's conscious morality work on themselves. The character can be "developed" into greater personal or cultural value, either through a longer period of time or suddenly, by one crisis or a conversion.

"Characters" are those who never seem to be able to gather anything fundamental principle; you call them fleeting, erratic, unreliable, mindless, opportunists and traitors; in the obituary they can achieve something about the right of the emotion, the wide vision, the spacious heart, the childish shear, etc. Character is often associated with harshness and limitation in temper and thought, while looseness is associated with self-sacrificing goodness and helpfulness, charming sociable talents, etc.

Between these extremes, both of which can project into the psychopathic, lie a scale combining "solid" and "loose" reaction forms into countless way.

§ 17. *Outer equipment. Common remarks.* As mentioned, the limit between "inflexibility" and "surplus" not sharp; in case of doubt it is vans easy to decide: *here you* have a reaction variant within the same ability; *herti* a new capability and *here is* a quantitative addition, an increase in capacity within same quality. Still, we came to maintain that distinction could be maintained the difference, as soon as one got outside the boundary fields, clearly emerged and provided overview.

As an initial explanation of the term profit, it was further mentioned, that most people have the ability and power beyond what they are capable of to meet the requirements of business, reproduction and social ning - the conditions of human life its qua non. This surplus can be objectless and just potentially present; it can be triggered in autotelic activity to a given or sought object, and it can take the form of metaphysical preparedness. In some cases, you are the master of the surplus, it is displaced and sublimated where the adequate object is taboo, at other times it is itself a voice that, during mortal threats, demands to be heard: we are below tyranny of abilities.

The equipment does not in any way apply unchanged strength at all times. Its timeliness and intensity depend on Merkmal- and Wirkungsträger in the surrounding world, of desire and non-desire, fatigue and Oplagt; it alternates with psycho-physical states and whose deepest veins-ker evades understanding. Such variations are set out below apart from where nothing else is said. However, a surplus is always present, regardless of the nature of the ability, as long as a human is not charged with the highest claim it can speak. ¹ The surplus then varies with the capacity and the demands of the outside world in the individual moment. You get chronic and acute forms at all intermediate stages.

Through training and exercise (teaching) capacity can be increased, just like it naturally growing during growth; by dullness and non-use it diminishes and goes away naturally back during old age.

For the sake of completeness, I need to set up a permutation over the variation the possibilities according to the formula

ⁱ Sml. William *James* , Memories and Studies, Lond. 1911, the chapter The Energies of Men.

$$\frac{K}{F} - 1.0$$

(in the same units) where K is the capacity, F is the external demand (including any kind of assignment, including purely mental problems) and o profits. When K is equal to F, the surplus becomes zero. You get 9 variations:

1. Capacity (K) constant, task or claim (F) constant: Above shot (o) constant.
2. K constant, F increasing: o decreasing.
3. K constant, F decreasing: o increasing.
4. K increasing, F constant: o increasing.
5. K decreasing, F constant: o decreasing.
6. Increasing, F increasing:
 - a. K increases stronger than F: o increases.
 - b. F increases stronger than K: o decreases.
 - c. K and F increase equally strongly: o constant.
7. K decreasing, F decreasing:
 - a. K decreases stronger than F: o decreases.
 - b. F decreases stronger as K: o increases.
 - c. K and F decrease equally strongly: o constant.
8. Increasing, F increasing: o increasing.
9. K decreasing, F increasing: o decreasing.

A similar arrangement can be made for the deficit; in both cases, modifying influences are disregarded.

The human surplus phenomena could be thought of differently show. One could, for example. Take a look at the individual interest fronts in turn and describe status. The procedure would require the same abilities to be mentioned if they reappeared on a new front of interest. Another must be to mention the ability categories one by one and for the time being let it stand on which fronts they especially apply. This order will be followed here.

We will initially do a thorough mapping of the human ability complex; we realize that the boundaries are not sharp. Facing possible objections from subject psychological team it is safest to note that it

ⁱ See e.g. Willy *Hellpach*, *Nervenleben u. Weltanschauung i Grenzfragen d. Nerven- u. Seelenlebens* VI p. 16.

The following set up does not require psychological inviolability nor presupposes a return to the "old psychology of ability". All desirable space can be kept the monkey for new dividing lines and for the new unconscious and synthetic-dynamic visuals. The task is what the reader will all be ready above, not the contribution to psychology, but on the contrary to apply it necessary minimum of commonplace psychology to obtain just that overview we need and nothing else. At a possible later meeting with tragic in cases there will be opportunity for more in-depth studies and use of additional visuals. So far, we are aiming for nothing but getting the tragic determined as a category.

With these reservations the following main groups of abilities are set up:

1. Physical power (all purely bodily abilities).
2. Sensation (sensation).
3. Intellect (including thinking, understanding context, analysis, combination ability, constructive ability, criticism).
4. Memory.
5. Fantasy.
6. Emotion (emotion, affect, emotion, drift). Maybe feeling better customer could be described as a "trait" rather than a capability. Probably wrong the distinction is not here.
7. Abilities that do not fall under 1-6. Partly, these capabilities can be seen as something different from the previous ones, partly as combinations of them; there is often an unknown factor. In group 7 you have to put such things as "acting ability", "linguistic ability", mimicry, art professional skills, etc.

Section 18. *Physical power*: With man's purely physical equipment it falls, because of the exceedingly rich utility that is connected with primitiveness, more natural to speak of infertility than of over equipment lift. In terms of degrees, we usually have nothing more to do than there is usually needed, rather the other way around (we are tired too often); only at a case and in the case of transient species a real can be observed troublesome surplus - the muscle giant who is watchmaker etc. The social fledging, whereby the individual's defense preparedness is also purely physical taken over by society, however, has released the quantum of bodily ability and force, which is usually found triggered by objects of autotelic art (outdoor activities, records).

Do you want to count for this group the man's sexual potency, combined with inflexibility in the form of polygamous trends, the surplus here is one well-known social problem. Changes in the social environment have been proposed to make adequate objects available.

§ 19. *Sensation*. The question of what changes the sensory equipment in man has undergone from primitive times until today has no interest in this connection. In a given "tragic situation", how this ends to describe, a human will under no circumstances suffer or benefit from a possible sharpening or weakening of its equipment *because* it is due to the influence of the poor millions. Of changes here, only those are significant thing that happens in a human within such a limited period of time that they can intervene in this person's conflict of interest. The same stimulus works not always as strong on us and not in the same way.

About the relationship between the performance of our senses and the demands we make in everyday life, one can pretty much say that the senses extend to; life is after all also substantially adapted to the sensory equipment. Fails it, come conscious and unconscious bodies for help, sensory vicariate, glasses and hearing aids, peek candle and phone. Sometimes one feels missed by stronger senses, and finally there are cases where we passionately want the senses to give us less. If you think of a continued increase in sensory power, it becomes obvious where important it is under a given environment that an upper limit is not exceeded;

The "nerves" would hurt.

The influence of the habit must not be forgotten here. On the whole, it's now becoming clear, that profits are a *relative* term; in each case there are questions on a norm: in relation to what is a surplus in this case? It's all about instantaneous and random stimuli under otherwise reasonable conditions (explosions etc.), it does not seem natural to talk about profits in sensation, but where a multiplicity of perpetuality applies in an environment that is referred to and can not change without significant disadvantages (alarm, stench, dazzling light).

However, an excess of sense power does not necessarily have to be one bother. It can be a source of enjoyment and encourage cultivation, ice wastes it can also tyrannize its owner, act as autotelic imperative and be the cause of a "cargo". As a rule, there is more to do in such cases with highly differentiated senses than with abnormally low irritation thresholds, or with both parts in unison. Interesting examples can be found at *Birnbaum*: «Psychopathological Documents» (Berlin 1920) pp. 48 ff.

Between the senses, however, there is one which is precisely in relation to the above-the shooting question is in a unique position for *all* people,

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and that is the *sense of pain*. I count on the pain experience here without further ado the sensation and refers to none of the widespread discussion of the phenomenon psychological arrangement and physiological basis- special pain-causing nerves - etc. 1

In section 4, it was briefly mentioned how one has sought the biology of the pain make sense in this, that it should awaken the individual and tell it about a threatening danger, as well as by its ability of endurance to force it into one pain-relieving and - it must be assumed - life-sustaining reaction. These questions should now be addressed a little more in depth, essentially by quotes from *Semi Meyer*, op.cit.

The ability to feel pain is then considered to be over-the-same as the pain fails to fulfill a biological intention. About the pain and suffering (den mental pain) as a possible remedy for high-autotelic, social-moral and metaphysical goals are discussed there in a later connection (Chapter 6). In pain it is thought of bodily illusion of all kinds, only it is sufficiently strong.

Meyer first highlights the importance of the pain experience and its role in it the struggle for existence. '- (It) imposes itself as few other events in our consciousness life. Everything it can push aside; it can be so overwhelming that it completely abolishes orderly thinking and lets everything go away next to the desire to be liberated from it "(p. 6). "In the free nature rages the battle between the creatures ceaselessly. As the creature lives forever, so dies it, too, at every moment, and in the cruelest fight rips and fades the individuals each other ice creams. The most terrible weapons were created by nature this battle, and on the other hand, it also created in defense the mighty operation, which at the moment of danger allows the individual to offer his total power for protection his life and his health, be it by strong counter-attack or by escape utmost ability. But because life and health are the highest benefits (for all living)

væsener? therefore, the pain is also the most overwhelming of all emotions. When it drills and pains, we are completely filled with the drive to do that protect us from harm and annihilation. If no denial is possible, then utter The operation itself is in vain, but it does so in violent movements which allows the whole body to curl and twist, seeking a way out in the pain cry most horrible sounds. ” (p. 27). «- when on the pain bench the teeth bite

i See, for example: Semi Meyer: "Der Schmerz" in the Grenzfragen des Nerven- und Seelenlebens VII (H. 47) p.67 and Goldscheider, A.: Das Schmerzproblem, Berlin 1920, pp. 60 and 91.

* Announcements

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together ... etc then there are probably radiations of the vast energy which in the process of pain is released in the nervous system and must discharge in one or some other direction. " (p. 28). "Nothing is more suitable to relieve the pain than when the father races out; if you keep the expressions back, the pain becomes greater. - Therefore, in animals, all the pain is directed outward, and many creatures turn itself, even when it is plagued by disease pain, against its surroundings ----. Any animal gets furious with pain. " (p. 29). «In the highest pain draws everyone muscles together and the body twists and twists under the bristles until a powerlessness occasionally redeems from them. The moaning breath and the onset of sweat, like the increase in cardiac activity, the redness of the face and other things are not expressive movements at all ... but probably phenomena which accompanies the intense muscle and nerve workings of the organism.

In any case, the scream of pain can apply to an appropriate move.

Meyer is skeptical of that the perception of the scream as a distress signal; also such animals that do not help each other, screaming. Forf. thinking that the scream may be retained afterwards it has done its best by summoning the mother during the grooming.

Gratitude and tears in man are more attributed to mental pain. Uttryks-forms like these are obscure in origin and meaning. In the child has bodily pain a stronger mental reflex than in adults. Mental pain, says Meyer, "ist wohl menschlicher Vorzugsbesitz." The sense is that it is the mental suffering of the animals is left to the extent of man and intensity.

The author then approaches the question of the mechanism of pain economy and efficiency. «The whole utility of the interior is, however, exclusion know in the timely manner and what is most important about those in nature predominantly damage through attack, strongest possible activity. The more intense the pain is, the more the defense gains in power and fierceness. Nothing like that pure arbitrary muscle work ever comes up against the mighty benefits that the pain produces during battle. " (p. 26).

"The pain enables the organism to respond differently to a strong one impact, rather than a weak one. " (p. 76).

"When you burn yourself on your fingers, it is unmistakable, then as long as the pain persists, there is also an urge to withdraw the painful stimulus, even when this operation no longer finds anyone outer object. As impractical as this device in our organism can be, however, the drive is at its full strength, and the torment of the condition is partly in this that the cravings do not find anyone

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object. This is the case of many people, especially children and children undeveloped, eagerly sought ... "(p. 26, object surrogate). In this pain "Nachdauer" we have a first sign of an overfitting.

On page 27 it goes on to say: "One must not forget (as too eagerly Darwin adherents have made) that not every smallest structure and functional property can have a meaning and a purpose, and that many things have happened to thank her for her resurrection. - It's a huge exaggeration and an overestimation of the appropriate creative principle of nature, if it is believed that every single organism must be appropriate in all its parts and in its overall course at every moment. When we are like that organized, that injury accidents are usually painful for longer than it is intended, so we must keep in mind that nature is not omnipotent. For the sake of purpose, it is highly inappropriate to be co-developed and dragged through life, and the pain's pain is not even harmful, too mostly just useless." (p. 25).

Meyer makes the difference between "normal pain" (the one that occurs by incision, stroke etc) and "disease pain". Assuming the individual is not completely cut off from healing the morbid condition, this distinction must be called weak. However, sickness pains are in stronger degree than the "normal pain" invited the author to criticism (pp. 61 et seq.).

"Everything that has been talked about about the benefits of illness pain is unsustainable." The pain is "a dull Begleiterscheinung" in the disease process; its The rash is dependent on irritating nerves. "We must therefore, when we want to investigate which painful processes are painful, do not wait any law other than that the pain must come through process is seen as able to affect the pain-mediating nerves in the same way like the normal pain stimuli." And the location of these nerves, etc., turns out to be random in relation to the location and susceptibility of the exposed tissues. "Nature ... could not achieve that precisely *the* diseases brought pain Say what warning can really help. "

Slow wetting and stretching can reduce the function of nerves. tion as pain managers, e.g. by water soaking. "That's why it can be quite big, too tumors, even in organs that are abundantly equipped with pain mediators nerves, grow without pain. On the other hand, one can be quite small, though rapid onset of fluid retention or tumor formation causing pain,

* Forf. s note.

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which does not stand in any relation to the injury "(eg, betændelser). «Hence the severe tooth pain due to inflammation processes that are not worth mentioning in themselves and which usually heal itself. Not even when no meningitis is present, however the whole pain is due to the fact that the dental nerves are released from the mechanical rubs During eating, there may be some benefit to the pain. beast can still not keep the tooth out of use until it is completely devoured, and to the dentist it is not possible. By sparing the tooth, the animal just achieves to prolong the pain.

In the interior of a bone, a giant tumor can arise, without it the slightest pain suggests the danger ... Whole organs can be destroyed creeping processes, and the disease becomes noticeable by its consequences alone, not in pain "(sub-equipment). "That's just the coincidence whether a disease process is painful or not. "

For inflammation and the like, the pain threshold (which can usually be a thousand) times higher than the touch threshold) is sharply lowered. Such an overwhelming similarity to certain diseases' can in many ways interfere with the natural cure or also indirectly cause the greatest harm by preventing them normal functions of the diseased organ, and even death. Animals can during such states become unable to move and fall like worthless victims to theirs enemies "because of a disease that would be healed without the pain in a short time ». A human can starve to death because of stomach upset, because it hurts to swallow. "So obviously here is the pain of the day ... Nature has blamed itself for the most disgraceful. " So is the birth pain a random by-product, and if the morphine had no effects other than to counteract pain, doctors would have used it to a much greater extent than now.

Finally, it can be recalled that a lot of toxins can kill pain-freely, even preparing the highest benefits. On the other hand, just that therapeutic cures to be extremely painful; it happens that the sick prefers to be the healing besides. In a case of reality was the anxiety for a necessary dental operation, whose spouse just had it survived, triggering cause for a person to become insane.

Based on the experience presented, the author sets. be dismissive of any doctrine on the biological utility of the disease pain and clarifies once again The value of the normal pain is commonly overstated.

The susceptibility to pain is related to that of the organism differentiationsgrad. Since the pain is bound to certain devices in the nerve,

the system, it must be at a higher stage of the animal series, claims the forf. on page 75, and discusses the related phylogenetic questions. That an animal responds different weak and strong stimulus does not prove that it feels pain; also reflexes make room for such a difference. Unfortunately, you have no safe knowledge about where the reflex ends and the conscious, emotional response begins. That the animals' visible reactions have a certain external resemblance to our expression movements must not immediately lead us to believe that they are in pain, e.g. earthworm curvatures. If the record had consciousness, this must be divisible the field itself, an unreasonable conjecture. (The boy who said "they like it" was in

close to the right.) But even where the behavior of the animals makes it probable that they are experiencing pain, these may not have that intensity and the aftermath they have with man.

“We know that very refined natures also have a strong presence throughout emotions, they are also much more susceptible to bodily pain than grosser ones natures. And things are no different in the whole world of life. Therefore surely no animal has such severe pain as man, and the further we rise down the animal line the weaker is probably the pain like any other emotion ... Because man of all creatures has the most emotions - one phrase about whose right it is not at all possible to doubt - also man the strongest, and precisely the pain had to reach such a height because man too most can be distracted (distracted) by other drives and most exposed to suffer damage to its body as its attention is focused elsewhere » (p. 44). Meyer here presupposes a principle of expediency.

"We have every reason to assume that first in man with its highly developed emotional life as well as the more primitive feelings and among them the pain unfolded to its full height and that man therefore enjoys the dubious the advantage of being more painful than any other living being." (p. 78).

"... there is no real cure for the pain" (p. 45)

- except indirectly through skin thickening, etc. «Only in old age the pain's pain seems to go back a bit ... But this is true for yet to a greater extent, the higher feelings than the pain. "

The ability to *recall* pain may have developed to varying degrees, however the notion of a previously experienced pain will not reach the actual experience- the feeling of strength without assuming the nature of hallucination. Still consuming pain experiences compared to other memory substance an advanced space: «strong emotional impressions are more profound in memory than indifferent, - Everybody knows that a thing that has excited him is indelibly entered his memory. "

Mitschmerz is a term that Semi Meyer introduces next to it well-known Mitleid (p. 51). We feel the pain of the direct vision of compassion mutilations etc. in other people or animals; experience tells us that here is a difference from what is usually understood by pity. This last one is related to sympathy, the standpoint, the sentiment, *(it exists well also by Mitschmerz?)* mental processing, etc. ; the co-pain, on the other hand, is one primary sensation of a half-soul, a half-sensory character. But the limit between the concepts is not sharp. Meyer gives no definition either, though based on their perception of the pain as feeling, and the feeling as that the operation becomes aware of us, he has a clear idea of the cause of the pain: the sight of lesions in others awakens our own Abwehrtrieb and we do unconditionally Abwehrbewegungen. This "induced operation" (not Meyer's expression) came more to our consciousness as co-pain. It is not necessary that we first think or feel into the condition of the sufferer. The author admits to the limit the suggestion is not sharp.

We have here chosen to map the pain experience to the sensation and it

mental suffering to the emotions; this last one will therefore find its mention in the past dealing with them. - Semi Meyer's views and expressions can be on some points challenge even the layman to a critical comment, but such a wild here have taken us too far out.

When the phenomenon of pain has occupied us for so long, it is because you here is facing a case of equipment anomaly that has far reaching meaning and constitutes a main feature of the human condition. There are philosophers, and not one of the smallest, which has underpinned the pain phenomenon of a systematic life view. And with horror one must think of a possible increase of pain sense. This one, by the way, is already so overwhelming that the imagination cannot have much to add; it even has its full rent with that grasp states we know exist, torments that "go beyond any understanding."

§ 20. *Intellect*. The term includes a number of highly conscious functional forms that differ both linguistically and psychologically from one another, but which, given the eye of the eye, falls naturally together; for over-the meaning was thus called thinking, understanding of context, analysis, combination ability, constructive ability and criticism. So too can judgment mentioned, while on the other hand the ability for objective vision, objective attitude, etc. comes into the fixation conditions.

In this area, there is ample opportunity to observe *deficits* both with one's self and another; to deaf the opposing party by alluding to his intellectual deficits are very popular. - By the ability of thought or other

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help we can often perceive a problem as such, but the spiritual power is not so strong that we can solve it. Without the problem being grasped or experienced can where there is no deficit whatsoever because you have nothing to do measure with. The stone is not intellectually under-equipped, since it is not needs intelligence. But man feels his sub-equipment, when it goes into traps and acts inappropriately.

However, a surplus may also appear here. The definition of The concept of profits has been simple so far, but now it must be supplemented. The It is said that the surplus is produced when the capacity exceeds that target the solution of the task requires. But in the present field and several of them the following, there can often be doubts about where the assignment lies or how it must be delimited. One must in each case be informed, in relation to *what* is a surplus present. The decision can either be factual or appraising; in the latter case it is the profit or damaging nature of the profits the eyes are aimed; the scale is the individual's partial or total *velfærd*. What then is *harmful* profit for one person can be *actually* profits second, because he has other dominant interests.

The surplus may be partly in the size of the capacity and partly in that the individual has this ability whatsoever, in addition to its other equipment (cf. p. 36 f.).

IN its simplest form, an intellectual surplus results in that a given task requires less intellectual power than one is capable of height. Such a surplus is almost always present and rarely takes shape:

The recruiter, who is a lecturer in mathematics, is set to count sugar cubes.

However, the actual finding has little interest; importance for the examination, the surplus comes first as value or evil.

The value of an intellectual surplus is clear today. Understanding is one of the detours into real action. The larger the fund of insight, the more matured technique a person has, the safer he can from this edge see future situations meet, known as unknown. Therein lies a call call to increase insight and ability beyond the requirements of the moment, yes beyond anyone any boundary. What today is undoubtedly surplus can in a future situation become what saves one.

But since the insight into the nature of the environment (its relevant interest) properties) captures new fields, further contexts, also increases the *pressure uv responsibility*. It becomes increasingly difficult the act, because it tankemæssige accountants both, the decision, are given more and more moments to consider. insight causes consequences for our behavior, raises questions, throws light backwards, going forward and to the side, raising new meaning requirements. Things you had yesterday

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blessed in the pure, stand for a today conditional and complicated. Turmoil and Difficulty follows, anxieties and doubts. Since the total area of interest is so tangled and many, increasing understanding of the rule will show a growing diversity of well-being and well-being consequences. The pressure of these processes can go beyond the "nervous system" and assuming catastrophic character - and that though implied interests "only" are of a biological-social nature. Work on it metaphysical course (here seen from the thinking side) then extends of the partial commitments and brings a last plus in the pressure of responsibility. But even if it doesn't go that far, so can the intellectuals Capacity lays down difficulties for its carrier. He doesn't fall that way easy to trust in a modest destiny, the ability still seeks objects outside them which the profession places at his disposal. That the profession seizes everything he owns of *force*, is not always enough; he can still be unhappy. That was before full object, grain and becomes indifferent in the larger context. The "course" of life and action is lost, first in the small, then in the constant further rings, and for many it goes as soon as it is hollow old life security, it is difficult to get it patched or find a new one. The is a bit of a curse to have to question every impression, never be able to take in a sensation or vision with the same happy confidence as the one with which in childhood one received a gift from father and mother. For the awakened, critically-analytically conscious life lies in enemy lands; defeat and delusion lurks in the alluring, the beautiful, and the seemingly innocent; he otherwise there is mimicry everywhere.

The Stones are Enemy
Window grins Verrat.

The intellectually constrained in this regard is better off, so true he is not harmful under-equipped.

Something similar applies in any threatening situation where the insight is *futile*. Doctors sometimes take advantage of this relationship with hopelessness sick - allows them to remain in a "happy ignorance". Also the knowledge of the freshman death may have its shadow pages sometimes.

A difficulty of a peculiar nature arises from surplus in technical effect tivity ("material culture"). First, the needs are met, but the production of

* The lines of August Stramm (1874-1915).

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aids do not end there; it is forced to continue for good of *other* needs, which have nothing to do with the first. The aids take prevail; it is no longer the need to scream for an aid, but the agent who screams ("advertising") as needed. The offer is bigger than the demand; the need is no longer on the consumers, but on the producers' side. These then first try to detect new, "natural" needs as far as possible, and then to create artificial needs. The offer is pressing on all sides, so that the merchantable connection must put itself in the defensive position. And - in the arbitrary choice of the one purchase, the one value, the joy will be easy could be mingled with the pain of having to forsake the thousand who perished leave one's heart as close - or as distant. Funds are about to be set, they shade their eyesight so that it becomes increasingly difficult to see what they are should earn. The original meaning of things is blown up. Roads are being built for to *create* traffic. Many inventions are created to meet the inventor's needs ability expression. *Edison* for example. has told how he is occupied with his task and *must complete the work*, but that he publish his results below Big Controversies: No one can know if they will benefit or curse. When technical insight is exploited by a single man or group in a destructive way term or for their own benefit contrary to adopted norms, one can see this relationship either as profits or as misfits in relation to social morality favorable. Another example is exploration trips by airplane. Such *autothelically* motivated technical conquests mean a reckless theft from humanity's experience reserves and awakens the idea of an international censorship. The value of "attaining" is not always identical to the value of "The accomplished".

While in the section earlier, we considered the surplus in heterotelic light, which remedy alone, we are now also aware of its autotelic value. Which all function is also the use of the intellect pleasurable in and of itself, without regard for service otherwise. It therefore tends to free itself from the tyranny of intent.

But the rule of light emphasis only applies to "recognition" *as funk - tion*. The content, the fruits, the charge with which the tankers return, is not always of a happy nature. The rich web of beauty, coherence and meaning ("maya") that one experiences at the "naive" stage is easy for to be torn to pieces, so only the grinning functional spoon remains. The intellectual attitude thus comes into conflict the emotional, and the normal human being needs both. The individual immediate joy of experience in the individual and its "life joy" in its general

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partiality can be harmed by overarching analysis, criticism and reflection - and that long before reaching the pathological area, where the critical function is the mere coercive phenomenon. ¹ This is our theme back to later in the chapter, where intellectual profit is considered in its interaction with other forms of profit.

§ 2i. *Memory*: Here, too, it is closest to thinking underneath shot. Often enough, you have a reason to want both safer and more extensive memory. Surplus can only be said in such cases how oblivious would be preferable: a painful experience occurs e.g. disproportionately strong in the memory, to the detriment of new action. It is difficult to "get over" a death because the deceased is standing for one with embarrassing accuracy in every detail, etc. When a man lives like that there is, however, a great deal in memory of neglecting one's current life which suggests that the memory image is added to the imagination.

§ 22. *Fantasy*: In the forgery of memory, Arne *Løchen* sees the natural transition from memory to imagination.

In *this* soulful field, most people dare - as in the pain - have the feeling of ever-present reserves; one must look for that find cases where the lack of imagination really means a hassle. That describing the imagination here is not necessary. Just a few points to mention.

It will probably be useful that endure from one another fantasy *Junk-tion* and its *material*. The function again is partly by analyzing and partly by synthesizing and composing nature; on the other hand, there is doubt as to whether it can also be innovative. From an experiential point of view, it is all too old as the product is something else and more than the sum of the components. The question also concerns the material. The general opinion of Psychologists assume that the imagination, like the dream, must retrieve its substance experience. Would you try to prove a fantasy product that had no root In experience, one must also be able to draw the boundary to the unconscious and forgotten experience, what is hardly possible. Two possibilities could be found in the case: the new formation could be an *experience opportunity for* Iler completely and partially .

It is in any rate not look that behold grænsen for the *restatement* of the substance of the imagination the imagination can make, and in the transformation of this substance or change to unrecognizability - as in the dream - you have to take it

¹ See, e.g. *Vogt*, Medical Psychology and Psychiatry, Kristiania 1923 p. 170.

² *Løchen*, The Fantasy, Kristiania 1917 p. 27.

starting point, if one wanted to search for an innovative ability. Taking into account for direction and product, the imagination seems to be the *least fixed* of all but human functions, and it naturally guides the thought of the outperformed protoplasm. Here one could quote a statement by Henry *Amiet* (1821-81); it certainly applies to his personality as a whole, but the imagination plays

another significant role:

«- In me, ten people live, according to time, place, environment, Gelegenheit; I unleash an unstoppable change - I feel to me as Chameleon, as Kaleidoscope, as Proteus, as the resting Fluid. " The term is almost identical to what *Uexkiilt* uses to denote at the heart of "the Protoplasmic Problem" - "one structural fluidity".

Rudolf *Steiner* and many religious associates with him are thinking, too the varied richness of organic life as a manifestation of the creator's imagination, as well Steiner connects the imagination to the morphological primitiveness.

As the inflexibility of the intellect is corrected by logic, so is corrected the infertility of e.g. the *artistic* imagination through the rules of rhythm, tact, style and composition.

The difficult psychological questions about the "ego" relationship with the imagination and his relationship again to thinking, feeling, memory, etc. is here do not get beaten up. But some dividing lines can be drawn, thus between active (productive) and passive (reproductive) as well as what is perhaps most important for us, between heterotelian and autotelian fantasy activities. The first is used when predicting situations, solving tasks on the various interest fronts; it is difficult to distinguish here from what you call 'feel,' or it works closely with critical analysis. autotelic imagination is cultivated for its own sake; it provides surrogate objects for the uncovered experience ability and imaginary gratifications of all kinds, besides it brings about immediate pleasure in its lush presence (die Lust am Fabulieren - with a minor change in Goethe's expression). That it as a surplus may pose a danger to other fronts of interest, lets imagine even behind Arne *Løchen's* lyrically-optimistic outburst: "Lifted up to the escape of the world's wonderful beauty of mind and thought is on the way to forget the outer world for the sake of its own wealth. " That's when you are need a strong biological-social control.

1 Quoted by *Birnbaum*, Psychopathological Documents, p. 66.

2 Environment and inner world of animals.

Even within the normal psychological framework, a rich imagination will be able to dispo down for dissatisfaction with the given conditions, insecurities, fears or exaggerations guilty. It is the number and depth of the opportunities that make it, - life pressure increases. Through understanding, much of this can be overcome, however the problems are moved beyond as they are overcome from within. certain Psychopathological conditions are characterized by the absence of imagination heterotelic censorship (mythomania, pseudologia phantastica).

It is mentioned that the various components of the human mind work together in any state of consciousness; they may be acting never in the "pure" form that would correspond to the theory. All division is artificial

and must be abandoned as soon as it has been of use. So it has in it has previously been difficult to describe components as intellect, memory, etc., without mentioning the *emotion* that accompanies them At any time.

§ 23. *Feeling*. In the feeling we become aware of the operation, says Semi Meyer in the front cited work p. 24. This provision demonstrates the biological emphasis of emotion mission. Should a subject respond life-preserving to the influences of the outside world, this can be done in one of the following ways: 1) through appropriate fixation reaction (reflex, etc.), 2) through insight as detour, 3) through emotion (i wide sense, extensive emotion, affect, drift, emotion, etc.) as detour. Furthermore, such things as thought, instinct, intuition, inspiration, impulse, or similar sources of reaction whose nature is subject for very different views.

Where an emotional emphasis exceeds the goal that is challenged when one profitable action must be initiated this way, you have a surplus in it relation to this necessary. The surplus can be present without getting striking consequences for the individual's external destiny; it is reacted inwardly. The most emotions are bright as such; what is over shoots in relation to biological-social necessity may therefore have autotelic værdi.

But a highly developed emotional life can also pose a danger to the individual common well-being; the pushing and the violent swings (melhoch jauchzend, zum Tode betriibt) one wears out or makes one unfit marriage or even work. Or the emotional pressure can be experienced as an inner blasting, a despair that there is no possibility of ejaculation through an adequate external action, possibly through artistic production or reproduction. The case may also manifest itself as a technical deficit dygtighet. The impression of landscapes, art, people and events can

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act this way; the sentient can be led to crime passionate), to misunderstand heroism, etc. Against violent impressions, say Olaf *Bull*,

'Is the blisniest ecstasy of the senses
a grumpy and incomplete answer ».

A surplus in affect can also spoil the desired, and without the surplus probable outcome of a given situation. Examples are: crippling terror which leaves the individual unable to defend himself or flee, despair over an accident that makes its factual significance perceived highly distorted (sense of inferiority), overwhelming joy of luck (lottery gain) so that its fruits are spoiled (in old tales they die with joy, the proud father, the longing bride, etc.), pity or compassion which paralyzes the feeling or torments the sick, outburst of anger that does the angry man comically, unrestrained demonstration of love feelings which makes love impossible. The examples can be infinitely intertwined, i Fiction is the favorite as motifs. Wherever one is in the affection violence, especially when expressive movements cannot be mastered, has been compromised

coincidence whether the effect in the present case is beneficial or not for the assignee or other interests; this applies to both species and degree of strength and inertia, in a short-term commitment that lasts longer.

§ 24. *Other capabilities.* In the last group, the overview (§ 17) was gathered different types of abilities of a more complex nature; some deeper inner co-nomenhang was asked for. For example, expression skills were mentioned, professional skills etc. Also here you often find a surplus, in the ability itself, or in the urge to use it. Linguistic abilities can be used for talking. With the resultant social isolation, physiognomic abilities can reveal the inner conditions that should have been hidden, mimic-plastic abilities can cause dissatisfaction until unmanageable because they cannot come to fruition, the power of action can take the power of a human being contrary to e.g. social considerations for the occasion becomes too tempting (everyone remembers from school days how difficult that was resist the invitation of the situation) - professional skill can mean suffering under lack of object or recognition, and finally, it doesn't happen very often that artistic endowment becomes a danger to the gifted person's health, finances, civic disrespect or spiritual well-being at all.

§ 25. *Combinations.* We have seen that man's equipment in a number areas can be life-threatening in its maximum manifestation. For certain

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As far as properties are concerned, the individual's current biological-social environment could exert an influence on the degree of this harmfulness, while others own creates fate without external conditions interfering. Is the opportunity for the damage present in each area will increase the danger when a plurality of such profits work together in the mind. The content of consciousness is always complex, at least it is available to anyone at any time. breakage of components other than the one currently dominating. All the constellation plays in constant variants, and including can - as possible psychological rules — surplus of various kinds of soil and infecting it all. If man were now obsessed with the biological-social imperative alone, when a state of surplus need not mean so much. Self would experience it solely as a nuisance or an extraneous element and, as an ability, seek to remove it in the same way as it does for one foreign body in the organism.

However, this is not the case. The presence of abilities with under certain conditions, there is a tendency for manifestation, for exploitation, realization, turnover into action. And this action must make sense, must be sanctioned on the interest front where you put it, must give the feeling of *affirmation* of final calm, what this ability and this effort concerned. It must have had a development and a destiny that feels adequate the hopes and the value we associated with it. We cannot *always* accept a course of life in which our potential maxims are condemned to meaninglessness and rejection. There lives in us an autotelic imperative that says: You must procure space for your individuality and realize your powers and your experience opportunities without resorting to a constant cut in heterotelian aims. We ask it *metaphysical demands* on life - whether it ends with death or not - that it should be filled to the brim of meaning with everything that happens, with everything that exists experiential awareness and, first and foremost, this applies to the substrates in us which we experience as inalienable and constitute our being, the uniqueness of our being world history chance, our pride and life-raising. So it goes that our most beautiful sensation, our highest thought, our most precious memory, ours

our most poem, our deepest sorrow, and our proudest act become "holy" to us because life holds nothing higher. In embodiments of this kind, in *love* perhaps above anything, taken as eros in its broadest sense, when human form the utmost in its own judgment. This extreme can be experienced as "Life-rest" - a condition that becomes fatal in a non-sympathetic environment so soon it guesses the plot alone (Bettina von Arnim).

Goethe's Verslines in the West-Eastern Divan:

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Married Glick the Earth Children
said only the Personality -

contains, as a life lesson, an abiological moment, as far as the term is concerned personality does not include biological and social adaptability. what Goethe puts in the term right here is questionable, but other punishment seems to point to an autotelic fixation, to "being oneself" as it is called at Ibsen:

Jedes Leben said to celebrate
if you don't miss yourself.
Everything could be lost
if you stayed who you were.

Assuming that the weight of the personality lies in the will and ability of the *individual* *wide* development, there may be an antagonism between personality and bad, the life-preserving effort - crowned by propagation and fry - do not enter as part of the business through which future individuals will promote their autotelic development. It will with others words depend on chance and casuistic conditions, whether the personality carries a reproductive will - which in a "personality" also presupposes positive outlook on life - or not. By definition, a personality does not have to be socially-morally oriented, and even if one agreed to this is not to say that the willingness to propagate everywhere is included. The personal individual could be thought through testing his motives that find that they were grossly selfish, have to perceive the reproduction as to force a man to cover his parents and his life and death private needs, and on that basis see the abandonment as an expression of one higher social ethics. Or the personality cultivator looks more practical at it: he fears or realizes that the work for wife and children and the interaction with them and with the wife's slayings, etc. - in short, the curant civil obligations - will draw too much money on his powers and time, so that he sooner or later later faces the choice of sacrificing one's interest or seeing

both are due. The theme has a rich literature. A hypothetical change of social conditions could conceivably abrogate the personality of the personality worshiper conflict, but not the inner. However, the trend today is not sonic worshipers favor.

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If you work with a personality concept that does not include it social and sexual biology efforts, one will therefore, where this effort is not go in as accidental, see that the strength of personality is the ruin of the saint, and the strength of the saint is the ruin of the personality. This contradiction is found realized not only in the lives of individuals, but also in the political of the peoples history, in the tension between «cultural» (humanistic) and economic-military considerations, and the contradiction between liberal and absolutist styresæt. Related questions are discussed in Georg *Brandes'* essay The Great Human, Sml. Scriptures XII, Kbh. 1902.

If you think of the flow of rats as a river, the individuals will be able to direct its power either into the river or out of it, either "sacrificing itself" for the sake of the saint time or seek individual confirmation of one's life. The drawing shows left one impersonal but fierce group, and belong to a personally developed but poor group.

In other words, if it does
autotelic development requirements
had been fixed in us on
the same size as the caterpillar
fixed in its development to that
bird, customer human play-
has been extinct for some time after that
the profits (combined with
malfunction) had begun that
assert themselves. We were forced
by nature to be faithful

against these longings such as Megaceros (§ 8) were forced to be faithful against its antlers, what we still call the elite of humanity - longest found the fate of the deer, and only the human type would have lived further and subject to the earth, which was not equipped with the urge to lift its forehead over the biological-social sphere.

But the difference from the deer is precisely that in principle we are not forced. We find in our soul a *longing* for the peace of fixation in the maximum of unfolding, but not this fixation itself. As with all unfixed ways of life, we experience one *choice*: we can follow an autotelic impulse or counter work, displace it to advantage for heterotelian considerations. Besides, not *all* autotelic tendencies are incompatible with the essentials.

Thus, in the constitution itself, there is a source of conflict, a tension between incompatible trends. This tension can change into countless shades,

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become more and less applicable at every moment, sharpened and

is mitigated by the effects of environmental changes - but it always is present as an outline, a turmoil or a threat, and hinder our happiness rose into a definitive way of life.

Therefore, many of our most important action impulses *run the risk of* taking a cross the road on which one says "To perfection" and on it second «For the continuation of life». In the following, it is assumed that the ward line is chosen - for a lifetime, for a period of life, or just in a given conflict of interest. The word perfection suggests in this text no moral program, it is used in purely functional sense to Characterize a attitude of life that can be one of two: Whether the individual unfold their *profits* without taking into account the vital - or the that one stays faithful to a *fixation trend* without taking into account as mentioned (quantitative or qualitative perfection). The moral message the individual follows must then appear to him as something else and more than a mere learned rule. It must be experienced as a central principle of life, a style of action with roots in the depths of one's being, with which one's soul's welfare stands and falls. Often it will also have a metaphysical reflex.

How then do such inclinations arise? To make a distinction between inherited and learned trends is difficult in each case, since one does miss certain criteria. In what follows, we put the subjective experience-state of reason. - The choice of life attitude and partial attitudes of it the nature of this is not always through thought; equally often due perhaps an "irrational" process. But here we write a dissertation and not novel, it becomes necessary to some extent to translate the attitude choice to the language of thought.

Anyone who wants to seek confirmation, "Erfüllung" (Johannes Muller) the way of coming, can say to himself in his heart:

This sensation is beautiful; I want to live it. This landscape, this human being speaks to something in me that answers. I will allow it to answer and be one with my answer. I have an experience readiness; here is one as rare as that the inalienable opportunity to fill it, to make sense of this part of my life. Then I do not ask for permission, then the ban must report itself and show that it to me represents a higher interest, which I am after all willing to pay attention to. But what about a continuation of life as either never reach out, or once in the evening of life reach for something i no longer have the ability to accept? When will I be allowed to seize to, if not now, as I have an object I can think of better?

He can say: This thought is great and breathtaking; in this depth of view, in these opportunities exhaust my power of understanding. That I have embraced this immensely context, it makes sense to this part of my life and affirmation to my spirit, and what else do I need? What should I do with a continuation

which just blurs and cuts up and erases, a continuation as in the light of mine highest synthesis just becomes a nightmare of repetition? I don't want to think *long*, but to think big.

He can say: In my childhood alone life was beautiful, true and good. Something more delicious than that, I cannot wait to achieve, though I devote my energies to the continuation. Therefore, as long as possible, I will live in the memory; the world is foreign and cold, let me walk with my dead to myself is one of them. The world will erase their memory, but I will be faithful and in my loving thought, make sense of what they were. ¹

He can say: Nothing is like the daydreams. In them all my longings are fulfilled, in them are wickedness and all sorrows wiped out, in them I find the world where I am rightly belongs. And when I chop my dreams into the stone, let them bring poetry, colors and lines to life, blend them into music and timber the power of my passion in the chords, then I feel that here alone the answer to my life. This is what *I* have to accomplish over the mud. inalienable every moment of inspiration, whether it becomes a work or not, is each of them worth a long life in lukewarm sorrows and joys.

He can say: Love alone saturates my starving soul and warms mine freezing heart. No voice can I sound without love, no life is worth the hot life that is not permeated by it. -

I do not want to give up on my loved one. It is my holiest and mine only, my duty and my painful happiness, my wealth and my faith. Shall I let go of my grief to serve life, then it will be deserted and empty in my heart, then have I chose the smoother part and my name is traitor. Then I'm worth it myself being rejected, as *I* have rejected the most precious treasure of my heart. Therefore I will put the inverted cup in my shield and be like Mr. Gilbert av Billingskov.

And finally he can say: Only the *action* can give me a decent life. I have to see my abilities manifested in the outer world, turn forces, be involved in creating events. There is an intoxication in it that seems like fine causa to new directions in the history of realities. Then I know the traces of mine

¹ Sml. "Praise of Abraham" in *Kierkegaard's* Fear and Trembling.

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life should not be wiped out - the act has confirmed it; what does it matter then it demands my life in return?

In practical life, it is rare to experience such things as here described; one feels impulses, accompanied by inhibitions, associations, etc. and follow them or push them away as one is "disposed" in the eye-Lai. Neither does one clearly distinguish between the different impulses; at most are probably all the trends just mentioned and tones alternately forward in consciousness. They may feel almost like an undifferentiated urge to vitality, to the richest possible business and experience.

However, this urge is very often stopped in the fulfillment of many reliance on adequate objects. One chases from the one imperfect object to the next, always seeking one who better matches one's ability in kind and degree. ¹ The scrub of erotic life of entanglements, its eternal struggle between desire and unbelief, both in life and literature, surely have an important precondition for disproportion between erotic ability and erotic object. Many people therefore have a fantasia created the image of a hypothetical person who represents them

optimum of erotic object, as good as they can imagine
 this; "Fantasy lover" is the name of Ragnar *Vogt*, "the bride of my dreams"
 is another term. The bravest hope that this man will meet them
 after death, sml. Gunnar *Reiss-Andersen's* poem

Never forget her
 you never met -

The word erotic is used here widely, so that it also includes "higher"
 passions such as tenderness, etc. Much erotic *guilt* comes undoubtedly
 the same inequality between ability and object. By an inferior bandage
 Creation awakens there a sense that these capabilities, which in themselves carry the promise of one
 affirmation beyond all sense, you have them now, because you could not wait
 etc., published in a caricature of the experience they seemed destined for. To put his
 whitewashed tip holes in a mud puddle when created for the rushing ocean,
 it is to commit an autotelic sin. How irrelevant to the social moral

The possibility of self-deception must be kept in mind here. Psychoanalysis in particular has
 revealed many "false phenomena" precisely on this point; it turns out that one «i
 the reason »sought something quite different from what it was thought to seek, etc. The disclosure was
 seem convincing, one must first accept the criteria of psychoanalysis on "really"
 and "apparently".

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prohibition is for *this* feeling of guilt, you can clearly see that guilt
 can continue unabated through an erotic unsatisfying marriage,
 while to the confusion of the citizen it is referred to as bad air under a well
 successful summer flirt. If an adequate object is obviously inaccessible
 (white man as prisoner of bushmen) may the guilt, which also increases
 to metaphysical dimensions, change into discontent without guilt,
 or turn to heroic despair. Don Juan's volatility and polygamy
 trends in the whole (cf. nymphomania) are explained psychoanalytically as failure
 in ability, but in the present aspect must be seen as overfitting and
 lack of ability, similar to the object's poverty; the alternation between several
 objects substitute for a complete, definitive object. The concept of fidelity
 linked to erotic irrelevant considerations; the gardener is not "unfaithful" to
 the rose when he later cultivates a forgetful egg; he has full readiness for
 both, they do not steal anything from each other, they are incommensurable values. 1

It happens that a sub-device dissimulates an over-equipment, then
 headed when the hero somewhere at *Grabbe* wants «more Sinne oder weniger
 Genus, "or when someone emphasizes the smallness of man against space
 and eternity. Certainly there is a deficit in the mastery of it
 given object, but to feel its impotence one must first have grasped the object
 overturn, that is, be receptively over-equipped. It is not necessary
 to grasp the space and eternity to defend themselves against them, such as
 by a storm. But now the object is there and not even the imagination can lift
 our corresponding activity up to equality with such an impression. If
 one had to do with a case of pure equipment, so had to
 after all, a dog or a graast perish completely under the starry sky or

at the woman's feet; a human being can thus keep it going by write verse. - It also happens that an apparent surplus hides one insufficiency, e.g. by what is called overcompensation (H. Schjelderup, Psychology, Oslo 1927 p 279).

§ 26. *More about character and personality.* While the "character" is the main was actually thought of as the epitome of a person's fixations in relation to biological and cultural norms, the word "personality" has more weather aimed at quantitative conditions, against capacity. The distinction was taken as

In this regard, too, there are sources of error to consider: the subjective perception of an object's adequacy can be co-determined by emotional stresses such as that person interprets "wrong", cf. previous footnote.

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starting point for the sake of clarity, and now a modification must be made. In daily life, no "personality" will be able to do without great difficulties claiming its social or autotelic position, preserving the momentum of prestige which the term implies, without the capacity of its own creators that are almost fixative, originality, uniqueness, harmony and permanence. The same applies to the character that it must not just exist in mineral immobility, but be a smoother and more dynamic permanent, an organic and "human" phenomenon of fixation; a certain minimum of ability may well be assumed. Without these supplementary and modifying traits can take both character and personality into psychopathic forms. - As the definition is chosen here, ¹ it is more natural to say that a human being *has*, possesses, character or personality, to say that he *is* the one or the other.

What one sometimes calls a *sense of life* can be roughly described as one kind of a result of partial environmental feelings, inner feelings, the expansion of the imagination of the given conditions (clues, etc.), reminiscences and results of thought, determined by character systems and acquired fixations, "temperament" and "save". In short, a very obscure and complex story, when non- The psychologist will look at it theoretically, but often uniquely enough for the experienced self. The sense of life can be shallow and flaky, deeply and heavily moving like a sea, rich and diverse sounding like a pit at Novalis, light and trusting, clumsy and dark and with evil spirits. To keep alive feeling theoretically based on instant moods etc you could see it as a motif that recurs in the individual moods in varied customs and mixed with other motives, but recognizable by analogy with the embossing, the style of a piece of music or a poet's work. A human can slowly changing one's sense of life or suddenly finding it transformed by that experience a disaster, a love, etc., but it must in any case have a certain duration and go somewhat "inward" in his nature. life feeling includes "general status" and "general direction of movement". It can

act as a *life pressure* when one or more interest fronts are still under way paakjending. So, too, when talking about life pressures, it is about one

in Other definitions at Wilh. *Reich*, Character Analysis, Vienna 1933 (i 9:9) »
Birnbaum, Uber Psychopathological Personality, (Boundary Questions of Nervous and Seelenlebens Bd. 10) p.8, W. *Bechterew*, The Personality (Border Questions Bd. 7) pp. 2 ff., Kurt *Schneider*, The Psychopathic Personality, Lpz. u. Vienna 1923 pp. 10 ff.

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more durable and more typical than acute, albeit never so difficult driving situation.

The violence of the life press can (through the use of a particular performance model) is said to depend on the relationship between the claim (from outside or from within) and "the sustainability of the nerves." But the picture leads to unclear distinctions: can "The sustainability of the nerves" is increased without being dulled, and how can you distinguish, here? And - can the pressure be measured by anything other than the pressure on the "nerves"? After all, the effect will not be "twice as great" if you lose two brothers, get two sick. Judge, make two alarming discoveries about "man's lot" - instead one. Still, the experiencing human being can make that experience, that is, proof the rigidity is expanded, so the life pressure increases: the supervision of the fronts requires greater Indsats. In a reliably favorable environment, no such parallelism will arise in growth, but it becomes relevant where the environment, the conditions, are unsafe or direct threatening. The phenomenon is most evident when the individual's reserves are strong engaged in advance. Scripture word † that "he who increases his knowledge increases its pain, "thus does not apply regardless of the knowledge if, but under certain conditions, the sentence may strike. - By extension of the "spiritual and spiritual horizon" will, by the way, be a lot of modifying conditions intervene: the "new knowledge" interacts with the old, changes in interest itself as capacity grows, etc.

Needless to say, an increase in spiritual-mental capacity can make a person stronger, freer and happier. However, it is important to Remember, how also suffering and pain can be "cause" or "cause ning "or" triggering moment "for growth in personality. In biological model it can be explained as follows: increased impetus mobilizes new and endless forces; first in the test one's real ability is measured out. But this line of sight is sufficient not for everywhere. The disorder extends the personality regardless of the extension adequacy; may have been put off by new understanding and the blast of new ones resonance chambers just perishable in the present situation or on longer term; suffering tells us things about our own nature and our conditions the world that we would often be "happier" without.

§ 27. *Example.* An important contribution to man's image of his «cosmic situation "is the discovery of " the law of vanity ".

In the beginning, the child assumes that as its surroundings are, it should also remain. All conditions and objects are given and of course.

in Ecclesiastes 1, 18.

Even the child is *incorporated* into the outside world, making firm conceptions of it and finds a firm attitude to it; when this attitude is first tried, expect the child should always give the same result. For a certain age the child responds with rage to a new drinking cup, another nanny, etc. When older children hear about accidents, illness and financial ruin in others, Of course, it goes without saying that it has not hit their own family - we are not the kind with which such hands happen. By living under the parents' care usually builds up a fund of life for the human *child*, of security and guarantee. This fund must give up eventually; the experience sets in and breaks down security. Confused and betrayed must the young man sooner or later witness the destruction of the original sense of life; first, it can see the disasters as exceptions and isolated ones phenomena, such as misunderstandings, whims, or error steps on the part of providence - that cannot be meant like that, or the like, but in the end must also be the *coincidence Law went up* for it in all its terrible meaning. Even those who persist has retained his childhood belief in a providence that oversees man interests, being forced to change the image of this providence, it seems at least not visible and in the small.

The requirement of *order and durability* (fixation of the environment) seems to be one features of human species-specific nature and are not just due to educational tradition. And even if you can't - because of the slow rhythms - you can the inquiring universe a relative order and permanence, yet these come attributes only to a limited extent the interests of man; as the scale becomes smaller and all the rhythms become tighter, it enters created changeability and the chaotic interplay of forces more and more bothersome in the day. You acknowledge that "anything is possible" and that *probability* is the only guarantee granted to us. The finer the experience is organized, the stronger he will be exposed to the devastating effects of this "Recognition", and the more important it becomes for him to prepare a shelter tentative principle. An unarmed metaphysical trust applies to earthly existence very modest.

Only at one point the erkjendende be *safety* in the strict everyday sense. Whatever his destiny should endure, it must end *death*. And even though death comes late, the *plagues of the age* will catch up with him his time and make his mark on his life regardless of the desires and plans he has still had to maintain. This *knowledge of death*, our surplus *knowledge*-perhaps their bitterest gift, is already given to us in childhood; on the move down the river of life, the waterfall of death stands high above the valley. Many people try to

overdo it with its own rubbing, but the silence afterwards only doubles Frygtelig. However, not all are marked as strongly and not in the same way. There is a great distance from the pure knowledge of the duration of its life to its purity enlightening anticipation of the dissolution process, with all the glowing questions arising therefrom and with the strange light falling over all human activity. It hears from battlefields and cemeteries the living thunder of what was. Great works crashed over great ruins, and behind the scenes of events, he sees the quiet millions who are busy utensils and plows as the storms of history pulled over their heads. Now everything is quiet, what succeeded and what did not succeed, the difference is deleted. The world ruler and the nameless victim, here they mix land and here they swap land, while new badgers froth over the plain, charged with unused power. The earth breathes like a big lung, life out and even through all pores. The story of everything is gripped by the sighted as fiery fellow living of the unfathomability of renewal and the nightmare of repetition in the greatest at least.

This pressure of experience can be pleasurable until ecstasy as long as it does not consider itself autotelic as the wonder of being, as a sparkling play of receptive wealth, like a rushing journey through time and space, as one blasting of counters during the growth of consciousness towards omniscience.

However, this "aesthetic" attitude cannot be unanimous rest of your life; without significantly reducing this residue. Will we save going on? We must return to a serving heterotopian attitude, to the food endeavor and family life. When the visions are to be wound up, or when the handles are to be if it is meaningfully tuned into the immense context, then it turns out that the vast perspectives are more than a source of desire - they are *danger*. That world one has seen in such far-reaching views, in such corrosive little details, it is no longer a table for occasional and divergent consideration, now it is the place where you live, work and die, a synthesis where you yourself, relevant and concrete, is an important detail. The world of the past and the future is also our present world today because we were once our future parental awareness and should be past for our children's. This extension of the current world of the mind and the body, of the circle of phenomena we are thinking must take a stand and traders must take a stand, involves a danger for the biological-social well. We are threatened by *paralysis* because uncomfortable about performing is

in "To understand death is a breath of death" (Arnulf Overland).

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too difficult. The responsibility for the individual handgrip extends to *historical responsibility*; yes even to *world responsibility*; one's own destiny as a measure of value now includes, in the light of synthesis, and also *the* destiny of mankind.

When we demand metaphysical meaning with our own lives, so do we also for the dead and the unborn. All illuminating deeds of the past, present and future, all defeats and disasters, all anxiety and suffering, all unknown victims and all forgotten heroism, everything must have meaning and *good enough* meaning, if I - with world consciousness awakened in me - should be able to retain my inspiration, my lustful, my full-tone readiness for burdens and compassion.

World responsibility, the maximum expression of human action
Consciousness, necessitates a *moral norm* of equal scope
validity, a norm that encompasses and complements all the partial norms we

know from the individual fields of interest. To be missed by a universal *object* (or rather by a "Wirkungstrager" by the object of humanity's fate) ends up missing out on a universal morality. With growing personality comes therefore first increasing pressure on responsibility and then increasing *metaphysical perplexity*. 1

§ 28. *The "metaphysical-melancholic clarity"*. Before, however, we try to pull the metaphysical-moral consequences of the general excess of consciousness, we need to take on a distinctive and central experience state, perhaps more than anyone else is capable of maturing the metaphysical consciousness.

Most may have experienced what they did in their early youth or later in the absence of any other designation, we can call it "the metaphysical shock". among possible other forms may also have this:

You wake up at night and are awake all at once in a strange, easy penetrating must have not been known before. All everyday conditions and things are clear to one, but infinitely distant, as «a tale about themselves ». Two things satisfy consciousness with "absolute" meaning, the *self* and an immense *space*. I feel - or feel myself - as a center of "pure existence", of "absolute existence" or how to try to describe it now that - other than descriptive, the terms used are not.

The space where this naked, living I "is" (all words are given) qualified meaning), is desolate, cold, rushing and *alien*. It's foreign to a degree that no one has experienced, and the *tearing* of *suveræn* indifference. Designations are powerless, words such as "absolute world" e. 1 . can provide direction.

Corrections to this process are discussed in the next chapter.

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The condition is followed by "clear vision", "x-ray". No hint at intellectual difficulty grasps and permeates perfectly every suction, which touches the thought, in the smallest details and the greatest context, liberated from the usual "affective coating". In most of the cases I have made acquaintance with the practical life (except reading) has shown it say that where they succeeded in retaining a fragment of these rare and short-term perspectives that proved superior to it thinking he usually accomplished. 1

However, the condition is characterized first and foremost by *anxiety*. Nor is the anxiety can almost be described as being "the fear of being", being human-born, feel priced with interests that *must not be* set aside. "World anxiety" is a word that gives direction, "world loneliness" and "world-emergency". It is as if everything that has produced us now turns our backs and will not be known by us. It feels like a boundary state, an extremity possibility; cognition has permeated the outer objects and falls us now in the back. That thought goes unanswered: One more step and you are lost life.

From the sources of my knowledge of such maximum states I have certain impressions that it would be quite wrong to reject them with it justification that they have *only* pathological interest. (About the term pathological

see below.) The most obvious is to characterize them as cases of extreme sharpening and expansion of the usual state of experience, one maximum emotional stress associated with lifting the target the point from partial objects to an ordinary "existence object". weaker forms of sudden perspective expansions for the "inner sense" occurred more so in all people everyday and can change the situation from idyll to panic or vice versa. Enlargement *can* be a condition of life's salvation, namely, where the subject would otherwise have chosen an attitude that was right in it narrower, but perishable in the larger environment. Surplus is only present when the increased insight is irrelevant or poses a danger.

The young man must often learn to protect himself from excess insight, he makes himself a soulful "Reizschutz". It thus means a serious one

In this, however, one must be aware of the difficult to control conditions for such subjective experiences to have any objective content. The possibility of self-deception is always present, and it is an obvious danger to interpret such an emergency condition consistent with a pre-determined view.

petition for a receptive mind when the young man discovers that he can following his own creation from the disappearance of the kimban in the darkness of the past and from the shelves of the colonial trader to the horror of birth. What was "I" in 1850 and when did "I" really come into being? While less receptive to the teaching about metabolism and "The human body" looks nothing but jerky syllabus or, at best, a useful and enjoyable knowledge, can be more delicate minds of a particular constitution go from crisis to crisis, get disgusted too dining and feces (*inter faeces et urinam nascimur*), experience unspeakable horror at every new knowledge of bones and guts and in despair begging to be let go. 1 There can be an unbearable torment in that experience yourself as a gangrene upholstered, with soft parts suspended in a bag on the face, and in the skeleton's naughty ridiculousness of recognizing the living. Many people have childhood memories of the deadly disgust of people which took the denture off, the wig off or the wooden leg loose, first impressions looked violent that they are reproduced by all similar episodes later in life. It was not necessary, therefore, to be blind to the comic side of the event, but this was likewise swept violently when the other qualities broke fatness; compared to these, the comic became inferior and immaterial and just helped increase the inconvenience. There were shakes of whole property kind of kind, when it was clear to one what kind of person was employed to share. The fear of *operations* was thus something else and more than the fear of bodily pain. Reports of amputations, accidents and torture could completely occupy consciousness, and the imagination built horrors in the extension of the known beyond all poor goals. Just there should a tooth be pulled then the feeling asked in one: how is this possible and what is life? Such "organ fear" may unfold further and include

even the number of fingers etc. as the "hunt" finds through its phenomena himself on the fifties and other arbitrariness from ukj ended sources, grotesque body shapes it has never asked for and never wanted to have chosen, etc. What kind of a satanic arrangement that I find myself involved in a weaving of foreign matter whose blind law I am subject to and whose form places me on the transition between fetus and corpse, between two repulsive ones caricatures of myself? 2

1 Thus Hebbel and Rousseau, see *Birnbaum*, Psychopathologische Doku thought, Berlin 1920 p.

2 In psychoanalytic literature, the condition is referred to as "castration complex".

Direct destruction destroys anatomical insight when it leads to dissolution of "of course", of familiar and dear unified impressions of daily life life: the beloved's smiling smile turns into laughing mechanics - like when you look at a photograph that is held upside down. The illusion of living unity may be induced in many ways, but it can also be applied to dead things, so that a cracked boot with visible toes gives a physiognomic expression of hay mimic value. This illusion of organic unity in interconnected elements, of a cohesive and collaborative whole is an important prerequisite for normality in one's external and inner life. By this apperception measure, as maybe First and foremost is a consequence of the habitual dulling influence, we take clothes and man, teeth and lips, landscape and house underneath. If in this field breaking into an "objective" analyzing view, the world falls into fish around one; people turn into ghosts and strange caricatures that cross each other in houses and on roads, blind to nothing but their own grotesque do-goals that are carried out under social grimaces and are hollowed out in every sense, just as they themselves have lost all known and warm and human traits. It naked-business insight destroys the immediacy and all the emotions that has its premise in it, the oil in the machinery of the soul and the sustenance of its growth. The insight is "inorganic" and "toxic", it does not belong to the growing, vegetative life, but still requires its place. For such people, that Tout compress, c'est tout the tests.

The view that these phenomena should be seen as expressions of a consciousness plus and not as a qualitative slip (a pathological fixation) finds support in a recital like this: When an individual *wonders* about the nature of its environment and its conditions (unlike another individual who is just exploiting environment and conditions to meet its basic needs) then this assumes that there is a comparative basis in his or her consciousness, et concept or viewpoint of "higher" order, from which they are given terms can be compared to other hypotheticals.

One thinks, for example. a child who witnesses the home burning down, and then to the building of a new house. In the past, the house has been something of course for the child, an immutable being with a kind and understanding full face, an important part of the child's worldview. If it is now of one

thoughtfully and sensitively tempered, the event may cause the child a double crisis, at one time characterized by collapse and consciousness extension. Firstly: Even with *us*, *it* is thus possible that we are not in any particular position. The fire has come to us, it wants us to be something we are surrounded by someone or something that has sent us the fire, there are opportunities

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in the air etc. ¹), the sense of the environment is greatly expanded. Next: The new one houses have no face, it is becoming day by day of nails and planks, we can *ourselves* decide how it should be. This is a whole new concept for the child house, a poor and ugly concept, and - an ape die for destructive forces invasion of the fields of interest, while the old house was a guarantee against such possibilities. As the new house is incorporated, it also gets a face, but the child now knows that this is something that has given the house itself - about the whole is something else and more than the sum of the parts, then this is something we ourselves adds to. The child has become *lonelier* in his surroundings than before.

Despite the arbitrary choice of example (a number can be thought of, of course other reactions to an event like the one mentioned) and despite the difference just in the analogy, such a "crisis of recognition" in a child's life can be used as a picture of some of the processes that overthrow the "naive" adult of course, and for the practical expression so favorable view of the self and the outside world, and who, in the "melancholy clairvoyance" hell, create earth-bottom for metaphysical needs. With dreadful, yes in its depressed form uut Sustainable strength overturns the question over the unprotected receptive, it likewise abused as inalienable: What is life?

What kind of devilish devil has I come up with here? And what does it mean that I can stand "outside" and ask such a question? I.e "I" is not identical or one with my way of life that I can imagine a number of others and "better" and that my self can be neutrally observant and vigilant for the play of forms and the encounter of forces both in the outside world and in it organism coincidence - without report with my central tendencies - has assigned to me. I can see with an enemy look at my own body, I can hate it weakness, despise its deformities, and stare at the signs that tell it is anointed and consecrated to death, to decay, disintegration and betrayal. what is death? Isn't it the end of everything? Why should I find myself in this? Hair I myself, in an unknown way, caused my judgment, or am I a victim of a hair-raising metaphysical injustice by human ends - and what else do I have measure with? The world is not built on human principles, here the tyrant we are nourished by a law that does not ask for *our* values and needs.

And what kind of a gap in my being that makes me not criticized and of course one with my being, as I suppose the animal *must* be,

¹ Sml. William *James*: On Some Mental Effects of the Earthquake, in *Memories and Studies*, London 1911.

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but that I can experience my *situation as a human being* in the image of such a thing as a traveler or explorer, with all his precious equipment
 fell off the train and is in the hands of cannibals he is assessing
 after darkness and fat percentage? Or by analogy with a residence permit in one stranger lands where I have no right of origin and have to borrow everything from the state
 grace, a grace that can be withdrawn without notice? Where do I have that feeling from, which tells me that my being's right forum and destiny are *different* than the ones I have to thank here - what a trip I was on
 when I fell off the train and was born human? Which country is mine *then* right country of birth when in the land of life I am just a stranger?

Metaphysical speculations intended to *answer* these questions
 goal, does not concern us here. We don't even ask our own questions
 bill, they are designed simply to illustrate the nature of the contests, that applies to describe. All we need to *claim* is that otherwise wonderful
 under which conditions such contests will be indicative of a higher differentiated mind in relationships to someone who is exempt from this kind of visit - and that the differentiation here is a gift both good and evil. The good thing we have is to look for the consciousness expansion itself, in the sense of ability, in the joy of intellectual function, the evil (unfavorable, unpleasant, on the other hand, in any of the performances the feature has forced us and in consequence we find it inevitable to pull, with the associated assessment and affect.

§ 29. *Comment.* The process of consciousness just outlined is moving from "recognition" (impression and interpretation) to assessment and affect. However, the process may also be reversed, one way of vision that is given great weight before different directions in modern psychology. According to this, "operation" is the primary - uninhibited unfolding or in neurotic disguise -, of the operation, which is related to temperament, etc., assessment and affect are determined, after which the self "selects" its observations and arranges its interpretations according to its own need. Consequences and assessment of one and the same "objective" phenomenon will therefore be able to behave differently in people with different temperament, etc., without it being possible to set any ranking between them. Although this work does not add psychoanalytic or individual psychological points of view, however, cannot be ignored from such viewpoints, to which they have won an overly strong position. That is given then also enough case in the experience of every human being who invites more to such an interpretation than to any other. Where the call is sufficiently strong, therefore, the possibility of in-depth psychological interpretation will be

kept in mind the following. When we have used one more in the past "Rational" approach to the problem of "dangers of insight" was it with a view to the common factors of the human interest complexes and the uniformity of the environment (the conditions) that the insight gives notice far then it can be argued that such a community and such uniformity exists. Another basis is the assumption that the term *adequacy* is applicable, when you want to judge the relationship between interest and insight on one side and assessment with effect on the other. The latter are in a given case

either adequate ("usually customized") or inadequate compared to the first. The "objectivity" in the adequacy assessment depends, though, as if the term "normal-psychological", only for statistical purposes.

As long as a "recognition" of the nature of the environment has a direct impact on simple and curate interests such as the biological, will a given assessment of the acknowledged conditions could be judged by the question of adækvans. The jungle at night is usually a scary and scary thing, that is unfavorable environment for a lonely and unarmed human being. This assessment dares be adequate ("real-adapted") if the traveler is interested in life, health and pain free.

It is conceivable that the explorer has arrived in the ancient land and is obsessed with his task; he crashes into the ukj ended right away and experiences explorers' paroxysms (cf. inexperienced Easter guests and "the children of the forest") - until suddenly the sun goes down and he stands there without orientation, pricey given the whims of the situation, if he can not come up with advice himself.

In the chosen example, when life interest is first present, it applies the perception of the danger of the situation (the mimicry of the situation) represented valuable plus in consciousness compared to the scientific interest and the lyrical rise of the splendor of the tropical sky, something of the *cautious one* travelers would have been fully responsive for reassuring circumstances. However, if he is with someone who is out to "see Naples and die," he will do not understand his fear of the emerging darkness.

The adequacy test immediately becomes more difficult to employ when one has one metaphysical area to do; yet it seems possible to draw a parallel: If anyone who has an interest in the "metaphysical conditions of the self" is concerned, it is the anxiety of such things as anatomical insight represents a valuable plus in the conscious heat compared to the one who has metaphysical interest but lacks this plus - *ceteris paribus*. The metaphysically indifferent, on the other hand, can indulge undivided to the delight of the skeleton's elegance and technical expediency. This joy can also be experienced by the "metaphysician", but only during a thrill

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similar to that which interferes with the admirer's admiration for the tiger's power. The metaphysical thrill can only be relied on in a because of a desire-colored metaphysical postulate (cf. Chapter 6). The biological parallel to this again is the inexperienced traveler's belief that the unknown and mysterious jungle "must be safe because it is so magnificent" or the like.

Needless to say, that metaphysical interest and environmental sense is the primary and that it causes "organ scare" and the like as the secondary. The creation of a metaphysical sense of life dares to be so obscure and complicated chapter that it is unfeasible to state anything ordinary about the order of phases and factors; next to a subjectively limited introspection has no material other than that which would appear by a comprehensive and difficult questioning. It is then also obvious to point it out mutual *affinity* and the possibility of interaction, which exist between organ fear, paralysis on the one hand, and metaphysical life

feeling on the other. In metaphysical thinking can phenomena like those mentioned Although they do not serve as an argument, they do play a role as a catalyst or used for illustration.

Nor does it have any basis other than interest when it applies an evaluative comparison between the life-prepared and the biological indifferent attitude in the jungle, and the same is true when one wants to weigh the metaphysical sense of life towards the non-metaphysical. There is no way for a non-metaphysical personality by its power and its range in it biological-social or the artistic-autotelic field *of a given human being - the group's ordinary cultural appreciation* can be quite different than the uneducated and meaningless "metaphysician" who just "wonders." existence, "decays into murky speculation and may not even have expressive enough to give a clue as to what he means. It is therefore possible not without claiming that any form of metaphysical consciousness represents a cultural plus towards any form of non-metaphysical consciousness.

Nevertheless, it can be a *practically useful*, albeit not in principle intangible ranking. A metaphysical consciousness could *include* an unlimited non-metaphysical content without, therefore, losing the metaphysical point of view; the can be done without the use of force to organize and subordinate any kind of high partial insight into the metaphysical life picture. On the other hand, even a high-driven partial consciousness does not in the same way organize a solid metaphysical involvement in a sum of non-metaphysical partial attitudes (unless one any metaphysical confession just includes such incorporation).

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A justified life-course directive, a life-span that includes and complements the individual objectives, a synthesis that implicates all other syntheses, etc. will both in "biological," culturally aspect could be described as it *but perfect* in relation to the elements included. There goes a development, the path of differentiation and organization from the partial to the metaphysical. Without a revolution in the most profound human and cultural sations it will not be possible to refute the metaphysical mind life as inferior, partial, like morbid growth. It has to be shown in the case, that any metaphysical engagement can be discontinued during the ascent to yet higher syntheses, in the same way that a political conviction is wound up during the rise towards "ordinary humanism". We are currently looking away from those seeking the ultimate life solution in a *reduction* of it though human consciousness life. For a "biological" holistic view it is closer to see the metaphysical moral need as an extension, an interpolation of the evolution from the unconscious reflex to the responsible attitude choice on a broad basis, see it in close connection with the *reaction distress* that arises of man's knowledge of death, - the last and bitterest fruit of cognition. Of self-confessions and other literary testimonies, of conversations with others people and possibly from one's own experience one can conclude, that the metaphysical readiness to a great extent *feels and is experienced* as something of a very high value inviolable, although serious contention comes. It can consume dominating space even in such minds as practicing selective and scathing criticism

to its deposits and maintains a relentless demand for intellectual probity. The applicant thinks that he could bear in *metaphysical confidence* any non-metaphysical disaster with brilliance; you think about the strength already given by the arbitrary metaphysical beliefs. Reverse no partial success, by the way of conviction, can bring the "real" metaphysical demands of silence once awakened in earnest. That's why it is often when the ecstasy of partial affirmations turns into emptiness, want and despair that the metaphysical turmoil begins to haunt the ruins and awakens the yearning for an ordinary and unshakable directive of action.

It is sufficient if these considerations justify a primate rudder the metaphysical mind-life on *psychological*, albeit not on logical grounds.

§ 30. *Variations in metaphysical preparedness.* The reason for that related questions now will occupy us for a while to come, it is that in the metaphysical sector of interest we believe to see the most serious, the most significant, the most valuable and at the same time the most disastrous impact human over-equipment and inflexibility, while at the same time telling us something,

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that such double assessments provide a promising path to the provision and the state of the tragic. This sector has so far been treated subordinate, as aimed at a uniform object; it was primarily about delimiting against the non-metaphysical sectors. A dividing line can now be drawn in the interior of the sector.

The subjectively given can be a dissatisfaction, an anxiety or turmoil which in spite of its possible strength, it only feels obscure and that must be processed intellect counted to take shape. The idea of this process is to cause turmoil, etc. manufactured so that an opportunity arises to overcome it so that it a Wirkungsträger is forced. To a certain extent, this is achieved when the turmoil is clarified to a *need*. It is this need that can be of a different nature and give rise to a distinction, and the difference is then passed on to the *object* that the need creates or finds.

The need applies in varying forms to a meaning with existence as a whole. By life here is meant the existence of human and other conscious life; we carry more easily that the existence of plant kingdom and minerals is meaningless human sense, or with no other meaning than it being possible raw material for the conscious life. Should the life of each individual make sense, it must be part of a sufficiently good task, otherwise the meaning just becomes autotelic, and that's not enough for everyone. The task must be complete in dimension and adequate by nature, so that it engages all the pre-being meaningless profits in abilities and attributes. The object must be "Absolutely", that is, in the terminology used, say, metaphysically fixed, purified for all doubt, and the struggle to achieve it must be subject to justice law. When the claim is made in principle, all surrogates and insufficient cool suggestions; *That's why Grabbes Faust says*, because you want to eat him quantitative goals:

Vulnerable, where you believe that masses
satisfy me -
- Show me
the abyss, which is not bottomless,
the summit, I'm not dizzy,
the universe, which I do not care

could think infinitely greater -
 - Friend, still
 I have researched the power and purpose.

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Above all, it is, as previously mentioned, the awareness of death that awakens the metaphysical need. Feel like the worst of all senseless then it that the continuity one experiences in one's mind, the history and destiny of the self the most "fixed" one knows through all the changing, also should be perishable, like a cloudscape and a snow sculpture - then there is too I hunted *nothing* back. And "nothing" is not a satisfactory measure of a lifetime or all life's work and suffering, abilities and hopes. There arise one dizzying sense of emptiness, which can be explained by the fact that all empirical objects are weighed and found too easy. As a last resort, imagination seeks beyond the limit of life , - an extreme consequence of the organism's ability to search for optimum i the environment - where the thought in its distress and homelessness may cling to a possible- the proto-plasma of the heavens, which the flames of history have not yet hardened into law.

The need for meaningful continuation beyond the grave, the belief in the encounter with everything we missed here, the hope, or the fear of destiny waiting for the self in the "new world" - all this belongs to what we will call it *beyond-metaphysical* readiness. It can also manifest itself within the framework of life in reports with suspected outside bodies.

However, there are also other types of metaphysical orientation, such as may occur alternatively or cumulatively in relation to the hereafter. Even though for there is no noticeable need for the existence and growth of the self death, although one could declare fully satisfied that the "soul" became erased along with the body, even though one was unable to presume the possibility of a continued life regardless of wishes and needs, yes even if one is positive rejected the idea as not desirable - so does not one's sense of life need miss any metaphysical emphasis.

The urge for metaphysical rapport with existence can manifest itself in a constant *the quest* - you wait to "take a stand" and choose attitude. And watched biologically, in a doubtful situation this resort is often more favorable than one arbitrary and hazardous election decision and assumes, under otherwise similar conditions, a higher degree of awareness; but here it has its limitation in the fact that the subject sooner or later will *have* to act in order not to be justified. On metaphysical realm, this imperative necessity is rarely present, the may occur where a metaphysical election decision is represented eg. a social, or even when the psychological pressure becomes too much. Often, one can Man keeps going with his quest all his life without being victimized a growing panic. Precisely because the uncertainty is so overwhelming he can namely, to feel a certain sense of security and to have a fairly good conscience of oneself

the seeking attitude: a just metaphysical body will not be able to negate

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him sanction. After all, he knows with himself that he has made a greater effort the heaviness of the metaphysical responsibility than that which, in the purpose of liberation, decoupled his aroused criticism and "advocated" a more or less arbitrarily chosen system.

A metaphysical point of view can also be combined with positive efforts. Above- The firepower is then aimed at "ideals" (hypothetical optima) as the individual thinking of being realized within the framework of humanity's earthly life, examples are "the victory of the good" and "the spirit's penetration of matter". The boundary against social and other non-metaphysical goals is not clear. The distinction depends on what value the performance has for the individual, which needs it covers. This too is often unclear.

Performances like the sidst described we cold *ipsilateral-metaphysical* in contrast to those described above. ¹ A lateral-metaphysical view of life need not positively reject the possibility of lateral realities, it can refrain from taking a stand on them.

But this is especially so when an immanent metaphysical view of life is missing the safety valve that lies in the possibility of a life after death, that it stronger than any other disposes to a convergence of the individual as well straight lines of force towards a common outcome gate, towards the top of the personality Keger. The metaphysical need can be seen in the image of an electrically charged pole, which gathers the excitement from large reservoirs and likewise "longs" for a counter-pole to the spark - in human life the spark of confirmation - to strike above and equilibrium and calm.

§ 31. *The metaphysical-moral contention.* In the following chapter we will try to gain an overview of the *metaphysical surrogates* by means of which Most people try to cover their universal needs and the technique that used to keep criticism away. In this chapter, however, we shall investigate how a person who is sufficiently strong and versatile equipped to act as representative and test subject, and as maintains the requirement of intellectual fairness, will be satisfied when he tries to create a standard of action in harmony with its metaphysical needs.

The act, which in so many conditions is a condition of the existence of life, and in which every life preparedness gets its ordeal, necessitates a termination of the soulful preparation. The action is like a conversion of design work; the preparation is obliterated and resurrected in the action, however

¹ To avoid misunderstandings, I have provided the first terminology used: transcendental-metaphysical and immanent-metaphysical.

its consequences are independent of preparation. In the world of action the motives are meaningless, and this often feels like an injustice the person who has worked on the motivation and considers it an essential one part of their efforts. In the social environment, therefore, especially in recent times, it is sought that

modify the biological iron law and give weight to the motives. In the Norwegian the Penal Code of 1902, they soon gave mitigating, sooner aggravating effect, while in other cases it is determined that they should have no meaning or that the occurrence of certain consequences must have an effect on the judgment result without regard for motif.

In each case, a threshold is given above which a motor utterance cannot come without losing its recall. The location of the threshold varies greatly according to the circumstances. When that fateful point is passed, the efforts are taken by strangers and in relation to the intention random causal series and enter as an impersonal link in history. Now it stands no longer in the power of the merchant to maintain the contact of interest between the effort and the values he wanted to strengthen and protect, now the power is gone to become part of an indifferent environment.

The morally delicate man will therefore feel responsible too for unforeseen consequences of the action, yes for non- *customer* consequences foreseen. He knows what his "prima causa" is doing in his own way from now on and to the end of the world, no human being can imagine it. For him, therefore, it is somewhat repugnant to the requirement of motivational work end; the action feels as arbitrary, unfounded and immature, as cowardice and laziness, as a sacrifice to the "nearest demands" and thereby as a reduction in the field of vision he has fought for. The analogy from protocols the transition of the plasma to irrevocably fixed forms is reported with strength. The demands of the world on action are in extreme cases - and it is these which is the object of our attention in this chapter - the high moral personality choice between a violence against the mind, a trampling on it finest, deepest, "holiest" in his being, a betrayal of "man" in him, on the one hand, and a neglect of the current, biological, social or autotelic real action on the other.

The expansion of *metaphysical* paralysis from simple and serious cases to include the individual's overall motor life is for several reasons not easy to see - feeling also plays a significant role. In the daily life is seldom an opportunity to observe anything more than the first weak ones *begyndelse*; if the phenomenon develops further, the last act will come to go to the nerve clinic or mental illness. However, you have

easier access to study the paralysis on the various partial fronts, and I quote from these a few examples.

That the motor reaction of the animal can also be blocked is mentioned earlier (§ 6). It happens during conflict and it happens when the animal is *in doubt about the nature of the environment!* The cat Mette was born in the spring and found a field day covered in autumn snow. For about a minute, it stood motionless on the stairs before settling in a closer contact with the unknown. Some rabbits - an animal species that otherwise not bothered by inhibitions - do not mate and would not have mated when they were taken out to the yard where they were not used to staying

himself; *they did not engage*, they had all senses open and all limbs available flugt. Animals with less danger would have grazed and mated, and so had the dogs been above them. Man's danger can develop so far that it smells dog of eternity. When all reactions seem equally dangerous, lays down the "nervous" animal descends into a safe distance with its gaze resting the suspended object. Thus the recluse's soul lies with her eyes fixed towards a world behind the visible. - The phenomenon reveals its nature, it reveals say as a threat or prey, then a doorway opens up for the animal ability, and this discharges itself with full élan in attack or flight, and with confidence to the expediency of life. It's just such a "Wirkungsträger" which is not immediately given in the metaphysical environment.

Man in the biological environment responds in a similar way; one is absolutely without the means to judge the situation, you sit down and neglect to move (taake, hidden crevices). Two Danish ladies with "mountain anxiety" screamed loudly at the mere touch, as did the rat Malene when it has got stuck in a curtain. Moral disputes in social environment are well known. An example that also has a comic edge is the man with the old barber blade that he dares not put away in one place so as not to cause accidents and standing with the blade in his hand in growing despair until he is saved by forced intervention from more robust natures. Judge-anfegtelsen young lawyers can also be listed here.

The transition to metaphysical moral distress is not clear. Many, maybe they will most metaphysically conscious view their biological-social world as part of the metaphysical environment and as the only part available to it experience and trial. In doing so, they are referred to practice their metaphysical

In cases where an individual is "paralyzed" by e.g. an extremely powerful charge in its immediate vicinity, we can disregard here.

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morality in this environment, referred to preparing a universe course of life *through* partialkursene. In this way, the metaphysical environment gets sort of Wirkungströger for the applicant and the problem is then no longer where, but how. As long as the metaphysical life depended on imagination and feeling alone and not speaking to our capacity for manifestation in the visible was just two attitudes are conceivable: Either the metaphysical consideration had to be considered irrelevant to practical life. Or that had to become monotonous and wild ice falls lead directly to passivity because the hunt refused vove that inficere universe integrity, impose it *sit* contribution to the coming. ("All or nothing".)

How different when one's practical environment is identical or connected with the part of the metaphysical that "projects into" the sensible and the physical affected. The doubts of all partial fronts are then cumulated the question of the metaphysical value of the effort. Now you had security that one's motives were absolutely "pure" and that flawless paths were given to partial sanction, then one could act upon these and declare - to the metaphysical body in one's mind - that one had made his bed's tea and that there was no living an opportunity beyond that. Ultra posse nemo obligator. But just like that developed one never knows what one's efforts can be turned into along the way, and

the motives can play one the worst plaster. When you finish trying them?

§ 32. *A test subject goes into the fire.* A concerted continued action some will show the divergence between the metaphysically sought and the practical those found do not tend to decline; on the contrary, one is captured more and more by unauthorized forces and considerations. In addition, you saw that si is infected by his destiny and becomes someone else after acting.

For now to rest for a while from the pressure of introspection and take in a spectator more comfortable position, we can relay the problem to a test subject. He suitable for the enterprise, he understands the situation and the will not oppose at any point. We put him in the post's chest quietly withdraws us. He soon finds out any effort is in vain and that he is getting more and more astray; the cock of results drives him from leap to ball while age advances and they remaining opportunities are reduced both for external and internal reasons. It comforting notion of "doing its best" is becoming increasingly thin, more suspicious and less satisfying, the action *is* not the way, the action *is* not his "best". The only thing that stays open to him this realization is to reserve its powers and stay prepared for the *mole*

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encounter with a highest object. He doesn't burn his pastime oil, he hiding it on the lamp while waiting. And although he didn't dare hope at the groom's, or shall we say, the bride's coming, he enters at least no unworthy connection. Wait, it's for him to "do his best". a only life can he realize in history, an inadequate and bland life, a building with shapes and colors, but bricked with laughter. And a thousand lives he can live in his consciousness, where infinity lies like a plasma beneath his will.

Wanted to attack him with the tale of the trusted talents, as if the talents were interpreted as acting, he would answer that parable lacks the most important figure and it is this one that scared him: the servant, who speculated on his master's estate and lost everything. Simultaneous it is open to him to interpret the talents as consciousness, and in light of this interpretation, none of the enterprising servants strike him, for he is with him this one talent won goods for his master until he collapsed under the burden.

Therefore, he withdraws his interest from the partial fronts and lives for "The one needed". And as the insight grows at the expense of dreams ning is less and less suitable as a disk for metaphysical energy, do not even end the last and only possible end of his life by an act of will.

In despair over the inadequacy of the action, it was still *life's* weary hand, which clung to the last fastener. In the ultimate imaginable stage, the complete outer and inner passivity, this attachment is missed. consciousness has run its course and the chase dies of a lack of metaphysical stimulus.

During this development we have imagined the paralysis of action as a significant *logical* consequence. Against this recital, however, there can a weighty objection is made:

The ideal test subject thus refrains from the action partly because he does not can calculate all the consequences of this, and partly because even the best imaginable following does not satisfy him metaphysically. He therefore chooses non-action.

But if this is to be a useful result, then it must be shown that the attitude of non-action is free from the objections that affect the other option. In practice, the "consequences" of non-action will be equally clear, and in a *positive* direction, passivity does not provide metaphysical comfort. It was just a derivative solution, a skin solution which upon closer examination showed itself as indelible as the line of action. Passivity is also a matter of decision. A positive attitude that would not act in such a situation difficult to distinguish from wanting to non-act. Vort ideal individual *will* therefore Deeper, neither act nor act, he wants a third, a 'beyond

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action - non-action '. *Logically* , therefore, it is no more likely that he will be passive than he will act, both are metaphysically unsatisfactory, both are in the nature of willpower 'violence against the virgin course of the universe. "

Moreover, in practice, the will for universal negation cannot guarantee one realization of the selected program. In a modern society where health guardians dare not take social or metaphysical responsibility by letting another man taking care of his life as he wished, the "metaphysician" was pretty sure on being taken into safe custody, kept alive with nutritionists and maximum of care and thus forced to live a life of representative length and with strong social engagement.

Something "Jenseits der Handlungsfrage" is not practically available to him in terms of man and not psychologically accessible as long as he poses the requirement of intellectual fairness. Then suicide must stand for it applicants as a result of a maximum in force (or also caused by pure affection and thus morally worthless), then he finds himself deprived of all practicable resort and referred to constant and devouring doubt.

And finally: if he resigns and lets things go awry, then he has thus abandoned his metaphysical struggle of interest and stood on equal footing with the non-metaphysical consciousness, even if the attitude of the attitude is one ducky. In *this* connection, the post-metaphysical indifference becomes equality with the pre-metaphysical.

The conclusion of the objection is thus that it has not lived metaphysically seeking any way out, nor so universal inaction as conscious effort. However, even if you admit to the paralysis not *logically* justified, it may yet occur adequately by *psychological* (non-logical) reasons, as it did in the cat and rabbits in § 31. As long as the doubt rages in the applicant, as long as he is that of the perpetrator at discounted exchange, this condition will greatly affect the external activity; he based on its *organic constitution*, a motor collapse will be forced either way he believes in his service or not. And thus exposed, both himself and for those who cultivate the metaphysical with greater moderation, an even more dreadful mismatch between need and ability to cover

that: not even the urge to *work with* the related problems can we satisfy without incurring biological-social disasters and thus also an interruption of the meditative style. And we maa the *employment os* with the question already to become aware of whether *it requires* employment or No, all the while a denial answer is not immediately git or experience

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has shown that the issue is solved by neglecting. It also feels parallel, then with the relationship of biological-social environment, which *higher-value* to work with the problem than leaving it, the latter even feels like betrayal and infidelity to the best in our nature. Not even the question of opportunity of a pathway, the organism allows us to address consistent treatment - and how is it possible to obtain something from a gentleman who punishes the *prayer* itself? *the fall* with a quick death? A biological parallel to this situation has one thinks of two shipwrecks on a deserted island where there is nothing edible adapters are included. The one who is restlessly searching for something to eat will perish faster than the other, who immediately sits down and resigns. The last one is the biological inferior of the two, but the peculiarity of the environment gives him anyway longer than the first, the chance to be saved a passing ship. The flaw in the picture lies in the fact that we as viewers *know* that there is no food on the island. In the metaphysical environment we have no equivalent knowledge, the viewer is here in the same situation as the applicant: There is none of them about to reach even the modest form of liberation erkj ending, it that there *is not* Consignor gives some metaphysical way. What we realize is only that we are forbidden to seek the road with our total power, that is prohibited us from "doing our best".

The situation thus gives a qualified disharmony between ability and yearning. And it's hard to see any likelihood of this one disharmony will subside in the future. On the contrary. Rising claim on On the one hand, intellectual reasonableness has led to an ever wider and more fearless inclusion of metaphysical questions, and deferring to the other side awareness of the increased allegation in terms of responsibility and doubt, such as so frequently is associated with increase in spiritual differentiation.

After all this, there seems to be a paradox about man the conditions of form in the earthly environment. A paradox that assumes that the more the more man unfolds his substrates, the less prospect he has to be "happy", that is, to thrive and realize their most important needs. As a result of the foregoing investigations, this conclusion should reinforce our hope about being on their way to finding the "tragic phenomenon". In its place, then the task of testing whether the paradox applies in general, or how far and far what the conditions are.

§ 33. *Psychopathological point of view*. Several of the conditions described in the past and above all the "metaphysical paralysis" will today as in older times, to a large extent, doctors and scholars are considered *pathological* phenomena. It is therefore natural to end the treatment

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of human overfitting and fixation difficulties with a mention of certain traits and types of people who are sometimes called psychopathic (Mutual Psychopathies "(Trout)," Entartete "(Möbius, Magnan)," dégénérés superiors (Charcot)).

The psychopathic is an area within the abnormal (abnormal); this Language use is used by most authors. ¹ Both provisions are clean *statistical* nature. «Swap a basic biological difference ill and healthy does not give it.» ² Already the norm is difficult enough to decide. In *Pelman* (*Leit* .) It says: "Norm ist, was dem Urbilde ent-speaks, and already determines this in corporate relationships is heavy, so it is with psychics about so much more." For this purpose, comes the difficulty of separating the morbid from the merely abnormal. *Pelman* quotes *Trout*: "Normal noses don't give a damn, but that's why everyone Nasal pathological? » - and applies the question to the soul as well area. In order to have a line to work on, we could disregard the following the coarseness and inconsistency of definition and cold processes and states *sickly* when they significantly reduce the individual's biological or social adaptability or shortens its lifespan to the average. ³ ¹ in each case it is then possible to decide *which* average should be laid for the reason, the nation, the place, the race, the guild etc. *Ragnar Vogt* ⁴ without furthermore, illness and suffering are synonyms, so we cannot follow him here; we want the monkey to operate both with disease-free diseases and with disorders of a non-sick nature.

The chosen working definition appears to introduce a hierarchy of flour loosen the human interest fronts, using the biological-social front comparative basis and not the autotelic-metaphysical. However, it is not intended to imply any assessment. It sticks to it external consequences and does not tell anything about the "nature" or the interior of the phenomena oplevelsesværdi; the term sick will therefore be able to change as the biological social conditions become second. (Certain species of exhibitionism will in a nudist society apply to both normal and healthy.) *Bonhoffer* has long ago also

- ¹ See, e.g. *Clauberg u. Dubislav*, Systematic Dictionary of Philosophy, Leipzig. 1923 art. Biology letter F. - *Pelman* , Psychiatric Border Crossing, Bonn 1909 p. 2. - *Birnbaum*, Psychopathological Documents, Berl. 1920 pp. III.
² (Clauberg u. D. loc.cit.)
³ Cf. Bleuler, Textbook of Psychiatry, Berl. 1937, page 98.
⁴ "Medical Psychology and Psychiatry", Kristiania 1923 p. 156.

argued that "pathological" phenomena should be investigated regardless of probe the ring between sick and healthy. ¹ Still, the definition, as in varying forms are the commonly used ones, used here in the absence of any better ones. It will then immediately be recognized that the metaphysical orientation is in principle on the other hand, the contradiction is ill-healthy, and only through its consequences can get in touch with it. The distinction does not lie on the distinction

ill-strait.
 Psychopathic conditions can occur in two main forms, though may prove mutually dissimilar: a qualitative and a quantitative underneath; that is, in the terminology used here, either as surplus — below shots, or as fixation anomalies of various kinds, coordination errors, coercive phenomena, etc. Roughly schematic and to our limited use can the study field be prepared as follows:

The square DFGI denotes quantitative normality (normal capacity).

The square BCLM includes qualitative normality (normal fixation types), while the error fixation belongs in AB KL.

ACDF means profits. GIKM means deficit.

in See *Birnbaum*: «Grundzüge der Kulturpsychopathologie» in the border questions *Nerven und Seelenlebens B.* 18 p. 64: «After all it is yes for the Beauty value of the pearl is not deciding whether it is natural or diseased Separating product of the shell. " Ref. s. forf. "Psychopathologische Documents ", Berlin 1920 p. 273:" Where the inner value of Religion is in the main do not have to decide whether they are related to the pathological or nicht, it depends on the whole spirit of spiritual potencies. " About the principle Question: The use of assessment views in psychiatry see *Oppenheim*: "Is there a psychopathic Highness?" in *Neurologisches Zentralblatt* 1917 p 771 and *Birnbaum*: «Cultural psychopathology» p 5 6.

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Double-qualified disease images provide ABDE (surplus and bug fixes) tion and GHKL (deficit and malfunction).

For us, the area of BCEF is of particular interest. Here's where quantitative overfitting and normal fixation types, above all normal psychological (adequate) relationship between the *genesis of the condition* and its *uttryksform*.

For the surplus of soul equipment to be described as a morbid characteristic, it must by definition give *expression* which is harmful to the biological or social welfare of the individual, as the requirement for it is perceived of the "majority" or those in power. Succeed to de-balance the surplus inwardly, or outwardly in such a way that it manifests itself in merely sanctioned forms ("sublimation") so you usually live normally.

In the set of examples of surplus forms in the foregoing the question is ill-intentioned with intent outside; that was just the case to show how the extraordinary conditions were said to be in the *vanguard* of

biological-socially useful and high-quality properties. Although the ordinary Assessment that lies in the word sick is not moralizing, but rather of cultural, collective-biological or collective-autotelic nature, such a will Pistons usually mean several to the wearer of the abnormal property. Although this in his own eyes is the only natural - 1 'abnormal est le normal pour Tanormal 1 - high-value, holy and central, so will anyway the judgment of the outside world could have a significant influence on his well-being and be destined for his outward life. The question of the pathological i relation to the cultural endeavor is required here, and then in the first place the surplus pathologist with normal fixation conditions.

An immersion in this matter at his own expense would scarcely pay the pursuit; more distant tasks await us, and the investigations we conduct here are still off serving and preparatory nature. When we therefore have from *Birnbaum's* hand the work mentioned earlier: "Grundziige der Kulturpsychopathologie" will a hit of important points in this being preferred.

§ 34. *Pathological form - cultural relevance*. Birnbaum mentions (p. 11) *Lombroso* as one of the first to seek to prove on a scientific basis essence between the *creative* (schopferische) man and pathological features. Lombroso's slogan "genius and madness" he thinks

1 Julien *Teppé*: "Apologie pour TAnormal", Paris 1935 p. 13.

2 Boundary Questions of Nervous and Seel Life B. 18.

however, was rushed; later studies have shown how extremely complicated and varying these conditions are, they have also gradually accumulated a considerable literature.

The cultural and the pathological can stand in different relations to each other, external coincidences, inner affinity, being together. Especially the one last one has interest here; about this one says B. (p. 25):

«... certain highly differentiated psychopath types with the easiest Claimability of the feeling of the finest journey, with increasing speed Sensitivity to all maritime influences, with heightened sensibility Mitigation ability in all the spiritual movements of the spiritual Life: They are ready to embody in their increased cultural heritage and enjoyment the type of a cultural personality cat:

Henri *Amiel* y the Geneva Philosopher, represented (at first his diaries) this (psychasthenic) psychopathic type who is also associated with the high-most worthy cultural people type covers. »

The burning question here concerns the demarcation of «the patho logical "in the personality, and saw this: what makes them their own Creator is *called* pathological? What kind of "morbidity" has to do with the individual case? If the "sick" consists solely of an increase of capacity or differentiation beyond the average, then it conceals it current terminology a culturally hostile and culture-limiting trend. For then, the path through the disease becomes the only chance of the cultural community. Or

it is believed that the "psychopathic qualifications" should eventually be spoken and be recognized and become cold healthy, but only because of biological conditions and social convention can manage to carry them? Which *cultural ideal* betrays himself in this psychiatric language? On the other hand, it is claimed the same degree of capacity can *also* be achieved in a non-pathological way. reason, then again it stands to prove in which the essence of the pathological essence consists, when it does thus does not consist in the degree of differentiation or capacity. Answered that it consists in the lack of social adaptability, so requires an honorable one logic that the reprehensible adjective is passed on to the community in question in the sense of the other. Many suspicious subjects can hide underneath the requirement of «social adjustment». (Asocial and antisocial side effects that may is attributed to complementary deficit factors of the exception man falls outside this recital.)

§ 35. *The concept of culture.* The need for a definition of the term *culture* arises say now with strength, and a two-part immediately falls into the eye: collective and individual culture. For our needs, the frames must be made wide; by collective culture must

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the outer, group-related, historically demonstrable, ordinary is thought of recognized forms and content of human life, by individual culture on the manifestations of the personality in the light of the viewer's judgment, But - the viewer changes and very often the two cultural forms intervene each other and presuppose each other. In the four definitions set out at Clauberg and Dubislav, ¹ you can see how the view moves:

1. Under "culture" a society at a time is understood
Science, the Art, the Religion, the Civilization of this Society
create in your entirety as a unit at this time.
2. The restoration of virtue to a reasonable being
Believable purposes at all (consequently in their freedom) are those
"Culture" (Kant).
3. The totality of objective values is called "culture".
4. The way of the people of themselves as the lower ones
even as the whore is the way of the "culture" (Simmel).

You see how the topic is inexhaustible and the possibility of comments infinity. For our sake, the common-sense view is the best fit, although it cannot be determined with certainty /

But considering the manifestations of the personality inward, there is none reason to exclude them from the culture as a category, but it goes without saying even that does not give them a feeling that is sensible to other people, so have nor is this a means to ascertain and evaluate them. They exist then as unknown values and the carrier takes them to the grave. *Amiels* sublime inner life is through the broad diaries entered into the collective (inter-subjective) culture.

There is some reliable basis for *assessing* a cultural performance unfortunately neither. To a large extent, one is probably using an extension of the biological assessment: greater skill, greater vitality; but this norm

is complemented by autotelic views and temporal and place-specific social and

1 Systematic Dictionary of Philosophy art. "Culture".

2 One application of spørgeskemaer in hensigt that disclose **common-** the sense-perception of the concept of truth, recently conducted by Dr. Arne *Noss*, gave as As a result, there was no definite belief that a customer is called **common-** sense-conceptions.

metaphysical components: In principle, everyone is free to evaluate them high differentiated ability types low and put the primitivity in the high set; political Revolutions sometimes also cause crises in the rank of cultural values okay.

Under the heading "The Cultural Eignung des Pathologischen" collects Birnbaum in the work referred to ¹ has the following important moments:

1. Cultural psychology sensitivity and image awareness of pathology schen. He refers here to an article by Hermann *Oppenheim*, who we will come back to later.
2. Kulturpsychische Aktivität und Wirkungsfähigkeit (as examples) are mentioned Cagliostro, William Blake, Swedenborg, Savonarola, Md. Blavatski, Mary Baker Edy).
3. The Originality and Productivity of Psychosis (Rousseau, Beaudelaire, EA Poe, ETA Hoffmann, Strindberg, Saint Simon and others).

From *Maudsley* ("Natural Causes And Supernatural Seemings") are the following statement quoted (p. 33): «Welches Recht we have anzunehmen, die Natur could only come through normal Geister through their Ziele? She may have one abnormal Geist for one particular purpose for suitable levels. " (The metaphysical-finalist features in the quotation do not concern us here.)

With certain reservations, Birnbaum says, a «Scale there can be drawn up cultural valenz »:

At best, it is suitable for the cultural the grossly organic psychoses (paralysis, etc) - "with the deep-rooted Abbau, the cultural layers there Persönlichkeit. " *The* best, on the other hand, is «the psychopathic constitution-tions with your free quantitative differences from the norm extensive qualitative mindset with the psychic essence der Kulturmenschen ». ² (Here, too, it seems natural to perceive B. there, that the pathological precisely *consists* in the quantitative excess.)

Thus, there is every urge to stand apart "die Kritzeleien a paralyzed paralytic, who stifles ideas The Manischen "from" the serious Kunstleistungen psychotischer Kiinstler wie Blake or pathological poet like Gogol. " (p. 56). Sml. a statement about

¹ Grundziige d. Cultural Psychopathology, Frontier Questions Vol. 18.

² The BCEF field in the figure p. 133.

Edge in «Psychopathological Documents» page 287: «Edge geistiger Alterstod bring us the sovereign dominion of the laws of the Organic Life to painful consciousness - that even this highly organized spirit up to the depths primitive spirit of life, the sea-going Vegetarianism sinking ability. » By and large, the pathological will appear as one greater danger to a thinker than to a poet or artist as below all circumstances merely seek to give expression to subjective experience qualities.

§ 36. *Detanormal*. Before we follow Birnbaum right up to the conclusions we will take this opportunity to expand the notion of it being abnormal peculiarities; something tells us that we are dealing with the abnormal some of the raw material for *tragic* personalities and destinies.

The abnormality may lie in the *relationship between the final reaction and the like has been the reason for this*. For cantilever endings such as conscience it is through the example of the majority within the individual groups of age formed a leeway for normal reaction with roughly defined limits for both nature and strength. Abnorm is therefore it reaction to telling joyfully about the death of the loved one (cf. Vogt p. 192) or to believe as Bliicher, that in punishment for his sins one goes pregnant with an elephant. ¹ In quantitative terms, one has dullness beyond the lower boundary and the excitation beyond the upper. ² (Harpagon: "The whole world must be hung".)

It is more difficult to set a standard of behavior when it comes to it *extraordinary paakj endings*. Here you cannot build on any majority-stype; the material is too uneven to be introduced to a common denominator. Such changes can be arranged in the same way as reactions: Someone are exceptional in their nature, others in their strength. And here we reach it significant conclusion that any "normal" human being knows Exposure to extraordinary damage may be forced into exceptional circumstances behavior, to a behavior which, in *isolation*, appears abnormal, but which, in view of the stimulus, must be called *adequate* in relation to it, based on analogy conclusion where such is possible. Here you face abnormal expressions of life that have been accomplished in the *normal psychological path*. The *explains the* president's dance performance that he has mice in his pants. But one

¹ Birnbaum: «Psychopath. Doc. " p. 131.

² Vogt pp. 182 ff. 173, cf. Pilez: "Die Verstimmungszustände" i Grenzfagen d. Nerven- u. Seelenlebens B. 10 p. 37.

³ Sml. Pilez op.cit. pp. 5 v. II, 34.

such a motivating cause is not always obvious (eg the so-called «Sum mation der Reize ») and not always available to anyone iagttager. Is it turning, for example? about a capacity or differentiation in it

the spiritual-spiritual equipment of merchants, which greatly exceeds of the observer, then this has no means at all to trap anyone judgment on the genesis of behavior in terms of normality. ¹ In such cases will a psychiatric treatment aimed at bringing the "patient's" reactions into biological-social forms, could in fact mean a trial in order to induce in him an inadvertent reaction, must change his «Capacity anomaly» to a «functional anomaly», - if the psychiatrist does not limits itself to seeking new *adequate pathways* from surplus to biological-social indordning.

The importance of a distinction between inadequate reaction and adequate reaction to unusual stimulus is evident when one thinks the medical student goes on an over-differentiated "patient" with textbook questionnaire ("How are you doing with our Lord?") The layman may, in some cases, dare to make it easier to understand the normal-psychological in such linguistic reactions on the part of the patient as "boy" and "asshole" (*Vogts*. 184 cf. 221) than the young psychiatrist, who has the textbook's guarantee of that the statement belongs to the excitative syndrome and therefore need not bother with any self-knowledge. Maybe the patient is even approached for a "tout comprendre, c'est tout pair".

This to consider the patient's life expressions under the viewpoint symptom can undoubtedly exaggerated, even in mental hospitals where a psychosis is diagnosed, but where the patient often retains normal psychological components side of the attacked. Where this trend is cumulated with standardized treatment due to the size of the coating in relation to the operation of the device, patients with normal recognition needs are retained for more than one disorienting and slightly enviable situation.

§ 37. *Psychiatry and culture*. The position of psychiatry for higher cultural forms is not ready. Its leading point of view must have been expressed by *Bechterew* ("Die Persönlichkeit »in Grenzfragen B. 7 p. 1) where it is called: Gesundheit der Person and your normal development should be the most immediate and immediate goal jeder psychiatric fiirsorge pictures -. A program like at first glance does not challenge any criticism. But *Vogt* compares with this : «M.

ⁱ Sml. *Pelman* op.cit. p. 1.

pop "p. 214:" The abnormality is determined in relation to A. The general norm, the average person of the same age, gender, race, culture ... B. The personal norm, the person's own habitual constitution "- so it goes one obvious question: how will the doctor position himself in a conflict situation, where the patient's abnormalities and biological-social neglect are a *sin qua non* for his cultural superiority? If so, what will the treatment be like? set as its goal?

The ease with which one can intervene here also shows, among others, this section at *Birnbaum* (Ps. Doc. p. 127):

Diseased states cause severe depression and anxiety Times that Seele Martin Luthers. They worked with a load of mut-

looseness, doubt, guilt and despair, far heavier, if any
 Larger than the stated task, the significance of my work
 statutory changes and the burden of your assigned responsibility
 Of course, you have to lose yourself with psychological necessity.

On what basis does the author here Luther paint the quantum of
 movement he can be allowed to house without being placed among psychopaths? Is
 it based on available statistics on the claims of religious reformers?
 Is not the significance of any such statistics exceedingly doubtful, al
 while the real and unquestionable psychic end is difficult
 mapping in each case and a response norm is therefore not easy to
 stand up? Can «the size of the task, the meaning of the changes
 und die Schwere der Verantwortung »at all measured and in the case of
 what scale? Where in the whole would you find 'one Grosse, one
 Bedeutung und eine Schwere »who could justify (make adequate)
 a reaction like Luther's, if not in his own case? The author thinks
 may have a degree of depression and anxiety like the one found at Luther
 he can *never* be normal psychologically conditioned, he claims
 in other words, objective boundaries of normal or non-pathological are given
 reaction regardless of order? (The boundary between command and reaction is
 otherwise, it is not always clear in the psychic field.)
 authority should be præcisert *wherein* the "krankhafte" by Luther emotions
 exist and why they are referred to as "insane". Possibility of *predicting*
 nature and degree of reaction, when one knows the cause, is often used
 as a criterion that the reaction is not pathological (except for predictable
 disease stages) - but can you ever say that you *know the cause*,
 when it comes to the external and inner power of a religious reformer has
 fight with?

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When Birnbaum sees *Bliicher's* periodic indifference to the historical
 events in 1814 and his desire to retire from the army (Ps.
 Doc. p. 131) as a sure manifestation of his "old-age melancholy" has this
 probably its support in psychiatric experience and voices of the disease type
 nature and course. Nevertheless, perhaps a Norwegian would have easier than a German
 to see something normal psychologically in a desire to dispose of the uniform. And
 who can, without the most intimate knowledge of the case, draw a boundary here and
 guarantee that a field lord does not - when the rage of action ebbs out, and precisely in life
 later periods when the gaze is directed to the past - in moments of history
 clear-sightedness or long-sightedness can see the limited and conditional in a life task
 like the one he is assigned and has dedicated his life to? After all, the year 1918 gave the purchase of the oven
 de Bliicherske inhibitions a historical justification. This must be stated
 without saying anything about the correctness of the explanation for Bliicher's case
 but they; such a normal psychological interpretation has undeniably more to it
 it is applied to psychogenic forms of depression rather than melancholic
 psychosis. Nor is Birnbaum's mindset foreign
 a passage in articles on cultural psychopathology p. 54: Ein Abwendung vom
 Parliamentary life can, however, by normal psychology

Motive which, by the compulsion, was more nervous Deficiency - conditioned.

The danger of exaggeration is present. But if that is in principle conceivable cases covered by the recital, I expect them to contribute to the elucidation the tragic phenomenon. I therefore summarize the thinking:

Get a man who reacts abnormally in certain situations: If you then can show that the man's reaction is predictable from the knowledge of a soul illness that the man is likely to suffer from - then it is also likely - like the reaction has its root or one of its roots, in the disease. of action Unfortunate consequences then become part of the unfortunate consequences of the disease itself, though it passes a conscious body and is rationalized there. As long as we search The tragic, therefore, will be an action in an otherwise captivating process cease to be interested when it appears as disease-specific; course isa waste can be described exhaustively without the use of the word tragic.

However, we have tried to show that abnormal actions need not be a manifestation of illness, while their consequences may coincide the consequences of the morbid and insufficient. Thus, another is opened a view of the human conditions that call for closer study when one seeking the tragic.

And further: Although one can show that the merchant (or otherwise) must react) person has pathological features, so do not need it

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abnormal (and even less the normal) reaction to have its origin in the pathological factors or have any contact with them at all. In the extreme in cases, the pathological can even be utilized for cultural purposes; and in such cases it would be absurd to use the pathological feature *as argument* against a legitimate justification of the cultural act. ¹ That at a human being a psychopath does not exempt one from submitting his ideas etc. to one factual trial; on the other hand one must not be deceived the factual plausibility to disregard the possibility of psychopathic or neuropathic sources of reaction.

We move on. In connection with a mention of the *genius* (op.cit. P. 44) Birnbaum mentions that especially in the "Entartungsphänomene", that is, the unfavorable hereditary "Abartungen" ² needs the hitherto used psychopathological considerations a supplement of a *biological* nature. By Next to "die Entartung" that baseline against for *under normal* aandsanlæg is it also the *supernatural* equipment of genius which necessitates the biological view of the fact. Genius, whose cultural significance is unquestionable, is at the same time one pathological phenomenon in Entartung and also shows from / pathological pathology point relationship with the pathological. («Goethes Hinweis on the sensitive, besonders zarten Organe der ausgezeichneten Talente ».) B. emphasizes himself the "abnormal ³ reactions to the stress tests of fate" in others like Beethoven, Kleist and many others. From a biological point of view «They are steeping in a biological sequence, a hereditary sequence there, which are predominantly from biologically inferior germs and -mixing, respectively. out of a biological minority, Zunei inheritance inherited; both (both the over-equipped and the under-equipped) have your last cultural impact: They prove

themselves as culturally significant human variants, if any
 stets culturally particularly favorable and courteous, the others often enough
 young and inferior. " Ref. Psych. Doc. p. 125: «- worthy
 The appearance of the psychic (it must mean personal culture here)
 und culture ellen Lebens können doch *naturwissenschaftlich* krankhaften
 The process of living was ordered late. "

1 Sml. William *James*: Religious Experiences (The Varieties of Religious Experience), Kbh. 1906 pp. 12 ff.

2 I refrain from translating so as not to violate the nuances.

3 That the author to some extent uses the words abnormal and pathological as synonyms, is detrimental to the clarity of his presentation.

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Birnbaum does not formulate the problem philosophically; he is a psychiatrist and biologist. Yet it is clear that the question has plagued him; there is something «niece-sein-sollend» (to talk to Volkelt) in this connection between high-rise-dignity in one area of life and inferiority in another. one asks unconditionally for "nature's purpose" and the author then looks at the matter biological point of view: the culturally valuable is «one diligent companion-scheinung. " (Kulturps.ps 60.) But it is Birnbaum which gives this heartache: (Leit.) So bleiben gerade die zugleich biologisch determines who culturally significant Phenomena was still the first Schmerzenskind culture pathological research.

§ 38. *The Cultural Pathological Paradox*. For our own use we will designate it just mentioned, at least seemingly functional context like that "Cultural pathological paradox", in that it can be seen as a special case of it common paradox we have dealt with before. Then the relationship is assumed to be of central importance to our investigations (we are approaching for the time being the tragic only on the "instinct" we still want - without sincere comments - Hitting some statements from various authors, including still Birnbaum.

In his "Psychop. Doc. " it says about Rousseau:

"And so we see a wealth of psychosis here again
 Win spending. "

About H. v. Kleist it is told (p. 77) that he identified himself with his dramatic persons and joints with them; at Penthesilea's death he was himself both mentally and physiologically reduced. This observation contributes, says B., to «that one fundamental finding that one cannot imagine: that a psychic appearance, although the pathologically closely related, and yet can be among the most honorable phenomena. "

This conclusion is almost uniformly stated in a large number of cases.

Thus in the context of "pseudological types" such as Clemens Brentano:

«In the spiritual image of the Cl. B. it becomes obvious that the factory gift is one essential element of poetic gift. And ihm recognize we are also allowed to have the childlike control and control it must be learned - that your scratching leads, your face

Despatches, the poet, also traveled to men. - So
 we also find here again - in pathological touch - that
 highly seaworthy value phenomena a scopular invention and
 Shaping power with the diminutive qualities of a seaworthy trough plant
 close relatives. » Goethe and Gottfried Keller have both pointed it out

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kinship between poet and poet, as illustrated by Cagliostro et al
 (p. 92): "Die Briicke, who of the most fantastic poetical figures of all
 At times, adventurers determined cultural epochs all the way up to it
 high-stakes modern criminal types drive, dare— not look
 werden. " The mention of GT Fechner states (p. 98):

"If we want to go too far, if we are expecting an eager expectation
 widespread widespread lighter psychopathic anger
 locking back people? "

Bismarck used sleepless nights to think through and fight
 hypothetical debates with political opponents (p. 99), but later on
 read through his notes, the posts proved useless in practice: they were
 too subtle. "Here, the first male in the frame of the involuntary happens
 counteracting spiritual movement counteract a moment: It is one
 spiritually fertile, a productive labor, which in the night I did not achieve
 Geist Bismarcks full. A Geistes work, although not the practical
 seem to enjoy the demands of real life, but *always in your subtlety*
and Wertumso is very steep. " (Highlighted here.) A surprisingly unconditional one
 formulation. More cautious, but equally important to us
 drawn pp. 99, 123, 139, 144 f., 155, 169, 175 and 292. Furthermore, we must quote
 (Cultural Psychop. P. 63):

«- that pathos, that Leiden, the Tragic, the Being element and destiny
 of pathological nature, open the way to the highs of it
 Lebens - », and here he lets Kurt *Schneider* continue:

"Every lively philosophy, and basically every art has in it
 Fight one's self and guide oneself through self-crushing souls
 your own sources. 2 Only when depressed or at least skeptical
 Lifestyle is shutting down the last depths of things. " (I will
 here purely hints at the parallelism of the depressive feeling
 of the irreality of the self, the distance from the objects, and the disappearance of all points of attachment
 on the one hand, and certain results of modern recognition criticism and logic
 analysis on the other.)

Almost similarly, ETA *Hoffmann* (Ps. Doc. In) writes : "Ever
 I believed that nature was justified in aborting, looking in your eyes

1 I Handbook of Psychiatry, Leipzig u. Vienna 1923. The Psychopathist
 Personalities p. 48.

2 Ps. Doc. p. 35, cf. *Pelman* , Psychische Grenzzustände pp. 217 ff.

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schauerlichste Tiefe "- something that becomes a matter of course if it is these
looks - or the consequence of them - that make the personality
abnormal.

Gérard de *Nerval* (1808-55) ¹ writes to *Coleridge*: "Glauben Sie nicht,
Coleridge, who has the grosse and full power of imagination to have, if you want
You have not been serious about it .----- I do not know why I am
serving the expression sickness; nobody ever has me, was me
self-involved, wohler felt. Mitunter holds my strength and mine
Ability to double. It seemed to me, as the wise and the most understanding, everything;
that power of education brought me endless wounds. Should you regret it,
they got lost, if you were to call that human being,
again long hat? " (Although you do not realize immediately why not
"Reason" could be present without destroying the rich inner life, but man
agrees ad hoc with a sense of reason with the author, which makes it possible
alleged contradiction.)

In a similar way, WennAmieln *experiences the* return from autotelisk-
metaphysical revisions to the biological-social treadmill (Birnb. Ps. Doc.
p. 65): "And from this high horizon, without boundaries
into the muddy Rinnstein of Triviality! Welcher Sturz! »

When the sense of life, preferably in association with intellectual penetration,
penetrating to even greater and more universal depths, it turns
metaphysically inquiring into existence as such, being marked by the encounter
between an extreme, sensitive exponent of the specific human form
will and an ultimate exponent of the personality's metaphysical notion
cred. In such a state the poem *Calderon*:

Pues el delito mayor
del hombre es haber nacido.

"Who should I root for?" asks *Grabbe* in the sense of the universe's lack-
Fuld. But more breathtaking than anyone portrays *Amiel*'s sense of life, the
perhaps the deepest in its direction as any human being has testified
(Birnb. Ps. Doc. P. 160 f.):

"The skin of my heart is too delicate - could have been destroyed
mir das, was ist; um, that was to say, excuse me in pain.

in G. Labrunie.

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Here, we resist reality, mutuality, everything, was nothing
weather is gushing, yes they make me anxious. ” Three o'clock in the middle
the day is the worst time of day for Amiel:

«- Never find the fertile teachings with equal passion
in this case, the inner anxiety and the painful thirst for happiness. -
This quality of light is a strange natural phenomenon. The Suns, the
mercilessly the patches of our clothes, the wrinkles of our faces and
smelling our gray hair in the brightest light, she seems to be equal

unmerciful Light in those barely wounds of our hearts?

Do they feel the shame of being? "

This remarkable statement from Amiel gives rise to yet another once to remind you of the intent of collecting these quotes, what dare be of importance to the overview. His interpretation (in question) of the emotional light experience is not the only one possible - and it does not follow of sensation with some logically imperative necessity. A psycho Thus, the analyst would prefer to seek out others and hide sources of feeling and "Shame on the Seins". But Amiel's rationalization is one of several possible, none of which has the precedence without further ado. And if now daylight - like source of life, as beauty impression, as useful to many - had evoked with the sensitive mind a hymn of praise to nature, so it had linguistic expressions with associated affect have been consistent with it normal and expected, a normal and adequate response at the border of the trivial. It had not called for further processing, it had not promised the discovery of deeper relationships - more than second thread reaction. And above all, in this regard: The case was being pushed aside as in any case the *tragic* strife but they. The antinomy, on the other hand, the paradox of Amiel's reaction entices us curiously closer. But: come a man now, and prove to the evidence that this unusual and "interesting" reaction was solely a disease signs, were due to malpractice or neurotic self-deception then was the case thereby classified in a way that no longer spurred our interest. therein against - as long as the possibility of the monkey stands, that feeling of a "shame des Seins" in some way is related to personality exceptionally high differentiation and in the given case even has more for it say than other interpretations that should be considered - yes then have one imagines a functional connection between the biologically inalible and that culturally sublime which in turn awakens that thought: here one must be able to sharpen after the tragic gold.

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§ 39. *Comment.* Admittedly, at least two more significant remain questions unanswered. First of all: Is there any possibility of that establish a hierarchy between several existing interpretations of emotional say awareness content on a basis other than statistics (customary) or logical force of conviction now and here and to these very people? The question belongs well to the theory of recognition and should not be dealt with here. This work presupposes the possibility of *practical* persuasion inference. On the other hand, I find myself obliged to admit that when I have very often found pessimistic interpretations both stronger, proud, healed, brave, profound, and unquestionably more captivating lender than the proposed optimistic variants, considered them as shown of a larger psychological impact, this is not just based on arguments

like those I have included in this work on any occasion. It has, too, their reason in a subjective evidence of whatever expression one would choose to denote a view that one does not demand any justification for, subjectively adequate (even with intellectual integrity retained), but objectively irrelevant forms of security. This circumstance is quite postponing certainly the perception - in the places where it must have broken it factual structure - for the suspicion of materially being caused by unconscious affective need. Against such a suspicion, one cannot guard at all in our day say - radical psychologists find evidence even where the layman believed he had heroically made every hint of emotional satisfaction. The suspicion can hardly be answered in any other way than the one in question readily available for analysis.

The purpose of this digression was to answer a possible objection the preceding. When Amiel's reaction to the daylight - you could say - becomes devoted attention because it contains a contradiction, so must on it on the other, an optimistic-sanguine reaction to an impression as usual is called sad, have the same interest, - you think, for example. on *Novalis* joy over the night darkness and death in *Hymnen an die Nacht*. Similarly should the despair of an accident happen be of no interest, it is nothing but what one had reason to wait.

I do not mean any pessimistic interpretation either with associated depressive mood is preferable to a restless one preferably optimistic-sanguine. The experience we find at Novalis of the night and death is undoubtedly richer and more captivating than the curious variations of darkness and death. The decisive factor is precisely the expansion in advance job, fantasy and emotional life, but this consideration is broken again by the requirement

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on factual durability. Therefore, in many cases, I find it pessimistic views are more valuable than others, it is not because they are in and of themselves pessimistic, but because, on the one hand, they provide greater spiritual expansion, and on the other is characterized by greater factual conviction. They fill not these requirements, they are both logically and philosophically inferior, and there are no greater reason to hold them than there is reason to prefer one optimistic interpretation just because in a given case it is consistent with one's wants and needs. The perception of these questions has facilitated that become overly emotionally infected. Should one argue by the way try to give one viewer a choice of the cultural As far as valence is concerned, one could refer to the following considerations income for the pessimistic: What should cause a pest? pessimistic interpretation - which must be assumed to be unadulterated and go alike interests against - if not its greater factual weight? 1 (You then disregard unconscious motives that make it pessimistic desirable.) So far we can give The recital is right: Where you are asked for insight into the nature of human life and not after autotelic-metaphysical construction, at least seems a pessimistic one *readiness* to be a better starting point.

Another question of importance for illuminating the context between cultural dignity and biological-social decay is this: Can it the said contradiction is thought to be eliminated by changing biological-social conditions?

When a contradiction in general is to be abolished, it must happen either easing one factor after another or the other after it one, moreover, both factors can be changed in different ways so that there enters harmony. In the present case, it could only then be questioned goal of changing the cultural ideal, which according to the teachings of history is feasible to a varying extent for social cultural forms. what on the other hand, regarding the personal-autotelic culture, the method is implemented similarity less obvious; here, constitutive elements seem to come into play fixation trends as a result.

Next, it could be a matter of changing the biological-social conditions for the individual cultural personality while maintaining the collective cultural ideal or recognition of given individual variants, possibly in conjunction with a development of medical science that secured the abnormal to certain

i Sml. *Peirce: The Logic of La Science in Revue Philosophy 1878 (2) p.559*

adverse health effects in soma and psyche. You have to think of one expanded use of poet gages etc. Through measures of this art could undoubtedly alleviate many painful external conditions for the frail cultural personality, as well as a development of psychiatry and psychoanalysis one could conceivably clear certain psychological difficulties, such as it Abnormal cultural personality to a greater extent than others have to contend with today.

However, it seems likely that there is no problem more of any significance could be abolished in this way, nor again easily a possible new orientation in both personal-cultural and biological-social in the sense of greater harmony between the needs of individuals and society, interrelated and in mutual relation - as task and result. Interest Front 'search plurality both inwards and outwards always seems to impede obstacles. However, we are now on the brink of pure guessing, and there are also Another reason for leaving the question: For the material of destiny in life and poetry, where we are later referred to find the tragic realized, has These future or merely speculative opportunities have little or no interest. It must then be for questions like this: Is it tragic timed or "eternal", in other words, things that do not belong in this step in the survey.

§ 40. *Birnbaum's conclusion.* Of particular interest are the sections at Birnbaum where he summarizes his views on the "cultural pathological paradox". It may seem like these many quotes weigh on manufacturing, but we are us at a cardinal point in the thinking of this work and therefore should Do not shy away from the efforts of a broad representation of professional voices, especially since the matter is not suitable for its own investigations. Then the quotes are relatively long, I have translated them, albeit with the danger of some shades fall out.

"You could lament that the modern state with its strict organization, which gives so little space for individuality, so inhibitory

the way of these harmless connections and manifestations of pathological nature, and forces for uniformity the more colorful varieties of the human species, which gradually became a bit monotonous - did you not know that (the state) thus also less harmless in emptying. " (Ps. Doc. P. 263.)

"Fully grasping human life and destiny therefore only shapes it, who also knows how to appreciate this pathological feature. It's not wrong by: from very heavy and sad, from hugs and disappointments, from inhibitions and destruction, life would be liberated if the pathological (abnormal?) failed say banlight from its perimeter. But it is just as certain: in forms and

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shades, in color and light, in wealth and fullness in the soul of wild life also become significantly poorer. The wild loss in life value "(op. Cs 303).

In the same author's Uber psychopathic Personality, Grenzfragen On the 10th, this apotheosis is found: «Now you finally think how it is daily life is the given and natural no longer (to consider) the psychopathic personalities from a psychiatric and scientific standpoint, but so as they immediately affect us, as humans, so it turns out that they just opposite to the normal average, which includes only the nasty ones variations on a non-striking and unobtrusive mean, - that they are just opposite these "mediocre" average persons themselves by a stronger design of their personality components. They are preferably people with conspicuous psychic peculiarities, personalities of the narrower meaning of the word, which is often due to the greater spiritual sensitivity warmth and far-reaching differentiation also appear as higher organized.

And what has hitherto only been regarded as a deficiency, it now appears also once a favor. This is precisely the stronger character of the personality, which making them so inept for practical life, just this greater difference in their soul life, with which an increased vulnerability is closely associated, precisely these properties are what matters that those who are afflicted with them obtain one ordinary, a cultural significance. Often enough, "Entartete", Magnan's dégénérés supérieurs, high-ranking individuals who are soulfully superior to the others; It is then, too, I think of Charcot, lightly stressed that one finds among them the finest heads; therefore, it is not that rare for valuable cultural phenomena can just thank his psychopathic peculiarity for his arising, his development and his gjennembrudd. The extraordinary tenderness of these people makes things acts violently on those who bark at others without leaving any trace; their highly refined and highly differentiated emotional life with its increased tenderness-similarity allows them to create unique emotional values and new ways of seeing; precisely the disharmony in their minds, the uncommon in the interaction between the sphere of emotion and imagination, and connected with this the extraordinary must see things, all this promotes new and original values of the day, provide far-reaching, fruitful incentives. And further: The one-sided, exaggerated emphasis on certain things, whereby sides which has hitherto been overlooked and disregarded, comes into its own light, also brings solid and content-heavy cases to legitimate validity and expression. And finally, the immense toughness of their emotional life, the unshakable conviction of the correctness of their ideas, the uneducated

countless, self-sacrificing devotion to their total power, stubbornness 1

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their pursuit that otherwise upaa-esteemed and repressed values in which they enter the counter for, gets through and then is sustained permanently. thus they can, especially if excellent mental powers connect with it abnormally created emotional life, not just serve pathological and worthless time phenomena as producers and supporters, but in the best sense to be genuine carriers culture, drive solid progress and create fruitful ideas. Made it therefore our fellowship includes many such psychopathic elements - and that will no doubt doubt, who with open eyes consider our cultural life, even if he doesn't think it is *so* steeped in pathological elements as eg. Mobius thinks - there is still no reason for the serious concern that we face a cultural decline: for that as in biological sense means inferiority, degeneration and decline, are in real life often on the most closely associated with dignity, ascent and cultural progress. "

Section 41. *Other authors*. From *Pelman* y *Psychische Grenzzustände*, Bonn 1909, where chapters 1 and 16 in particular illuminate the present questions, some are reproduced here few central places.

"The genius becomes impractical, because its creative activity is not in the news service because it *is* useless; being useless actually belongs to karak the act of enjoyment - "(p. 209). Do not cover the term autotelic here meaning better?

"Genius has been given a sacred, yet unfortunate gift, it strives for the highest ---- and must ----- are rooted in inner discontent and sønderrevethet. The inner torment of the genius is the motherfucker of infinity works, which are only too often paid for with their own lives (p. 210) .----- Self the divine gift of imagination can reveal itself as a Danaer gift -."

«From Pascal also comes the famous statement that the greatest spirit just as much is accused of foolishness, as the greatest fool, and that it would mean to step out of humanity, if one would step out of it mediocrity. The genius ---- stands like the one to the utmost driven spirit activity, near, or even at, the boundary between it normal and abnormal, and must therefore have many touch points sindssygdøm. But forms of existence can be similar to each other, without any time goes into each other, and it would be a logical mistake to see a degeneration in any deviation from the norm "(p. 212).

"I've already pointed out — that genius doesn't protect against insanity. But in the face of the geniuses who were insane, there are many more and more, who had no trace of insanity. About the most significant geniuses it applies with all certainty that they were not insane "(p. 216).

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Pelman then develops further, in line with Birnbaum and others, how someone is a genius *through* his illness (Gérard de Nerval) while others are *in spite of* it (Poe, Hoffmann), and finally there are cases where illness and endowment stand side by side in the personality without practicing

influence on each other. Pelman cautions against confusing genius and the *Manic Constitution* (p. 216):

“The apparent plus of spiritual business is actually happening just on this, that the performance of manic not as of healthy is dominated by a "Gesamtvorstellung", which at the moment only lets one certain direction in the thought connection and inhibits all unauthorized persons hem. Consequently, in mania there is not a plus of ideas, but a thinking without a meal. The manic is not richer in ideas, but in reality barrels favorable; not stronger, but more ruthless. ” The author then draws a clear boundary between illness on the one hand and healthy endowment on it another, which strongly invites criticism. Also from the conclusion we will take that great distance as possible; one had to defend someone in our day dare to draw it without being purely speculative, not to say "lyrical" basis: «In itself, the genius is, as it always has been, an inflow to the development of men- genitalia, a step forward towards a higher typus. What in the present yet it is unusual, in the future it will be normal; the enjoyment of today be the normal person of tomorrow. ” - The author seems to forget that there is also a "yesterday".

What we still dare to grant quotes must be reserved for Hermann *Oppen - home, is there even a psychopathic Highness?* in *Neurologisches Zentralblatt* 1917. Oppenheim begins by referring to other authors. *Trout* (transitional forms between mental disorder and mental health, in *Corresp. f. Swiss Arzte*, 1890 No. 8 A) ¹ pronunciations (Oppenh. p. 772):

"Even the goodness can become pathological, abnormal. They can see people who by morbid conscience and morbid desire for sacrifice not only pain and destroys himself, but even torments the objects of his exaggeration care. " Oppenheim adds: "He talks about those who always want the good, but always evils evil. "

«Koch (*Abnormal Characters*, Wiesbaden 1900) ² highlights that many psychopathic inferiors outnumber other people, refinement shows

¹ Missing from Univ.

² Boundary Questions H. 1-8.

sensitivity and energetic power. He also admits that there is noble characters among them. " With regard to the genius, Oppenheim refers to Pelman.

Strohmeyer (*Lectures on the Psychopathy of Child Salaries*, Tiibingen 1910) ¹, *Anton* (*Dangerous Human Types*, Psychiatr. Faithful for the year, Berlin 1914) ² and *Hoche* (*Die Grenzen der geistigen Gesundheit*, Halle 1903) ³ expresses himself accordingly (p. 773), after which Oppenheim himself speaks:

"Thus, with almost all authors, we find that excellent endowment, especially in certain areas, and equally strong The development of emotional life can connect with psychopathy. - But it is however, the prevailing notion that it is always something

imperfect, disproportionate, a lack of distribution and equilibrium in the soul life - that the benefits are equalized and obscured by deficiencies and insufficiency in other areas' (thus, at Hoche, op. c.).

Here Oppenheim poses his new problem: "Nowhere do I find it questioned whether, unlike the psychopathic inferiority-virtue also exists a *surplus-worthy*, which has its roots in psychopathy, or whether there are grades in which *merit and psychopathy have the same source*." The author himself answers in the affirmative based on some described cases, taken from his own clinical material, where the high-grade either moral (qualitative) or intellectual (quantitative) or emotional (qualitative) quantitative) and where the pathological feature (depression, etc.) does not have implications for the patient's biological-social welfare. As valuable own Creator mentioned pity, altruism, gratitude, justice, objectivity, conscientiousness, sense of responsibility, «gesteigertes Empfindungsleben of pronounced altruistic character ». Oppenheim emphasizes that they Accompanying depression states have some external resemblance to melancholy, however do not be confused with this one. In one case it is called:

"As a cause of his stupidity, he denotes war with all its horrors, the annihilation of so many human lives and cultural values, the hatred Everything what he says makes good sense. There is no evidence of any morbid restriction in his thinking, though he may be counted as the pessimists (!). He feels it like the majority of the deeper landscaped feel, only on the reinforced scale. Also the confession that many times he cannot defend himself against a feeling of

1 Missing from Univ.

2 Missing from Univ.

3 Missing from Univ.

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despair, and at such moments have longed for death, can be derived from it strong reaction to the events of the time. ”

§ 42. *Comment. Own endings*. Admittedly, the author gives no evidence that the patient's (the sufferer's) depression, etc., *has no* pathological sources. But here it depends on where the burden of proof lies. One has to say that an unusual reaction must be considered normal psychologically justified (healthy), unless the contrary is proved, or should be regarded as pathological until proven to be healthy? It will be one in both cases *practical* judgment. Here you again encounter the problems that exist connection with the distinction between sick and healthy, and between healing of a disease and the patient's abandonment of theoretical views such as he had while ill. May all unusual reactions that customer could be observed during the illness may also be of a morbid nature, or is the *concurrency* between the disease and the theoretical views just a *necessary* but *not sufficient* *weird* criterion on the pathological nature of the views? You are in danger to call the reaction pathological because it arises from an assumed pathological state, while the state is again determined by the reactions.

A test of a certain value on the durability of the patient's rationalization

(that he himself is in the best faith is not enough) it would be if you could jagta effect forwards with him a hæderlig peace settlement with mutual substitutions, etc. so that he again had reason to "believe in men" (to trap III at Oppenheim). Vilde when *altvæ*, be well, bortset from the painful remembrance, which time would eventually round to a mildly melancholy one affective *value*?

One tends to accept this with the war being the only and complete solid ear bag. Although you do not want to look at the patient with the psychiatrist with a look sharpened by the suspicion of psychopathic or neuropathic reason, the it also from "ordinary menneskekundskap" lie close to assume that the war for the sensitive and culturally conscious personality *matters more* than the actual destruction that it is the exponent of something unsatisfactory in the human condition in general. One can think say that the war has actualized a *metaphysical* need of the patient.

But whether you want to base this assumption or end it to Oppenheim's view, ie to accept the patient's explanation, then in any case, one assumes that the reaction is abnormal in its appearance, its quantity, but in its normal psychology genesis, that is, it must be regarded as real adapted to the given condition. From however, this concession is not a step towards recognition

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the possibility of, that a despair over the history and humanity of his Generality can be normal-psychologically justified and do not express for life's escape and powerlessness, but for a soulful plus. An (emotional) depression and (intellectual) pessimism on the basis of humanity's *history* However, misery loses its basis as the evils are overcome and revealed thus, as deficit phenomena or misfixation. There are in *principle* nothing prevents the thinking of most of Schopenhauer's, Hartmann's and Leopardi's "evils" cleared the way and the impact of the remaining ones the general well-being reduced to a low, - even though the *practical* difficulties similarities seem worryingly large. It is first a *metaphysical value pessimism* which depriving its bearer of all the gifts of comfort and at the same time presupposing a maximum of the pressure of recognition and moral tenderness. In this area it shows "Historical progress" no improvement, the metaphysical value requirement is affected not by social new orientations and technical triumphs. Through a reduction of the saint's "human qualities" in favor of primitive and impersonal ones you could conceive of an approximation of the happiness they had for-said pessimistic philosophers consider unreachable. But *this* happiness has nothing to do with what one imagines as *the* mission of *culture*, when one has metaphysical expectations for it.

The "human qualities" - by this floating expression I think here especially on the autotelic-metaphysical excess of consciousness with its violence some demands for confirmation, the need for expansion and contact with interests, meaning and context. Thus the will to shape not just house and landscape, but the whole universe, following human ideals, penetrate eternity and infinity with love and spirit. But these ideals,

the crown and curse of humanity, they are something else and more than a little compulsive performance and a little surrogate, a little upbringing and a little time phenomenon, a little nice de siècle and a little affection - in short something you consider coziness and utility can and should get rid of the sooner, the better? Am with others the "cultural pathological paradox" - at this point we are all a bit "Psychopathic" - a specific and changeable *human* phenomenon, or can that is, say biologically legitimized by analogies from "lower" life forms?

§ 43. *Parallels of the animal kingdom*. If for this purpose one sets cultural high dignity synonymous with individual extremes within the species characteristic, species specialty (flight, gnawing, digging, pond building) etc.) and on the other hand, biological inferiority equals weakness in life in the given environment, it should not be difficult to find an illustrative example from the animal world. We have already been in contact with

two: the dog who prefers the spoiled food it has consumed itself and the giant deer, which is broken down by its splendor. But these examples is not well suited to be carried out further. No complete analogy under no circumstances can there be talk of searching for that is the animal's and the human situation far too different; what it is about to find is just a case in which a fixation or unfolding tendency is experienced by the animal as value, or better: central and lively, proves biologically harmful and therefore are broken by counter-notions or counter-impulses in the animal's consciousness.

The kind of examples here apply can be graphically produced by a joint Schemes.

A variation scale AB proceeds from autotelic high (highest desire) similarity) at A to laziness (disgust) at B. Another scale CD goes from direct mortality at C to greatest biological benefit at D. Scales runs parallel from A and C to B and D. The impact of organism selectors and wrecking body is the runner EF moving simultaneously on both scales.

By now arranging the various factors according to the chosen case, one can force the test animal's willingness to adapt to AC or against respectively BD. A number of examples are thus available. We choose this:

A ship that has some *cats* on board is abandoned by the crew and beaches on a deserted island, after which the cats jump ashore. The island's only inhabitants are some bouncy but inedible beetles, and so it looks like the cats destiny is sealed. Then you find that the soft mud along the beach keeps fat and tasty scallops that are easy to open.

Autothelically, it is far less enticing for the cats to dig in the clay than making tiger leaps on the land carts; just the last is a cat's life

worthwhile. Choosing this is the expression of an idealistic attitude of life - high-value and at the same time deadly. Life-giving, on the other hand, is another, abominable pursuit, to which no decent cat will rely.

The individuals who at their most glorious represent the *cat form* in its own good lifestyle, will have the most difficulty in participating in the scandal burial and is a terror

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under the given conditions \ o \ and \ s \ t inferior. Others, however, with larger ones indifference to a cat's standard will lie in the mud all day and just mingle and breed. At certain intervals they raise a face like drifting of dirt and cuddling against the snobs on land; cock and satire alternate with fiery hatred because the land cats remind them of their betrayal of evil most expensive to own. The optimism comes in course to cover the guilt and nor do they notice anything about such contemptions not for cats to count. Soon they must further develop their defense; landkat the teens become cold neurotics and psychopaths - difficult words that stimulate mud colony's self-esteem. The analyst sent from the beach noted a "resistance to healing" and made the diagnosis vandskræk. The Cats triumphed, but so did the others right, and acknowledged it because they knew what was behind it.

Hunting cats, on the other hand, became pessimists. Not because of such evils the others put the greatest weight on, hurt and hunger, breathless and cold, but because they found himself destined for a world that did not have the sacred formula in their heart. In this realization, they stopped propagating. Soon arose yet prophets among them, teaching them the art of hope: Once upon a time we all came from a land where what we captured with our noble hunting art could also be eaten and fordoies. But many of us were evil and would not cultivate their agility and force, and therefore stranded the ship. Now the downfall awaits the faithful, though when we are dead a new ship will come and fetch those who have not failed. And then all the others will die and never be picked up.

But hunger tore them in the gut and an immense gnash ensued. And they complained many key words and said: Zwei Seelen wohnen, oh, in usrer Brust. And many became traitors and went into the mud and ate, but others repented at the word of the prophet, and ascended ashore, and washed his coat, and prepared for it great journey. The proudest joined together and declared that it was everyone the duty of an honorable cat rather to die than to sell his soul for a fair clam. And when the driver noticed that the forces were ebbing, he got up on a stump and died what one calls a tragic-heroic death. And many followed the example because they could not get comfortable with the useful resignation; they became faithful towards the highest goal that the cat form dictates, even the transparent ones the Prophet's comfort and the despair in his heart.

But most of both camps became slaves of eternal doubt and split their time between restless satiety and asceticism with devouring desire. The relief of being of course the aristocrats were great; but the new ideal, to become one with it the bag crabs, didn't even realize.

SIXTH CHAPTER

REAL SOLUTION AND SURROGATE

§44. *Indledning*. The previous studies have shown that the tasks in the human interest struggle can be assembled into two large groups. The one is related to the attitude of choice and the security of reaction, that is the fixation conditions in the organism while the other is associated with the capacity of the ability in relation to given tasks, ie with quantitative errors relationship. The root of both has the problems of opinion, of which the question is especially the meaning of existence as a whole has far-reaching significance; they have association with the quality of the object.

While the individual is in the process of solving a task, it is subject to strength and various mental movements, which usually depend on the enterprise *skjæbne*. If there is a prospect of luck, comes hope, confidence, expectation; I see darkness, anxiety, anxiety, depression. Often is the joy of the function itself so strong, that the course becomes immaterial; this joy can rise to ecstasy, a condition which in many cases is the all-pervasive, autotelic way of life.

When the task is *solved*, the organism falls short; the function circuit is closed, the ability is finally triggered and confirmed.

If the difficulties are not overcome, the front of interest will be judged to suffer harm. There is then a state of reduced well-being which varies from the slightest displeasure to the experience of an all-consuming disaster.

On disasters, the seventh chapter deals with the present address the potential for disaster *prevention*, as far as one thus standing in the power of the subject. That an unfavorable situation is changed and they Threatened values saved by chance play are something that does not intrude to be elucidated here. It is the *calculated* struggle for a good destiny like is the object of the investigation.

§ 45. *Real and unreal solutions. The concepts*. The total mass of loose types can be arranged in two large groups - the *real* and the *unreal* solutions

group. And since solutions can be found through an *attitude* (behavior) one can also talk about real and unreal attitudes. Attitude and resolution may decrease together, but don't have to.

If you look for a positive designation for the unrealistic solutions, reports say words like imaginary or imagined, illusory, fictional and suggested solutions, pseudo, skin and surrogate solutions. The names indicate different properties of

irreal solutions and will be used according to the nuances of each case. Terms such as indirect, simulated, etc. are also considered.

On what basis is it possible to make such a division? a

Elementary example will provide a starting point. During the world war there came in the trade "surrogates" for food and beverages. The word surrogate then called a low quality, but not only that. No one wanted to be found to call roasted beans for surrogate if the coffee had been unknown.

The decisive factor in this is that the surrogate is *released for*; acts like, has pretensions towards the "real commodity". Roasted mat beans are in themselves no surrogate, but Bohnenkaffee is surrogate for coffee.

Although this relationship is simple and obvious enough, it is nevertheless gently stated because it should give a guideline below. Thinking, for example.

in a daydream, it is in itself real enough; but if a human being treats the triumphs he has celebrated in the imagination *as if* they had occurred in his external, historical life, his self-esteem builds upon them and acts with demands on experience, then there will be reason to talk about surrogacy. Intensity or durability, on the other hand, is not a useful criterion in itself; skin solution holders are often the real superior in both respects.

It must be admitted that the characteristic depends to some extent on an estimate. IN this applies at least as much when seeking a positive determination of the real attitude. It helps little if you insert words instead of real such as "real", "true", "direct", "adequate" or the like. similarly, though these designations will be able to provide support during the practical application of the distinction. In a given case, however, one can determine an attitude as real when it does is related to such things as the nature of an organ, (eating as opposed to nutritional clusters, etc.) or vote with what tradition and convention have designated as adequate and normal. Opposition can arise; - what one calls real solution, another thinks it can see through, etc. Frequently you will also encounter cases where you are in doubt which group a given position should be considered (assuming the question then what matters at all); blue. it may fall difficult to pull the boundary between the good surrogate and the delicate real satisfaction.

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Whether such objections can in principle be directed to the distinction durability and demonstrated limitations in its practical application need it does not therefore lose its value for an examination of the tragic. To support for the whole handle can be stated that psychology ¹ and above all Psychoanalysis ² is based on such a two-partisation, just as the layman operates with it to daily. The tension between the two types of attitude types is then also strong and ever-noticeable in perhaps every single person's life as an individual and as a member of society.

§ 46. *Surrogate position*. Basically, the surrogate attitude is the same term as the real one, to secure the values in the various fields; these values are even of partly fictional and partly real nature. It is therefore close to perceive the fictitious values, along with the struggle to acquire and retain them, as *a front of their own*, which one can then either organize across of the four fronts we have operated so far, or perceive as a supplement

to each of them.

The bearer of the fictional attitude does not even have to be aware of the fictitious, but he *can* be. Is he panicking because of the tension between the desirable-real and the necessary-fictitious he will endeavor to equip his psychic mimicry with all the hallmarks of reality; specieltvil he feels the call for this in a social environment where the fictional attitude (possibly attitude fragment) is considered significantly lower than the real.

Although no direct disclosure takes place, a suspicion may arise and is supported on accompanying circumstances. Traits like "nervousness" of different kind can reveal to a knowledgeable or sharp observer a failure, a void, an underlying relationship to hide. The symptomatic features can be of the kind that one could possibly end up with a secret insufficiency if you did not know that such compounds occur and that a trigger situation can bring the context of the day.

The structure of attitudes in a conscious and unconscious person soul life is usually very complicated. (As far as we will later apply the tragic in the poetry, it is to us that the poet must do one range. Opportunities are limited in each case, also on grounds of the loyalty one should observe to the poet's own conception of his people.)

1 See, e.g. Harald *Schjelderup*, "Psychology", Oslo 1927 p. 266 ff.

2 Sml. the term "Ersatzbefriedigung" in Freud's neuroscience.

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Possible cases of fictional attitudes *in animals* would hardly contribute to shed light on the condition of man, for that it is associated psychology for specifically human. We must therefore stay we do not know whether such cases are given or whether in animals whatsoever preconditions are there for them to arise.

In humans, the fictional layers seem to be linked to the ability to double-attitude in the whole as it appears in lies and deception, irony and imagination of all kinds. It gets in *your imagination* and thus beslegtede *suction - gesture* one must seek the root of phenomena, except in unconscious mechanisms of unknown nature. With the help of these qualities, a human being is able to behave *as if* the external or internal situation was different from the one fair experience (observation) tells about (boundary is not always clear), var more - or less - according to its wants and needs.

As a rule, the fictitious attitude is applied when real solution is above capacity or excluded for other reasons when it is associated with discomfort or being downgraded as inadequate. Otherwise, the real solution has the advantage, especially because it finally *dismisses* the committed soul-content, really ends the functional circle, while in the fictitious solutions, an Peaceful residue. ¹ Surrogate solutions have a wide variety of scales nature and significance; they extend from the most innocent scam in the daily turn into an all-encompassing deceptive life facility. There are reasons

to believe that they can play an important role in the tragic process.
 A made distinction between attitude types and solution types

would have been desirable, but abandoned as it would complicate manufacturing to a disproportionate degree. In any case, you will still be aware on the difference, e.g. where a fictional attitude leads to a real result or reverse.

When we try to gain an overview of the entire field of surrogate teams, It would be best to divide it based on the previous classification in four main fronts, which we have done with the field of interest. There could be to speak of others must arrange the substance; you could put ability the categories or the capacity and fixation ratios. through a combination of the elements will all consider its right, and one a schedule is therefore drawn up. This must, by virtue of the previous definitions, perceived as exhaustive; however, it is not intended to be asserted

cf. H. *Schjelderup* , Psychology p 264 f.

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both real and fictitious solutions can occur to everyone situation types. This is something that should be shown by closer testing the individual cases.

The elements fall into five groups:

First group:

- I. Biological Environment
- II. Social environment
- III. Autotelic environment
- IV. Metaphysical environment
- V. Interfrontal and Polyfrontal Environment.

Second group:

- A. Sympathetic environment
- B. Indifferent environment
- C. Hostile (satanic) environment.

Third group:

- a. perception
- P. Intellect
- y. Memory
- 6. Imagination
- e. Emotion
- Uttryksevner.

Fourth group:

- 1. Sub-equipment
- 2. Overfitting
- 3. Underfixation

4. Over and error fixation.

Fifth group:

- a. real solution
- b. surrogate solution.

The calculation gives 576 monofrontal and 1440 polyfrontal combination
The reader will be spared for a peak run through all variants. And some
because the cases are of much greater practical importance than the others,

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that they may be considered representative; through the treatment of them will
the thinking will be sufficiently illuminated.

§ 47. *Real settlement by deficit in general* (1 a). The unsustainable
condition is abolished by the ability to increase or decrease the claim or both
parts in association, cf. § 17. The same is achieved in other cases by:

changing environment, a resort that died, when it takes the form of *escape*, can be sour
the rogate near. As for the increase in ability, it is worth noting that someone
of the human ability categories, such as physical strength and memory, can
develops consciously through exercise and training, while to a lesser extent or
not at all the case of others (emotional life, imagination, intellect).

Another remedy is the *compensation*; it consists in replacing it
defective ability with another, so that one still claims through it
overall result. The limit to surrogacy is blurred. Is the sub-equipment
located in a single sense, it happens that the organism itself sets a
sation iverk: other senses develop similarly stronger and take over indirectly
part of the function of the impaired ability (sense vicariate). With the help of technical
imagination can allow the forces of nature to do the work you do not even power
due to physical weakness; Similarly, other people's ability can
stepping in instead of one's own - one goes from being a performer to being
become a directing agent. Memory is supported through notes,
the law of equality is counteracted by transferring the volatile form to
durable substance, the spirit seeks refuge in the mineral. *The division of labor* is
a social symbiosis form by which one mutually benefits
each other's one-sided qualifications. You can also increase by *association*
its power.

A peculiar case exists when one is the object of another himself
or when two organisms are mutually both objects and
hostile environment for each other (battle). The chance of the inferior lies then
transferring the fight to an area where he is the superior,
eg. negotiation or cunning. *Postponement* is a partial real solution.

§ 48. *Deficit. Surrogate Solution* (1 b). A widespread form of fictional
Offsetting a deficit consists in *underestimating* the amount in question
object or the whole environment (projection). A downgrade can also be *real*
justified, but assuming profits. The tactics are known from the fable
about the fox and roe berries. It rests on a *rationalization* of the intention
abandonment, so that when criticism is kept down, it comes from it
the self-esteem and possibly the social sanction retained. Even the one who had
ability to persuade, one says to himself, would have acted equally in a situation

like this one, and the question of my own ability therefore loses all interest. A man in the fox's place would - if the grip succeeded - experience the defeat just in the stomach and not in the soul as well. Still in starvation, you are on one must the master of the situation, one is greater than one's fate because one passes through an act of will has called the disaster upon itself; it goes into one's plan and thus ultimately denotes a form of sanction (cf. Fr. Schiller's ethics). A human being's cynical disclosure of the whole mechanism can therefore hit the final and complete breakdown.

However, its real revelation has this motive scam in the social environment. Pass one's surroundings by people who have pre-empted the downgrade one even to assert fictitiously, one can use the aid real. One culturally superior form of the same maneuver you have when a human assumes a view of life that makes the lack of capacity unnecessary: Mon. is like a reed in the bandit's hand, but fortunately a Nemesis is given, it had almost been forgotten, and in any case a retaliation beyond, - so *just wait*. Sml. scripture: the last will be the first.

The fantasy correction on unsatisfactory equipment or conditions can take different forms, of which the language tradition has gathered some under the term *illusion*. The transition from desire to faith happens easily in man; self he who demands honesty by himself may be deceived in this way. By virtue of The illusion is - in one's own imagination - of keeping up with the demands of the outside world. Closely related to the illusion is a *redirection* w relationship to the environment, and from this again the transition to *interpretation* is imperceptible. Even with the real After all, mind-set plays into affective life in interpreting the "given impressions"; beyond a certain limit, one interpretation cannot claim greater real reasoning than the other. In front of a stone age grave where just the teeth is back, the optimist excitedly exclaims: The smile can never die! But also the pessimist wants to confirm his outlook on life: the rubbing of teeth is the only thing which defies the law of vanity.

Notables and treasured surrogate means is further compensation and *over-the compensation*, 1 both of which can be used real. The first was mentioned in § 47: You assert yourself through a *different* skill than the one in which you came for short. The overcompensation simulates a *surplus* precisely on it area where one is insufficient, the fearful plant a brawling being through; the process can also take place subconsciously: the horror turns into foolhardy-

i Sml. *Schjelderup*, Psychology p 279 f.

velocity. One variation: Anyone who cannot claim on one forum will take over drifted back to another; the slipper hero becomes an iron claw in the office.

- The use of surrogates such as these sometimes requires a certain kind of environment, e.g. one that the under-equipped can make contact with with. Here, as everywhere, it plays a significant role in the conflict of interest one has a sympathetic, indifferent or hostile-satanic environment to do.

Hope is an attitude that has features in common with both rationalization and illusion, yet distinctive enough to form its own type. They know Different kinds of dissatisfaction play a role that can be difficult overestimated. As a first approximation, it can be described as a luminous emphasis anticipation of uncertain future events. Hope can be rationalized, or if one wishes, the mere desire can be hardened to a hope by a recital like this:

It has not yet been proven that the unborn story cannot bring about-stands that match my wishes better than the current ones. But the hope *basically* has nothing to do with the *likelihood* of longing conditions (eventual events) will occur. It's a blind attitude, kind of psychic expression of desire. Nevertheless, it will naturally strengthen or is weakened because it can be supported on real calculus or loses its premise even in the empirical possible and referred to pure self-suggestion.

Hope, on the one hand, is an indispensable stimulus even to it fairest nature, on the other hand, can dissolve both on character and the individual's external establishment in existence. Hence, that the indi knowledgeable passively and constantly look forward to the possibility of *luck*, ie unexpected the occurrence of favorable external coincidences should solve its problems, instead to put his ability under the given conditions and try to exploit them or forcing them at will. In a particular position, the metaphysical hope stands why it is mentioned in other connection.

Several of the emergency approaches dealt with here also apply difficulties of *candidate* species end to that hænger with deficits. The same is true of the *sublimation*, which has its main application profit by excess, and which may have to do with a well-developed ability also when it is to serve in the area available here. It deficit sufferers do e.g. his sense of inferiority to *object foot* one ability which he owns to a sufficient, perhaps excellent degree. sublimation limits to the compensation on this edge. You write about a grief game the inadequate, nature's place children, one raises a pathetic desert voice

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and thundering a charge against society, one's name is on everyone's lips. one triumphs as a philosopher stranded as an eroticist; the disorder has forced one to raise questions as the successful one leaves. A kind of sublimation Well done with compensation, it's also when you give up outward and consoling himself with the pleasures of martyrdom. Possibility of real reasoning however, here is also not lost sight of (introverted, meditative types).

Section 49. State of *surplus*. *Real solution* (2 a). Surplus may be present without causing difficulties of any kind; on the contrary it provides its carries a sense of security, self-awareness and power. Make it troublesome current, he can seek out and defeat a more difficult object and thereby win increased sanction. Downsizing or other capability reduction is coming

also in consideration, but only as long as the carrier does not experience this as a demeanor or an escape; isa waste becomes the resort a substitute. How does it relate to the possibility of *ability regulation at all?*

Like higher animals, man cannot live "to full apathy"

At any time; it must not seek a permanent maximum of action or prescription, if its life is to last. The nature and degree of the performance will be adjusted according to the assignment, and the nature and degree of the reception are regulated as far as possible according to it the needs or sustainability of the recipient at the moment, all in the service of life preservation. This is real adaptation; one *isolates* oneself against strong impressions (soulful Reizschutz) and refrain from excessive action because it is meaningless.

However, sometimes a person feels obligated to derogate from this rule of adaptation; he uses his regulatory ability according to α -biological considerations. An auto or heterotelian imperative breaks in and requires a maximum (or a minimum) realized (quantitative requirements). There as the result of the motive struggle in *this* case is that the individual rules-out from motives that it considers itself lower than the current imperative - "joking unda" in other words, since this attitude must be considered surrogate, if at all it can be regarded as a solution to the conflict. The ideal imperative is *displaced*. On the other hand, one acts in accordance with the ideal requirements, it is the biological and low-autothelial impulses that are displaced. We return to this matter during the discussion of error fixing and of interfrontal conflicts of interest.

Torment surplus in sensation (pain) can sometimes be "overdone" by exposing yourself to a strong competitive reception; embarrassing memory substance is rendered harmless by "dispersion" and isolation; the same is true of an inconvenient projecting emotional storm. That of an ability-Shot-caused object *nuts* are best treated in a later compound.

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§ 50. *Subfixation* (3). The usual real fixation work lies especially in the wild and conscious sides of character formation, striving to find an attitude style based on impression and test (empirical fixation). The experiential definition of *habits* is a prerequisite for things immutability; the subject's worldview and attitudes are added into one "cell" of safety after another, one "ectoplasmic corpse" of finally settled relationship problems after another. With the child you can most easily witness such a piecemeal construction of a reliable device. "If I do such and such, things are going well." Security units of this kind customer one calls *real anchors*; the picture is taken from shipping: the ship is attached so as not to come into operation and fall back to anything. Erfaringsresultatets tatters interact in different ways with the inherited fixation approaches. IN the extension of the more practical character formation, which is particularly aimed at biological-social and partly autothelial reaction safety, lies the preparation of a *view of life* as an ordinary attitude-determining body, such as most often on a metaphysical basis (cf. § 55 et seq.). One of the difficulties of that the real reason for life's view is that unconscious desires apply in the interpretation of the experience material.

The miserable and liquid personality for whom the fixation work is unsuccessful or shows no interest in character formation whatsoever, to a certain extent can evade the consequences of his unconstrained by joining groups where such qualities are welcomed recognition (certain kinds of artists, "bohemians").

One who lacks the ability and power to fight his or her fight alone, can seek support from educators, authorities and pioneers various kinds; one mimics or "identifies" with "the great men." Neske. " In the desire for fixation, there will usually be admiration for it "Hero's" purely quantitative greatness. By the heroic worship that often saw otherwise real and imaginary fixation patterns intertwine into inseparable lelight. The "trailer" means, for example. that his idol has come a general more specifically, he has pointed to the "right" object and the "right" attitude for the noblest readiness of his successors. He has sensed the sanction in the last mounds he reached before he crashed, precisely because it was *this* mound he graced and not any other. It is mainly the applicant ideal-I who in hero worship finds a lamp for his foot.

Belief in the driver's "line" can be characterized by *imaginary* anchoring . The significance the expression of this expression will be clear afterwards. It denotes one premise, a belief, a belief of the wearer that something in

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the environment, something in the individual himself, some *relationship say* so and so, and that the "absolutely safe" state of things matters as a guarantee, as a basis for his choice of attitude in the special or general affordable. This applies to all anchors. The fact that the conviction can be "crazy" for an "objective" trial of others, without therefore losing one subjective value for the wearer, is expressed by the adjective imaginary. The real one however, anchoring can be "verified". Often, an imaginary anchorage has its place originate in a real anchorage which is thinning more and more until the foundation is completely gone.

Related problems can also arise because it is the *outside world* that has too little constancy. Either one must then seek or constitute certain immutable features of all the fluid and real anchoring in these, or even try to real-tailor your own needs according to changing conditions. For the child has often the *home site* a significant value such as real anchorage; all the people there are well known and safe, and the child may be received with kindness everywhere because its father is an esteemed and significant man in the village or small town. When saw the young man come out into the world and face adversity and feel lonely and stranger, he still has a refuge in the consciousness of belonging a place that someone thinks well of him and remembers that he exists, and where he is gladly received when he returns. This Anchoring can be revealed as imaginary, if - let's say the emigrant, really come back after a long time. Everything has changed in the meantime: the old friends are dead or moved, the houses are new, the tone another, his own name is forgotten. The anchorage *breaks* ; there follows a crisis of depression and resentment until slowly starting to lay the foundation for one

new, or convenient to retreat to its reserves.

As they are realized, the field of the imaginary anchors is also "infinitely" large both in terms of numbers and species. The overview of the individual's anchoring complex becomes easier thereby, that his anchors in many more traps can be arranged according to the value they have for his overall well-being; some can be excreted as *main* anchors, while others are gradually smaller importance. There are also a lot of imaginations that have no character anchoring; they do not guarantee any real interest in the subject, they does not perform a supporting function in his overall sense of life, they are not beams and stones in his image of his own existence. *The duration* should in principle be of no significance, but can in practice be used as a symptom. Here as everywhere: the concepts have outline. We have met the anchorage earlier, during the mention of the deficit surrogates, but without anticipating

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name. There we used the term illusion; however, anchoring is a tighter one term. It is perhaps an illusion that I am descended from Harald Haarfagre, but it will not be anchoring until I have a sufficiently strong base my attitude on this belief, it allows me to carry my self-esteem and my social pretensions, comfort me with it when something goes awry.

Someone prefers to rely on real anchors (empirically tested assumptions), others - including the so-called neurotics - take mainly its refuge for the fictitious. A too unusual anchorage can arouse suspicion of mental abnormality or mental illness. Something else probative basis than the "normal judgment" is scarce; it stays there too difficult to describe an anchorage as real or non-real *in and of itself* (The same goes for the antipole of the anchor, the *dreaded one*, which one thinks is "Absolutely Sure".) The following examples of anchor performances can be both real and imaginary:

- I am demonic (perceived by Relling-Ibsen as imaginary, "life lie").

- I am an English citizen, a real island beer, a daughter of the sea, a mountain son, a peculiar type (a fictional anchorage of this kind can arise when they are based on a remark that really applies to one candidate).

- I can never get poor (financially), never get something like corrosion, it cannot happen to us (rebellion, etc.).

- I am old courtier, old sailor, old cavalryman, old

iceberg guest (one has, for example, visited Spitsbergen as a photographer and has since been an expert in all Arctic affairs, half-real anchoring).

- there is a meaning to everything that happens. Strong emphasis on imagination has the naive believer's idea that "today is Sunday all over the world" (Christmas, Easter, yes, even May 17th are perceived as cosmic realities, *that is* Christmas). The same can be said of Emperor Wilhelm U's conception of his own score; after the revolution in 1918 he must have stated: How it should be stand in my power to abdicate, I am, after all, the king and emperor of the grace of God.

Anchoring is an important part of the human interest struggle, it is also richly represented in all kinds of fiction - "king every inch!" (King Lear). In the last two examples, the royalist will be easier than the Republican could see something real. Interesting in this regard is the case in Bjørnsons "The King", where the protagonist saw to say forced on the anchorage of his people.

The individual may be more or less *dependent* on their anchors, ha a greater or lesser need for fixation and security, hatching or wasting its anchorage. Just about any anchorage can work as

head anchoring in a given case, but not all can be called normal. one dare perhaps say that those who satisfy the *metaphysical* need are the easiest they become central and most inalienable.

Breakdowns of the more peripheral anchors occur daily in them most people's lives (disappointments, failures) without carrying anything but one transient state of mood swings. The closer they are to the *basic children* in construction, the more important it is that they last so much more a number of anchors are connected in complicated structures where one link rests on the other. A rupture here can lead to similar spiritual annihilation and death by hand. It as one's entire will and personal erection was built upon, collapsed, and biological imperative alone is not enough to justify the continuation. You see, therefore To continually people *defend* their main anchors with a passion and one the relentlessness of the argument which, to the contrary, reveals the affective charge. At the same time, they support them by *isolating* themselves against dissolving criticism from the outside or in one's own thought life. This *direct* defense is replaced by one indirectly, when the anchorage is such that one will not reveal it, e.g. for fear of being ridiculed; one then has a *secret* anchorage. Isaafald one often processes what comes to the anchorage, often along very complicated detours.

A main anchorage, like other anchorages, can cease that exist in another way as well, namely by being replaced by a new one. The replacement may also be accompanied by a state of crisis, but reach it succeed, you avoid the disaster. Thus, most people must either before or later replacing some of the anchors they had as children, both real and imaginary; so that the parents are refuge in all circumstances that they never wrong, that they take care of everything and take responsibility for everything. That only one is polite and justice is going well. There are those who can't handle this replacement, as biological-social considerations demand; they do not have the courage or power to forsake their old "livsværdier," or they do not think it is *rigtig* that forsake them; they may consider them "holy". Their destiny then becomes that of fighting for something that does not have "the right of life," but which for them is perhaps the highest; be it an open light or secret anchorage, with all the afflictions and problems that such an attitude brings. The very circumscribed "Infantile bonding" is one example of such a condition. Here it often plays unconscious plays a major role, and the topic belongs to the field of psychoanalysis; one of the tasks of the analytic treatment are precisely the one to help the patient in completing the transition from (unconscious) infantile "anchors" (the word

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here becomes a slightly different meaning) to real or socially sanctioned imaginary anchors "for adults".

In the course of their lives, almost all people will have to pass one a variety of anchoring states between which there is an interregnum of numbness and doubt. There, in many, a purely design rhythmic regularity of *anchoring seekers* and *anchoring* refugees condition. In the first, the need for fixation applies most strongly (conservative attitude), but when one has incorporated a life image and begins to feel safe, awakens the critical abilities and the urge for variety, to other points of view and new forms of apperception, to *freedom*. This psychological peculiarity has parallels in pure biological life: the delusional and stormy hikers have no higher goal than finding a narrow cabin, where he may not take a single step, but where he can rest and trust and know where he is on the ground. How often he sacrifices not then their freedom of movement for the awareness that the walls of the cabin protect him against so many unpleasant surprises. But soon he is rested and soothed in soul and body, and the cabin, which was recently a *long-awaited refuge*, now appears to him as a *disgusting prison*; maybe it's the top purchase several more guesses and fallacies than he was aware of in his first delight over coming home. And now he again gives up his dubious benefits towards new strikes, new joys and new dangers.

In many areas of life, this scheme is repeated, as is great clarity in political life. A variant of these cages also finds it, which through the changing conditions maintains the requirement for continuity, growth, progression, e.g. the one who is working ahead towards an ever more secure, ever wider and deeper substantiated view of life. After a number of periods of varying points of view (note the word) and others left with rich and painful "Liberation" (that is, the eradication of certain conscious "collective" anchoring forms) he may come to the conviction that he must now at last establish themselves and reject new criticism to have the result in peace; he consolidates for mental health reasons. This decision may have some impact of real solution, if it is substantiated with so much objective underneath a search that one can "reasonably demand" of a human being after their present circumstances and within the framework of that time and power has hatred at his disposal. If the applicant should now plunge into one a new state of dissolution in order to take a stand even deeper and broader basis, it might be probable or obvious that he no longer wanted to come - because of failing forces or 'nervousness'

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menbrudd. " He wanted to end his life in the flow of infertility without eyes country. The struggle for the view of life can be seen here in the image of a swimmer, who has embarked on a tremendous, perhaps one in relation to his aids unlimited piece of sea. Inland it is short between the islets (the solid points), but as he approaches the sea edge, the distance becomes constant bigger, and finally he has the choice of being where he is or throwing himself out once again with no prospect of finding land anymore.

Illustrative parallels can also be drawn from the climbing of the tin; the word anchoring even occurs in alpine jargon.

Most of the anchoring cases we have hitherto so far have been of *individual* nature, in the sense that they had their premise in the individual's heritage and experience, his *raison d'être* in his subjective specific needs. Also the ideas and values that can benefit called *collective*, we only perceive as a side of individual life; the according to our terminology, forms part of the individual's social life front. The term individual is roughly based on the biological "principle of individuation", the principle of indivisibility, on the completed unit of function of the organism as opposed to the mucus and the inorganic mass. The one who in the term "it" The collective "will see something else or more than a mere abstraction, therefore apply the definition of the individual in any way to the desired result in mind. It is the individuals who carry the collective impulses, and in given cases they can cut them off completely. Where the "collective" really is If the individual has his or her violence, the structure is either that of the collective impulses the individual himself is strong enough, or that through external means forced upon him by other individuals, who are the bearers of a collective impulse.

What then characterizes the collective anchors as opposed to them individual, is nothing but this that they are common to a sufficiently large number of people and that their value to the individual may depend precisely of their value to others, depending on their immediate social course. "Inter-individual" is therefore a more apt term. The religious foundations belongs to this group.

Since the need to be met by such a conviction is reasonable uniformly with a large number of people, it is obvious that a good suggestion wins common recognition and is handed down from bad to bad. But Here, too, anchoring and anchoring-escaping tendencies are emerging alternately applicable: liberal periods alternate with conservatives (orthodox). This change in time is complemented by a difference in space: the political and religious communities, at a given time, consist of groups that exist

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at the various points of the anchor dynamic coil or pendulum curve.

Not every widely used view or convention is one anchorage, as mentioned earlier. They get there first by people individually acquires them, deepens them, builds their lives on them, becomes addicted of them, experience them as a "truth." There are such truths as according to Ibsen is only twenty years old.

The cultural paradox, which took shape at the end of the fifth chapter, meets one here again on a larger field. The biological regeneration sometimes necessitates a decoupling of the criticism and a reduction of the consciousness to a low measure that serves the collective-biological purpose. A people like an individual may have to take a "cultural break" to strengthen the elementary basis, without which

is not life and therefore no culture. Many who are basically Democrats, can, on this basis, recognize a transient authoritarian policy.

A new collective anchoring formation as positive factor tilspidset in *stroke the words*, supported by the isolation mechanism as the negative; in public Life takes this form of *censorship*. In a number of historical cases has an absolute theistic rule set, when this did not depend on the pure use of force, shown this duplicity of positive and negative efforts, not least of which stock area. The rulers have realized the importance of going the way through the *view of life* to achieve a more lasting result; sml. Romanism in its fight against "enlightenment" and reformation, the Holy Alliance, it National Socialist Germany and Soviet Russia. Hand in hand with it Rough mechanical external censorship therefore works the agitatory and apologetic organs, teachers, press, etc. Often there is even an anchor apologetic or isolating element: for many Christians, doubt itself is a sin. Sml. the ancient Indian dogma: the earth rests on an elephant. But, say the criticism, what does the elephant stand on? On a turtle. Now that's the point that the interrogator should be ashamed silently that he, for decency reasons, everything so external causes, shall declare themselves satisfied. Will he come anyway? with the fatal question about the turtle, then he has embarrassed himself socially first, and then he deserves to be burnt alive because he has fingered at the divine secrets.

The replacement of collective anchors can also cause dangerous crises, not just by the external clash of conservative and dissolving groups, but perhaps even more so by the general lack of fasting points which will easily arise, and the consequent slight influence-similarity and resistance to destructive impulses. With many drivers

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the downfall of the old anchorage to desperation and suicide, thus with German naval officers after the peace in 1918, with Chinese students after the revolution and with Austrian monarchists after their incorporation into Germany in 1938. The examples recall that the anchorage often covers an object need at the same time as the need for fixation; thereby giving rise to quantitative expansion in exchange for the sacrificial qualitative. An anchorage can therefore be most strongly influenced, soon by its object-forming, soon by its attitude- or property-forming function.

A cultural entity may be based on a more or less rounded one anchoring system, built over load-bearing foundation, the fundamentals culture tanks. Such are: the idea of progress, the absolute value of enlightenment, the divine nature of the emperor, the honor of the nation, the mission of the race, the «collective tive »the promises of man.

The mooring match can be seen in the picture of a float running from a cane to cane. It is important that the new one is within reach when the old one drops. The tradition, which seeks to build a lasting flair, is constantly threatened in its own right work of the effervescent waterfall of new, history-less villains.

Many speak of considering the imaginary anchorage as the most important - ningful fixation surrogate. It is a panacea: by the anchorage help the insufficient saves his self-esteem, for the underfixed solver the behavioral style towards given objects and tells what is needed

the missing objects he needs to fit into his life picture. And for the over-equipped it allows a meaningful placement of objectless kraitmasser.

But there are also other emergency approaches to achieving the missing (tutitional) fixation. In the *throwing*, for example, you establish an imaginary law, which in turn attaches different meaning to such as different colored stones. Besides giving unequivocal results, the method also has another advantage: it frees in some way the subject of the *responsibility* of the decision taken, the outcome determined by external coincidence. Admittedly, the decision-maker must first distribute the effects arbitrarily between the different stones or numbers dice; in the latter case he can *anchor himself* in the quantitative for the sextal rank, which in itself does not assign any particular alternative. In many in the case of drawing, etc., one finds *utilization* of certain anchors in larger fictitious systems. The boundaries between the various fictitious agents are vague and the combinations are numerous. Will be used later to describe one The role of the imaginary system in a "tragic course" must be analyzed based on it different kinds of psychological technique used by the person.

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To overcome the new doubts that arise when the immediate doubts are resolved through an arbitrariness, one often resort to more far-reaching fictions, symbols and similarity mysticism. It applies to the choice between the young ladies in one's acquaintance, you must mean Miss Larsen, because she is "one" like, 6 Miss. Nilsen, because she has "sex" appeal, etc. In this way you save yourself the scheme from the claws of doubt. There is absolutely no "real" that speaks to letting 6 mean Miss Larsen. Often, tradition provides the basis of a formula or rule. On a "higher" plane reveals the tactics of *astrology*, where the position of the stars be decisive for practical decisions, cf. oracle answers. Hazardspil invented to serve metaphysical needs will be mentioned later.

As a modification of the lottery, another way out can be considered of the torments of uncertainty, that of constituting an *external necessity* in its life, to which one must then take a servant attitude. In many ways such a "cure for health restriction" may be implemented. examples:

The aesthetic, which keeps getting crazy about "rocking the waves", decides to take a permanent record. - The depressed wreck enters the Foreign Legion. - The rich man, who no longer knows what to invent, starts one voyage of exploration, thereby being forced to concentrate on simple and nearby tasks, all of which make full *sense* by virtue of self-attitude management and the «scientific» task. For the ordinary citizen, hiking, card games etc can do the same; these pursuits serve rather, to "scatter" (spiritual exchange and derivation from it) daily deed), but at the same time, or for others, they satisfy equally surely the need for concentration, for a restriction in the circle of equivalent "Wirkungsträger". Climbers, chess players and polar sailors talks about the rest of the concentration, and even returning soldiers must sometimes undergoing severe crises when they are suddenly given freedom and the peace be made.

Marriage can also act as a tall container when it is wide or narrow sense of erotic sense of life has become suitably illuminated - for joy and restoring peace to the one who suffers from his directionlessness, and to the dump despair for anyone who would empty the myriad of erotic infertility goblets of the earth.

Connect can be cited a simplified way to reduce the liability pressure by the duty of election; it *does* not, however, have a precondition for fixation. One forms or becomes a member of a corporation, which gives out certain expressions of will on behalf of the members. By secret ballot is not released both governing and members in many cases the legal, yes even that

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moral responsibility - although the approach to outsiders may be reminiscent questionable about the offender's attempt to erase his tracks.

In all of the examples given, it may in any case be a matter of real solutions.

§ 51. *Overfixing and malfunctioning* (4). An overfix in otherwise favorable Direction will often take the form of unshakable ideality and be experienced as an inalienable personal value, it then acts as anchoring. The problems it raises, is frequent in interfrontal nature, the autotelic requirement brings biological and social values at risk. The individual may despair of this conflict or go beyond it by virtue of a secure assessment, a subjectively determined, more or less real-world hierarchy between the fronts. In the end, there remains it is "just" to endure the suffering that must occur in the realization of the relentless principle of action.

However, the overfixed may harbor a desire to stand freer in his own mind, could more easily adapt to the changing situations - though he still respect the principle and will not give up the claim intellectual reasonableness. He can then arbitrarily expose himself to the power lines from another point of view, acquire a collection of new arguments as in his resultant effect allows him to deviate from the letter of the old formula without that he therefore needs to lower his standard of responsibility and insight - so on the reason of the real solution. In other words, the change must take place through the *assessment* of the indivisible principle, through a conception of it, no longer as an end in itself, but as a means of a higher target. Thereby, it may optionally be replaced by another agent. For example can be mentioned the transition from a creed to a freer view, candy such as this one is made in *Høffdings Ethics*. 1

For unfavorable fixation, partially the same considerations apply, but here it also happens that the wearer does not even sanction his imperative trait (by full fixation) or propensity (by fixation tendency). Such one disapproval, of course, is also not ruled out by overfixation, but it does is difficult to imagine a practical example. By malfunctioning as the wearer even reprobating, he will have every urge to seek the changed state , if at all possible. The correction can go unknowingly through *reaction formation* x) \ consciously it takes place by adapting different

1 Copenhagen 1887 p. 312 f.

2 Sml. *Schjelderup* , Psychology p 278.

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kind, and, where the unfortunate reaction or trait is caused by nervousness or pathological disorders, through healing. Also the successful one displacement can be considered real solution, and the same applies to environmental change (the exhibitionist joins the nudist association). *Compensation also* plays a big role here, both as real and as fancy solution (she is not pretty, but then she is the nicer one).

In the imaginary ways they meet to a large extent the same mechanisms that were detrimental to the under-equipped and unfixed. After all, fault fixation will easily imply both a sense of inferiority and a need for new fixation formation.

There are now some examples where the form's provisions are combined in different ways. They give rise to new considerations of surrogate agents. In general, these will be taken with no regard for a stricter one systematics would refer them to an introductory section.

Section 52. *First example:*

- Biological interest front (I)
- Sub-equipment (1)
- Indifferent-hostile environment (B-C)
- Physical ability complex (£)
- Real solution (a).

The hungry hunter meets a bear, but finds his weapons too weak; with arrow and bow dare he not attack the beast. If the bear lets *him* go, so does he he goes the bear and kills a rabbit, like him in the first place being equally saturated with. Or he returns armed with a spear, or as a result with his sons, and now put down the bear.

On the other hand, if the bear does not let the hunter go, he is himself made an object for an ability and an impact trigger, while the bear in the outside world goes from indifferent to hostile, maybe satanic. As he presumed-tive can neither defend nor escape, his only chance lies in that deprive himself of his *Wirkungstrager* for the bear's action, devalue himself as object. He achieves this by lying down and playing dead, and enters in sufficiency by transferring the situation to an area where it is being asked for abilities other than those that have been crucial so far (list instead of power).

Section 53. *Second example:* Social interest front (II), deficit (1), deficit fixation (3) and malfunction (4), surrogate solution (b). One treatment each separately of the cases merged in the heading (II, 1, b, - II, 3, b, - II, 4, b) would have to overstate the living context to a high degree.

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They are better illuminated together; one can still keep in mind the individual factors and will easily recognize them both when acting independently and in near functional connection. The area of social interest may well occupy it

relatively largest place in most people's total sphere of life; it exists, directly or indirectly, by other individuals and is therefore also the most plastic part of the total outside world. Here the contact of interest is mutual, for good and evil; here, the influence plays tirelessly from seething sadism over mineral indifference to frenetic sympathy. The atmosphere is close to scams and reality like krydses; the ironic layers of games and countermeasures, for each other, against each other and by means of each other are innumerable. In this tropical driveway, the manure of trapped influences, the fictional variegated sweepstakes also shoots one impressive growth.

The depreciation of the environment (possibly the projection) often takes the form that one does blames society for its own misery, a favorite trick among the demagogues. Educators. Praise is given to social or future social conditions at the expense of the present. Both the fixated and the insufficient find the world he needs, partly by the reactionary-romantic escape to the past, partly by the radically-romantic escape to the future. collective daydreams of this kind do not have to miss a real basis; imagination is often a precursor to real improvements, and there is nothing in the way of that "The old" embarked on social values that need to be restored. On the other hand, daydreams can also be shells for the pure incapacity. Neurosurgery is an extension of this tactic.

Individual forms of depreciation that do not have the daydream positive complement, exists in cases like these: The neglected lover reaches down on the worshiped object to make the loss feel easier, bear tactics"), the parents blame on incompetent teachers when the son cannot Watch the Norwegian lose the boxing match because the foreigner was brutal. Here as in the following we have in mind just in case there is no lie realities of reason.

Alongside the daydream, the *isolation* has another form of escape. In the sense of insecurity and inferiority one withdraws from any exposed position and pretends to be disinterested; one does not exactly have to to downplay the things you don't want to be on, but - you already have lived through these things, one is so tired of impressions (artificial bluster or "Spleen", affecting fatigue). In the same vein may be mentioned the escape to idealism, to the idealism for which is not the real will of a higher order, but a pretext to get rid of a social effort that one does not have

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desire or ability. In revealing more and more forms of self-deception have Psychoanalytic research eventually became serious in the field for the "true" or real idealism; there are those who believe that it is whole destroyed. Ultimately, the answer may be based on the definition of the word idealism.

Already *Horat*, in the seventh satire, reveals the still well-known trick with the *use of the environment* (imaginary compensation). You have two or more

places of residence that you still move between: in reality, you are a nobody things everywhere, but you have a need to assert yourself, and you do it each of the places by pointing out what position one has on the others (Hamsuns August). It is extremely embarrassing, therefore, to be observed by several places of the same person; he will be nearby next time one makes an allusion to one's hidden reserves, one is in fact his prize git grace. Anyone who has come on the scraper plane in the capital is avoiding such circumstances to hit people from the home. Also between difference like professional groups etc. you can run a similar game. the biggest philologist among the lawyers and the greatest lawyer among the philologists.

Compensation in the social sphere will claim a wide place as real solution; the division of labor and the individual personality formation an extensive specialization. For increased capacity in one field there must be respond to insufficiency on others; incessant people come together as is skilled and representative in completely different ways or areas. bortset from abnormally borne circles, therefore, it is everywhere legitimate through it the kind of dignity that one represents, though one cannot or are thinking of asserting themselves in the environment where you are at the moment himself. In this, the sympathetic-social environment stands out sharply from the indifferent- or hostile-biological: it does not help the one who has fallen into the water that he is a skilled hunter; here it is just asked about swimming.

In the face of the legitimacy of partial inadequacy in the social sphere can also the fictitious compensation unfold richly. Partly, they may have properties used to be purely imaginary - one does not have them - and firstly, one can state qualifications that are not relevant in the current one situation. Children are virtuoso like that. I'm not as good as Ole, but my father is nicer than Ole's dad and my sister is nicer than Ole's sister who has cool on the back. Jens is stronger than Ole, but Ole is from Oslo and Jens is just from Moss and then it is no use. Jens dares to torment the cat to the headmaster, but his mother Jørgen is in league with the Thunderbolt and thus Jørgen is saved; his social the outside world cannot yet distinguish relevant from irrelevant compensation.

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We now stand where the compensation forms the transition to the anchorage. Before we address the role of the anchorage in the present field should Here is an example of overcompensation: The embarrassed one brazen creature to cover his insecurities. The simulated creature can each went on to become a habit and from there to "nature" so that one can hard make suspicion, if you do not know how the "character trait" is to. a Another example: You have the feeling of being a little exciting land crab, but after a short visit aboard an Arctic Ocean, you master all arctic affairs to perfection. Here too can be desired the mother of reality: You attract everything that can strengthen and strengthen it long-awaited insights, etc., and this one also occurs eventually, so that one can afford to admit one thing and another and even end up with coquettes with his ignorance of not being the chain of "course expert".

The imaginary anchor presents a colorful picture. The carrier itself illusion is of ever-varying nature and manner, which the "ego" supports oneself to the illusion, exploiting it in its assertion struggle, is also different (the "substantive" of the anchor, cf. its "functional" peculiarity).

The name can play a role both as object anchoring, fixation

anchoring and sufficiency anchoring, of which the last two cases concern us here. Its real value is superimposed with illusory meaning. Navnemystiken, the idea that the name implies certain properties is not yet dead. Name sound and etymological meaning are transmitted associatively to the person, over-set to the language of the form. Petrikke Sebedæussen is in the first place handy capped opposite Ellinor Falck. Foreign phonetics, mute e's and exotic consonants such as c and h, x, w, z and long s provide good support. You *change your name* to regenerate the personality and surround one's name with excessive crumbs and whips. Remember you are a Miøller, says his father fiery, and then the boy knows what to do. Or the impact can be the opposite: if you are a Løwendahl you do not need others kvalifikationer. In our time, such fictional platforms still find smoother conditions, but still they claim a not insignificant place, and one finds them in use there at least one should wait for it.

Money almost always has reflex effects far beyond the purely economic miscellaneous area. The rich encounter recognition and reverence too he who is personally superior to him, while this in turn may feel his position weakened by indebtedness. This "prejudice" has its root in the real conditions of the monetary system, the natural household, where there was a safer connection between wealth and skill. Many try

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to accumulate a fortune, *too*, through the attainment of his fellow men respect (surrogate for love) - yes, even in the hope of being erotic trækker. Trust for today's critical social consciousness has the money surrogate agent yet another high star, what dare to hang with that the moral and aesthetic personality formation takes on a very modest place in the public consciousness. In Shakespeare's *Timon of Athens* there is no one of the "friends" who have an eye for the core of social dignity on the basis of Timon's dispositions.

So-called immaculate attire is also one of the things that replace personal values in the ordinary course. You do not choose your own clothes, on the basis of aesthetic considerations, color and shape related to one's own nature, however makes the cut that applies to up to date. Clothing "creates" people; konfek-tions factory solves the style problem for the helpless. The outfit works not only qualifying, it also provides fixation (standard). After fashion the parole of the centers is all the fashionable women of the earth one year, gar ^ onne the next, etc., and even its odorant aura they direct between animal rut and freshly harvested hay. Those with a sense of uniform style then adapt also his attitudes and his spiritual apparition after the suit and evaporation-gene physiognomics. As an excellent supplement to these transportable personality props come word choices and language recognition after recognized ones patterns, icy foreign words and foreign phrases, as well as so-called good manners when they miss any underlying meaning and closest has the character of grimaces.

A tie "with distinctive features" from the magazine's retail outlet, a smooth hairstyle with "Tired" coves, dialect from the capital with laryngeal riding happy imitation after the French visit, and a splash of mercantile depression in the blurred The eyes make the Consul d'Autriche, born Didriksen, the self-described guest house pascha.

The social *laminitis* mætter himself often with skinværdier. You become member of an exclusive club, calls himself deputy, director, shareholder, goes in General Assembly - there are wives who in the first year of marriage thought so was an assembly of generals - one seeks to achieve an order. The recently instituted Lenin order in Russia seems to indicate that under-any societal system needs arbitrary criteria of honor of this kind.

Even the *objects* you surround yourself with can shine on the owner person, thus a motor racer, an elegant car, a villa with columns and terraces, antiques and modern art. Symbolic attributes such as crown, scepter,

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pontificals easily become something more than the external credentials they transmit some of its "being" to the wearer's person. Conversely, in many people's eyes also the person personally tainted by the church or law condemnation or fall victim to some accident. A wide variety of cases of purely suggestive effects comes to mind in this last example and must be included in the subsequent treatment of the disasters and their cause. Social conventions have their real task in supporting it fumbling assessment, but they often continue their game after the real basis has long since lapsed.

Alongside the above mentioned real character formation entails *occupation the choice* also quickly eliminates a lot of imaginary features. The transition is successive - at first, one may disable as many as possible irrelevant ideas at the same time as one's political and moral views begin imperceptibly to align with the interests and tradition of the guild. One goes to one special attire, in keeping with the technically appropriate hat type is of such importance - and the professional jargon is transferred to new areas: the young medication feels obligated to speak cynically about erotic matters etc. Maybe you even set up your mining game accordingly his notions of the character and dignity of the subject: The artist brings the nude serene, the theologian the mild-all-paternal, the detective gets a glimpse and the analyst sneak peek, the officer takes it morose-virile, the racing driver it mineral-mechanical, the emissary the transparent-seraphic, etc., and reflexes of these mimic formations may eventually spread to deeper layers the Soul.

Other imaginary fiction impulses similar to the pool, partly collective, partly more individual, lies in the extension of real attributes as a nation (history of the country, one is exposed to snooping on the Viking blood, etc.), race (you love your Aryan traits), state constitution or opposition to this (red tie and dissatisfied look), gender (we have read Weininger and is 100% male), age (cf. the will to launch a different age step than what one stands for), the profession of couple and acquaintances (the singer's man becomes auch-Kiinstler with velvet jacket and white collar), body strength and

other real skills, appearance (a young man from the province copied For many years, throughout his appearance, actor Alf Bliitecher, because one lady had said he had Bliitecher's nose). *The imitation* and its more The qualified form *identification* is widely used in the style formation service. *The driver type* must therefore be firmly attached; he works as well source of fixation for his followers.

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For the one whose unknowability is a worse evil than being disadvantaged noted, the herostatic enterprise is a useful remedy. When it comes to Hearing fame does not seem exclusively shameful, dare it have its own reason in the fact that one never faces one in kind or degree unusual action can be absolutely certain that behind the outbreak of the outbreak does not hides a representative force that despair, etc., has forced to strike out the side of the legal objects. At least in one's own mind, the scammer can have support in this real opportunity.

Replacement of a disgraceful trait or deficiency takes place in to a large extent in the social field, perhaps more frequently there than other-place, both consciously and unconsciously. The natural seems to be that this resort is judged to be real when it appears as part of a normal way of life under the given conditions, as surrogate, however, when the assessor appears to the defect or malfunction could have been better overcome and finally concluded.

§ 54. *Third example*: Autotelic interest front (III), overfitting (2), underfixedness (3), real and surrogate solution (a and b). One can begin Notice that the distinction between real and imaginary solutions (objects, behavior) on this front is even more difficult to pull than otherwise because one much of the autotelic contingency is linked to the imagination and must even seek its real objects there. In theory, the boundary can be clear: a daydream is real business for the actual power of education, but for the urge to experience one erotic optimum it is a surrogate. Furthermore, it can be recalled that too many people there is something unsatisfactory about the autotelic character itself, even when it comes to fragmentary engagement. The business ends and dies, it does not bear fruit without being "heterotized," it does not the subject in better condition to face future problems by his autotelic character alone (cf. § 13). The need for heterotelic reflex may differ just causes, including the human envy and his craving affecting one's own conscience; the autotelic engagement can also feel like a waste of opportunity when it is hit by the spotlight from the metaphysical question: how have you used your time and your power? The need preferably arises by wakefulness and wide awareness, by the presence of judgment and responsibility; under the pure sensory noise it will break less frequently disturbing in - but can take it back later. In the familiar state of physical and mental reduction after excessive alcohol consumption does precisely the heterotelian need is strongly applicable: the urge to organize serve and be healthy in a life plan with strict, continuous lines.

The characteristic of a state of surplus in autotelic readiness is, after all, that an ability or a longing seeks an object of realization own fault. It is then assumed that the subject is reached beyond the first, completely unfixed state of indeterminate swarms and want, and has got a fairly certain sense of in which direction his preparedness yesterday.

As with profits in general, one of the ways out is to seek it out an *object surrogate*. The daydream and partly the sleep dream may be the head the supplier of such surrogates; they can be driven to endless heights by pleasure. gas and opium intoxication, etc. (The experience is surrogate for the drunk, if he definitely would prefer to have the same experiences in "reality" world.)

The "bride of dreams" is mentioned earlier, the hypothetical object-optimum for erotic ability complexes in the narrower or wider sense of the word. In a The recently released Danish novel reveals the fictional in such a love dream in a purely barbaric way. The dreamer has once in a lifetime got one a glimpse of the "who from eternity was destined to become his" - and this glimpse was enough. After death, he confides to a fellow passenger his secret hope the other way around: as an immaculate cherub, she now awaits him, for they will spend eternity together. And so it turns out in the course of the conversation that it divine virgin is the travel companion's mother, who currently resides a public house, and otherwise worn as a washcloth after an ecstatic and tearing marriage with a bloodthirsty bandit.

In erotic relationships that are truly realized, the uncovered experience-readiness is met partly by self-suggestion and partly by the other party is at fault with its inadequacy or relative misfixation and creates a being that meets the needs of the opposing party. This one is coming meet with his self-suggestion and then achieve to live in the belief of one's spouse fulfills the requirements of the ideal; faith can be further supported by such a "soulful." profile ", something" helpless "at the shoulders, something" noble "at the hair, something "Safe" at the flare, a breathtaking crack in the voice, etc. ("fetish"). On the basis of these "ideal fragments" one redirects the nature of one's counterpart and figure, puts into it what one wanted to find there.

As surrogate for object-optimum, the *variation* between inferiority- These are widely used objects. Especially in the area we just had *furthermore* , *restlessness* and *volatility* are a well-known phenomenon. Under missed of the "blue flower" one flutters between the yellow and red. *volatility* of is the real solution for it, which will only operate erotic rotations without *sig* paa

for the fearful and impotent.

The hope of autotelic confirmation plays an important role in most people life, especially during childhood, but also later. You wait for it miracle'. In the notion of "happiness" there is also a suspicious- the autotelic reflex of the heterotelic forms of affirmation. Autotelian hope is perhaps the most powerful stimulus we have, so powerful that there are those who prefer hope rather than final confirmation (ie its notion of affirmation); they find "the true happiness" in it to strive for happiness. The attitude can be more or less real- the. The detour about the social is also known: the one who goes out to bring happiness will also find it.

Not everyone has the same ability to "look forward to" future events called; there is a difference in temperament, but there is also a difference in *experience*. In the light of hope, the expected experiences change: the pleasing factors enhanced and idealized and endowed with endless possibilities, while indifferent and unfavorable are pushed back. The stronger you have the ability of hope, the more greater is the possibility of disappointment: When the experience one has linked one's great expectations for, become reality, reduce and change the happiness- rewarding factors to the same extent as they were colored by hope, while a number of unforeseen nuisance-specific aspects of the case apply and creates inhibition. Experiences of this kind can have a shocking effect, but yourself without this the individual can be *disillusioned* by repetition. Often intellectual likeness and critical ability at the same time undermine the autotelic hope within.

Often, the opportunities for happiness lie behind each other as luminous hills, of which one covering the other so that they come in sight eventually as the gloss goes off on the previous one. An author's idea gives promise about a wonderful drama, the drama of a sensational premiere, the premiere of one excited criticism, the criticism of international attention, the fame whether an order or a woman's final conquest. One imagines all this really comes true, so the author can't say he's disappointed; his expectations are perhaps even surpassed. Still, it was as if the joy died as soon as it was born, so he had to look forward constantly to the next stage. Everything turned into *what* \ *van* had hoped for, but still not *like* he had hoped, he had been misled by his preconceptions of confirmation ecstasy.

Learned from experience, more than one sage has warned the young man against that put his hope in external impressions and events and instead advised him to

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seek the satisfaction in a harmonious state of mind. This road is well suited for the old ones, because in old age the ability of expectation is often worn out, its time is short and its possibilities clear. The ancients have 'finally learned, "they own the healthy and bitter fruits of their experience, which they have swapped piecemeal towards the ability of real and imaginary joys. Half envious and half With disdain, they look at the youthful crevices, their enthusiasm and confidence to life. A stimulating principle, a happy ability to live on scams when The realities of failure are ebbd into them, and they see every opportunity in experience relentless light. Age is a confession, says Malraux. A people of old wild may hate misgivings by putting a new generation into existence, if the ability had otherwise been present. But there are preliminary hardly any danger of humanity dying out because it becomes disillusioned lusionert. First, fatherhood tends to be a fact when the first countermeasures occur. Secondly, there was no one

would listen to the ancients if they raised a cautionary voice, since they did not have the authority of power and what they come up with is a little exciting and not the neighbor festive. And thirdly, humans tend to die at death roughly while reaching the critical stage of passivity and indifference Interference. A new, fresh-blooded generation, just revealed by the great circulation, yet with the dew of creation on his forehead, absolutely ignorant and absolute Happily ready to move in and grasp with eager hands the worn wheels. The old wisdom is not truth to them - nor will it be infinitely long, almost fifty years. There are also satisfied old people who are either have forgotten their disappointments, or have never hated autotelic hab over that which life really gave them. There are also those who are satisfied in spite of their defeat, either because the autotelic affirmation has not been off meaningful to them or because they have learned to replace it with others værdier.

The autotelic hope as positive imaginary value is supported by the *narrative* (mental isolation) as a negative complement. It is part of the "good tone "that one should not talk too much about disappointment and want, illness and pain, the holiness of marriage and the plagues of age, the shadowy sides of sex , the metabolic details and the horror of death. The same phenomenon as we used to viewed in the social light, we meet here in the autotelic field; agent and targets are changed. The "perfect companion" always knows how to avoid or rewrite, and positively he contributes to the common autotelic hygiene by calls like: (^ a ira! Keep smiling! Be optimistic! Head up! Pace, pace! Cheer up, old pirate etc. The newspapers are scant in the description

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of accident cases , 1 and sufficiently aggravating individuals are removed from public places by police assistance.

The art of conversation (as opposed to the real "conversation") there often included as an important link in the art of hosting, has both a negative and a positive task. The negative consists in preventing a sense of co- the senselessness of the congregation empowers those present, therefore *breaks* of evil. The anti-break technique can be developed for refinement. Positive the task is first and foremost the giving of each of the congregation an elevated sense of self worth, which can be achieved in various ways, including by constantly repeating the guest's title. Similar duties lie with the good guest, and many a company-weary night-wanderer has made his way home reflections on the difficulty of human life when he is at a nearby plank fence customer observed the simple formalities of four-legged creatures co menkomst.

In connection with the conversation may be mentioned the suggestion as can be exercised through the *language* γ in word choice and expression. Really exploited this characteristic of the language through the poem (style); though the value here is "imaginary" in the sense that it is experienced through the imagination it has no mark of surrogate as long as it does not act as a substitute for it something else, e.g. the experience value of practical life. Its most important as mimicry, the sugary power of language dries in fields other than that available, but also here it can exert several influences. autotelic

Skin values can be smoothed and really experienced through the *name* you set on things, symbols that cover their gray everyday life and give them a party of color and color, novelty, élan and solid quality. Besides in all kinds Agitation is exploited by the relationship especially through advertising; foreign names in well-known makes the attraction increases, French designations of domestic food types sharpen the appetite, the farmer student in Oslo must learn that «catrine-plums »means prune porridge.

Speech may have a real function on important occasions, but it does can also be the speech that makes the occasion significant.

i After the Molde fire in 1940, a capital newspaper wrote: «- but the view and the location is still the same. One simply cannot lose courage, when you live so safe and so warm under the bait. " After the eradication of Bodø the same a year one of the city's citizens told the same newspaper: "Nothing is so wrong that it is not good for something. I think about how difficult it has been to change something here in Bodø. "

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The fixation of autotelic employment sometimes causes difficulties similarities and can be provided on a more or less real basis; principle for the *highest desire* seems real directional. If it autotelic efforts in themselves do not provide enough confirmation, one can supplement the one with a quasi-heterotelic viewpoint. The knight toured «for his lady colors ", the athlete fights" for Norway ", " for the flag ", for the club honor, etc. The point of view also seems *meaningful* when the sense of aimlessness threatens to destroy the joy. Prizes and commemorative medals fill a similar mission: they can be financially worthless and anyone who remembers the event may be dead, but in the veteran's own mind, the medal shines like an immortal pledge on his efforts in the history of the sport, indeed the universe; medal gets a shade of "absolute value" and is even experienced as a kind of metaphysical legitimation. Sometimes you can help yourself with even less, training 'for the sake of the shape ", and keep the shape" for the sake of training ". Old free Air gubber «train» rather than «go walk», and there are those who read German grammar still on death bed "for the sake of practice". - On the other hand For example, an original heterotelic viewpoint can disappear through conditions change: one becomes a master of shooting and fly-casting without any means whatsoever preparation for hunting or fishing.

In the last example, the aiming point was of an original biological nature. One metaphysical staining has the idea of "calling" such as. Ibsen put great weight on; here the aiming point is designed for anchoring. Socially infected, however, they are meaningful purpose related to the division of men the humanity of groups and the rivalry between them. In some field the one group or one individual must necessarily lie a hair's breadth ahead of the other, and thus the goal is git: We must be just as good, and preferably better. In the biological-social field, the relationship is usually characterized by struggle, in the autotelic it appears more like a peaceful race of chants: the singing chorus

"Spring sound" has a larger repertoire than the neighboring "Fjord sound" etc.
 To mitigate the lack of a fixed assessment principle in autotelic

- especially since artistic and scientific - performance, one has in some countries resorted to the resort of establishing an *academy* in which presumptively Competent judges are seated and equipped with irresistible authority. The large audiences are relieved by the academy's judgment for the doubts of doubt, however in order for each artist to enjoy the same relief he must acknowledge the authority of the academy; does he consider the residual lovers as over- he is just as far, whether he is recognized or for threw. The danger of such an institute is that it targets the autotelic-cultural

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the pursuit becomes the academy's recognition and nothing else, and the difficulty of it its normative activity is that of doubting the value of the work of art is replaced by the doubt over the judges' competence and their suspicion reasons for their choice.

Similar contests, as we have foreseen here with the artist, may as well the scientist and the inventor are exposed to the ecstasy of discovery itself loosening their grip on their consciousness. The manufacture of aids for the future the position of aids etc. may be associated with a dissatisfaction, which will easily be metaphysically colored. The anchor "the absolute value of progress" el. Eq. will then serve as a meaningful target.

However, unfolding at all costs is not the only way out of it autotelic over-equipped. There is also another means of obtaining it after- longed for harmony between readiness and realization, namely limitation in the expectation, the reduction of the actual need. One can try to die one's autotelic operations and setting life solely on heterotelic goals, or in any case, do not claim pleasures other than those with certainty can count on getting to experience. The needs can sometimes be *suppressed*, when they would otherwise destroy one's well-being; one decreases one's life potential in order to gain peace and quiet, try e.g. to *forget* the beautiful unknown that has spoiled one's night's sleep. A separate case, which we have briefly considered from another point of view, exists when the motivation for displacement or despair is this: the real objects that are at variance here and now are far too tacky in comparison to the promise I attach to the ability highest realization. I therefore prefer the suffering of the whole withdrawal rather than the withdrawal the suffering of an unworthy ejaculation; missing gives rise but the bad joy breaks my self-esteem. - You reenact on the joy of alcohol in its entirety, when a fuselage is offered instead of noble grape, one gives up the whole his writing when you have to profane it to get the audience talking, one relinquishes outdoor life whatsoever when the only feasible form is mass processions between posters and barbed wire. You will not be ashamed their experiential readiness or their high ability by engaging them in one third-time enterprise, where the joy is further diminished by sam the marriage with the optimum, and so that one might sit pork-bound off the consequences when a worthy object comes along.

Section 55. *Fourth example*: Metaphysical Front of Interest (IV), Deficit (2), subfixation (3), surrogate solution (b). In the previous chapter there was an opportunity to, from a stated point of view, witness a man's struggle to find a metaphysical real solution; the difficulty lay there in the metaphysical morality.

If a metaphysical solution can be described as real, it must be without assistance of "fraudulent" means such as the confluence of desire and probability, give answer to a double problem. The first concerns the nature of the metaphysical environment, possibly its non-existence. The second is the attitude problem: pa which way do I best serve my metaphysical interest? By the non-environmental In existence, the solution must lie in a reversal of the metaphysical need to simpler, transparent psychological conditions. Initially working therefore the "metaphysically hungry" of two unknown sizes; to each variant one (the environment) responds to a range of attitudes; fikstionsspørs- the target is open in other potency. Only when this dual question is answered, real or fictitious, comes the purely practical task: how can I prepare for the task?

Face to face with the overall metaphysical problem, presumably any person who does not give up the requirement of intellectual fairness his position dominated by powerlessness and doubt. It is tempting to say that one *must* feel this way; but it is not necessary to make this claim; the significance of the relationship for the tragic will, as far as can already be judged, be the same even if a person who "really" appeared metaphysically sufficient, so that all doubts and objections are completely silenced as in the biological sufficiente. Assuming a maximum metaphysical needs of the sufficiente, and a fairly uniform problem, wild by the way, his appearance means a world revolution of incomparable order-width. - That the intellectually honest to us must stand as the prominent figure, is related to the nature of this work; in a manifesto or poet works may have other characteristics, such as fierceness, one-sided agitator will, dramatic wealth, etc. in metaphysical preparedness be the central ones and only salvation.

If it is to be possible to determine whether one's power and ability extends, the task must first be clear. The natural thing then is that we first consider fictitious solutions of the question of the *nature* of the metaphysical environment .

When it comes to drawing the distinction between real solution and surrogate in the area now existing, a new difficulty arises in addition those that will be remembered from the other fronts. At least they had it means to be able to compare a supposedly fictitious solution with others, who, from experience, were determined to be more real. And these "Empirical real solutions" often had a certain objective element, which they acquired in large part be made available to other people in need, and they would seem real friends with something of a natural law security. easiest

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perhaps this feature falls into the eyes of the biological real solutions: the hungry sheep food, the drowning air. No criticism or doubt about the solution sufficiency, any suspicion of being subject to deception, etc. will not be able to occur in normal cases. The feature is too tightly fixed, the need is clear and the solution is intersubjective (interindividual).

Already in the social and autotelic field (when it comes to clean brightness values) the observer here encounters a certain relativity and subjectivity. what there is real solution for one, does not have to be that for the other, and what it was yesterday does not have to be today. Still, in there many cases are not in doubt with either the person in question or with it Independent observes that here a real solution has to do with ephit all human goals. The solution may just have subjective value, though the observer will not be able to find anything to put on it.

The difference in temperament, ideology, etc. in two people or men however, nested groups may cause what to one group stand as undoubtedly real solution, considered by the other as fraud, scab concealment or prejudice. Such an assessment may also arise when one party lacks the necessary prerequisites to experience the value that the carrier finds in its solution. This fluctuation as well in the problem which, in conceptual boundaries, one encounters in aggravated form when one enters the metaphysical field of interest. The problem is subjective — objective is raised here its full overthrow and threatens to destroy all the contradiction between real solution and surrogate. Ideological groups fight each other with one passion that relates to the substance's central importance.

Here we must refrain from taking any principled position and curtail us to investigate the possibility of criticism in given cases. Until one The case can be further investigated, but it must be open if the solution is that consider real or fictional. After all, in this area they lack "objective" or interindividual criteria of reality that existed elsewhere, and the *subjective beliefs* about the reality or adequacy of the solution are needed Therefore, come up stronger with demands for recognition. On the other hand, will the metaphysically engaged (who equally maintains his other interests fronts) might be more shocked by discovering failure in its metaphysical orientation, than he would have it, if he had discovered surrogates otherwise place in his way of life. The requirement of the reality of the solution in the most qualified word meaning is sharper here than otherwise because it concerns the "last things" and the very foundation of our spiritual existence. The metaphysical seeker can eat bark and drink seawater, save socially by isolation and

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help themselves with erotic daydreams. But he discovers the worst cheating on the metaphysical orientation, he feels obliged to reject it and restate the whole problem. Here, he can't break it, here he demands all or nothing. (Only the metaphysical *seeker is* interested here others may be the opposite: they are the *least* demanding the metaphysical realm.)

It was on the basis of such a sharpened, subjective demand for the logical solution or emotional invincibility that we reached in the previous chapter the fruitlessness of the subject's efforts - the one who left too much to seek the one necessary. The design of the problem as a contradiction

between "faith and knowledge" does not interest here. Faith is experienced by many as "Knowledge", and much "knowledge" has been revealed as "faith". A definition of "knowledge" would infiltrate us in the scrubby forest of recognition. The battle between them two of the factors mentioned in a human's mind are just "functional" to us: as fact with the and the effects.

Subjective beliefs about the *adequacy* of a metaphysical hypothesis can mean two things: Either belief that the hypothesis covers a transcendental reality and therefore the hypothesis is only in relation to the conventional science-verifiable requirements for verifiability. Or also the opinion that man (possibly the carrier itself) needs no other kind of certainty than the subjective, that a theory like this or that is all you need to live a happy life and explain apparent meaninglessness, - and that question about over consistency with any kind of unknown reality is without any interest. The scientific viewpoints, one could argue, are nothing else than performance models that have their whole *raison d'être* in that they fill one needs, and which apply to real solutions without asking for things *sich e.l.l.*

The belief about the transcendental rationale of a hypothesis would yet in a given case could be considered surrogate for reasons like mentioned above, e.g. that the carrier is missing or has arbitrarily displaced its critical ability that he builds on an anchorage that does not speak the test light but must be maintained by isolation. The real solution must be subjectively sufficient first and foremost, but the fact that the solution of a *general human matter only* has subjective value, is precisely off those things which, by analogy, are apt to arouse suspicion. *bedst* one might express this view by saying: On a scale between pure real solution as right pole, and pure surrogate as left pole, will a case of faith could be placed left for a different orientation when faith,

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compared to the other orientation, more and more important features show in common with surrogates known from other areas.

The recognition need *per se* may be purely autotelic in nature. IN metaphysical light is insight more than self-purpose, it is a means to to grasp a task and choose an attitude. It should tell us *what kind of people* we are subject to everything. Metaphysical research is therefore partially extroverted, but it is supplemented by an introvert: what are the *interests* that stand here at stake?

We have often pointed out the interests, that is the requirement of meaning existence in greatest totality and smallest detail, and that is the requirement that this meaning must be fair, that is, in the metaphysical sense, good, loving, inestimably valuable and sufficient. The need for a continued personal existence comes with many, for others it is enough that the righteous meaning is something eternal, something exalted and sublime, that can add that marriage over their lives that they crave, so that it "glorifies" even if it ends with death.

In the process of recognizing the structure of the universe in the metaphysical environment

one can distinguish between *three different layers*, which can, but do not need to be represented by one and the same person. These layers in the endeavor corresponds to three different kinds of worldviews; they can be called the *experience picture*, *the work picture* and the *wish picture*, or for the sake of brevity the E picture, the A picture and the island image. ¹

§ 56. The *experience picture*. *Experience* (the word is used here in practical, not acknowledged-sub-theoretical sense) and what one believes can be predicted on the basis from experience, at best shows only a limited and conditional meaning or the fulfillment of *partial* justice requirements. But very often it is impossible with the fairness of retaining any of the parts. (Whether a course can "make sense" without "being fair" or being fair without having meaning, is an enticing but rather speculative question.)

The raw experience picture forces itself on the viewer without regard to his wants and needs. In this picture, the inorganic nature appears as inert and partly unfavorable environment, the organic thereto as partial hostile, and here human life in body and soul is ended with death.

¹ Sml. Willy *Hellpach*, *Nervous Life and Worldview*, Frontier Fr. d. u. Seelenlebens B. 6, which uses the terms Welt-picture, Weltanschauung and Weltillusion.

Its attempt to build its own destiny can be at any cost games of superpower and blind coincidence, its efforts are wiped out oblivion and the tooth of time, and its good will, its sufferings and heroic sacrifices may be in vain in a further context. Here the "villain" triumphs and here the innocent is trampled down, here are accidents inherited from father to son, here the values are murdered at the commandment of power, and the reward of love becomes hate and cock. Yes, if there are high-value trends, they collide because of the uncomplicated complication of the life apparatus and their powers are triggered to death and *fordærvelse*. The experience picture also contains an extensive *field of happiness*, however it does not prevent many parts of the image from standing in the sharpest contrary to their central and highest values and their metaphysical need. Good does not "outweigh" evil, and even the prerequisites of happiness often leaves much to be desired for a moral judgment. Those who feeling it is probably in the majority under normal conditions, and it does to them a qualification in the "humanist" view of culture. The stronger you are experience the bust of the experience image, the more difficult it would be for them to endure existence and maintain an unwavering reproductive will, if the experience picture was the only source of their attitude to life. It is then insured also of the "believers" that a life "without God" is worse than death, and even that non-believers usually need a supplement to the naked experience picture.

§ 57. The wish picture. In certain cases of metaphysical distress man has thus the choice between spiritual destruction (possibly suicide as natural death) of spiritual cause) and salvation by fictitious means. Most common is perhaps the means of neutralizing or harming the experience image through a wish picture, a picture that is built on anchors without proof

baseline against. 1

The only model of *meaning* that man can associate with his metaphysical anchored to is the one they derive from their practical-earthly life: meaning is one a sufficiently valuable target for action. The given resort is therefore that consider the world and life process as an *interest-based enterprise* if subject is a world subject, a world will, or a world spirit. This

in Here and elsewhere, figures such as "built over", "anchors", "give without proof basis' and so on, not a *vivid* notion. Only when the figures are detached from its origin and seen in its mere function, meaning comes to mind. The use of figures should preferably be "technically possible" even in purely literal terms interpretation, but this is not always opnaaelig after the terms are blit forced that provide more than they were originally intended for.

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subject must be characterized by a certain fixation, a certain need and a certain ability, but other human attributes are not needed in the first place to add to it. Already the human spirit has an opponent, one dynamic counterpole, a directional aiming point; it is no longer *lonely* in everything. But the demand is rising and new issues are burning. Hair human *contact* with this world subject, it has access to *participate* in the enterprise of the subject, does it have the right of *origin* in the universe? These too are asked aim must answer the wish picture with yes. In the end, we just ask if we can *accept the plan*, whether the world enterprise is such that we can go in for it with soul and body, make our plan, find *all* our "cosmic longings" confirmed through it.

When man in this way is to recreate the universe (in its capacity of the metaphysical environment), change it from being indifferent and incomprehensible immensity to become a field of interest with tangible "Wirkungsträger" for an affordable effort, as this must also be done by analogy with the interests fields we know from practical life. Where else would the model come? from? The terminology of most, perhaps all, religious systems is also present extensively derived from earthly conditions: the "path" to "salvation" "rebirth", the "kingdom" of heaven, the "gate" of death, the "abyss" of hell, etc. are all together expressions that make the metaphysical environment *accessible* to human thought and initiative. All the non-metaphysical environments that are our workplace in it daily life has been the basis of metaphysical notions and still deliver elements to them, elements that are partly sublimated and has made an insoluble connection, and partly retained an unmistakable impression of its origin. Just like any terrestrial circle of functions consists of a "network" and a "brand" (Uexkull, cf. form p. 27), thus also meet in it. metaphysical life (which in its attached form usually means religious), the human *effort* with the *response* of the world subject, the god . God can perceived as different from the world, or more and less identical with it. Together, God and the world form the hypothetical-metaphysical environment.

In the extension of *biological* living, religious services such as fire-sacrifices and drink offerings; the god has bestowed offspring and crops, now he can partake proceeds. In primitive religion, this cult, along with mysticism of equality is different kind, almost a detour to biological confirmation and missing everyone metaphysical address in our sense of the word. Here you do not appeal so much to the *person* of the god , but reveals his secret in the same way as one does with nature. You make "rain" artificially and

thus the god is in a way forced to fulfill the desire. God

As a force of nature, it is the main feature of such religions. Biological elements also goes again when man serves the "light" and the "good" powers (ie which are good for man) by exterminating predators, cultivating the land, etc. Yet today, God serves biological purposes, he creates and sustains life, giving offspring, health (healing) and bread, victory in war and "eternal life" in civil forms, of the kind that JL Heiberg satirizes over.

At a culturally higher level stands the *social* relationship of God, the god King, Father, Comforter, Friend. Here it is no use to uncover him a secret heat, such as by the god of agriculture and hunting; now he is moody and erratic as a human being and must be won as a human being: by flattery and prayer, by gifts and repentance. *Reconciliation* as a social remedy over is brought to the relationship of God, the food sacrifice becomes atonement and self-punishment mitigates the influence of the god. To secure against surprises, a *pact is* entered into God, commits to providing certain services for consideration. Man can namely, promoting or damaging the interests of God and the world, and the last is "sin". The feeling of biological, social and autotelic insufficiency and congenital unfavorable traits again appear in the religious realm as "heir sin", as *metaphysical* malfunction : for a just judgment we are worthy of rejection and is lost as the non-viable organism. But just like the biological one Iron law is being modified in the social sphere, as is also envisaged metaphysical iron law mitigated by God showing *mercy* in the place of justice. Others think of liberation from sin through the "purgatory," a metaphysical *customization*.

For the God of grace is no equal opponent; he is terrible big and strong, he is tyrant when it suits him. Where this feature is trespassing, the relationship of God is characterized by servility, one crawls for the god, call oneself a lousy worm etc, as one does to an earthly one despot. However, a more developed cultural consciousness finds something unworthy in this image of God; man begins to distance himself, the god answers no longer to our highest ideals, and the metaphysical quest begins pass him by. And the higher the ideal spans, the greater the distance from the experience picture: connect is no longer possible; faith presupposes a *jump*. In humanistic Christianity, for example. the god is no longer perceived as one throwing ball between *passions* which in that case constitute the last movement principle, but as *loving*, as fixed in sympathy. The performance collides however, with another unquestionable claim, the requirement of the *almighty god-tigbet*. The "evil" presence on earth is a pain child for the religious

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anchoring and interpretive art. Here the devil has played an important role as justifying countervailing power; However, modern religious consciousness is little accessible to such performances, and one has to take refuge to other principles of explanation. *Thus, Leibniz* chose to save the love-dogma at the expense of omnipotence.

The *autotelian* life preparedness has also contributed to the religious life team and do it today. The house of God is built in beautiful forms and off precious material, it is adorned with colors and with works of art of difference kind of like. The service is characterized by beautiful singing and music, fragrant oils burns, lights sparkle, and the clergy wear magnificent clothes. *God is praised* as the *glorious*, *delicious* is the earth he has given us, *blessed to the stay* in his heaven melancholy realm even if it lures only with song instead of women and wine, or even just with spiritual companionship.

Mutual *love* is a lively moment in and of itself, and forward The position of the god as a *groom* even seems to be related to eroticism feeling complexes; the same goes for the virgin worship that sublimates *man's* erotic needs. And here it is precisely the *autotelic of love* character that is highlighted - completely detached as it is from pregnancy as a heterotelian goal. - The autotelic pessim is also represented, namely by the notion of a hell characterized by a maximum of disbelief.

It is a weakness of most religious anchoring systems that they see only a single or some pages of metaphysical need. Their adherents must therefore be beside the *preaching* as the offensive element also work out an apology, a *defense* against the objections that arise the dissatisfied bodies or from people who cling to someone else anchoring and fighting its co-conspirators to strengthen themselves. Its defensive activities are partly theoretical or interpretive, and partly practical; here it manifests itself in such things as inquisition and censorship. Wishing Bill Its Sustainability is public matter through the state church, and thus can power is put behind the words; so can the independent church has worldly bodies. Countless are the ones who in the course of history have come to fruition in the battles between carriers of antagonistic desires. sometimes the image itself contains an apologetic element; according to certain variants of Christianity is thus the very sin of doubt.

But one thing is very *opbygningen* of the "metaphysical house" with the love as it should apply (the articles of faith, the confession), something else is its use in current, practical situations such as refuge during distress and doubt.

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Not only are you besieged, in society as well as in your own mind, by countless, compatible and incompatible desires, but even if you have agreed to it one with skin and hair, one does not finish the doubt. It helps not even the most honest and self-denying readiness to keep silent the will of the god, if you cannot say for sure what this will is like on. There can be some support in the canonical writings, but partly stems

these from various authors and contain contradictions of this or other reasons, so that the outcome differs according to the place you look up, partly the different statements can be interpreted in different ways. Even one of the bishops of Norway could thus tell in a sermon: «I said to God: i is perfectly prepared to serve you, **but what do you want me to do?** " The idea of a direct "leadership", both in "eternal" and in "temporal" affairs, has sprung out of the doubt of this doubt, as has been conceived at all times ingenious systems for obtaining metaphysical fixation aid (oracles, "Mana grain", etc.).

The dreadful religious pressure of **responsibility** associated with misconduct severity, one has also tried to facilitate in different ways. **Predestinations - laren, the** idea that all human souls "from the beginning" are fixed in favorable or unfavorable direction, at least replaces the agony of doubt another one. **Fatalism** varies the same thought, but here the fixation is extended to include "temporal" incidents. A widespread and highly valued resort the "giving up his will to God", abdicating from his power as the ruler instance, as prima causa. Such people who have "abandoned the hunt" decide and seems to act quite the same as others, but ask if you tell them, it is God who acts through them and that they are cannot sin regardless of the consequences of their actions. Next Of psychopathic conditions (and pure mental disorders) there are hardly many lifeforms, where the same extent as the religious readiness claim credit undreamt varying abilities in human nature. While the basis in many cases If it is unmixed, there may also be an example in the last mentioned example one reason: Man's interests should not be claimed at all in any place beside the world will, since this one necessarily must have better conditions than we do to decide where the course should go. One the amount of metaphysical assumptions is more or less conscious here reason, but the model is biological-social: the **driver** must decide by his skill and his vision. A genuine community of interests must be assumed be present if this delegation of power is to mean anything more than one mere and exempt from "the burdens of the government," as the greatest of all evils.

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You refrain from asserting your abilities and interests in the world course in the same way that they withdrew from social responsibility positioner. Another basis of inaction is the *blockade of willpower* the confrontation with an insurmountable task.

However, many may stand as a consequence of this negativistic attitude that man is superfluous in the cosmos. But it was precisely this unbearable conclusion from the experience picture that should deprived of their sting through faith. By another effortless thought, there is therefore a further complacency towards the appearance of the god-image giving up his will through a positive foundation: Within certain boundaries man can nevertheless help or counteract the will of the world in spite of

this of course neither needs help nor has anything to fear and so on
 The main thing is that in any case we must have unlimited trust
 world will and to the being of life and do not give up but continue the propagation
 after all. Religion is a proteus, it can be used or abused almost
 whatever, but most often it is an apology of life. Its strongest position
 has it as pure faith; immediately it tries with justifications - and such
 after all, apologetics cannot do without good - it proves to the unbeliever who
 a dance between insufficient anchors: the one fragment of faith
 covers *its* part of the need and, through logical contradictions, becomes a danger too
 another fragment; coverage on one front means exposure on another
 and vice versa. In Greek fate, as one encounters it in tragedy, is
 this sliding game, where there is always a piece missing, developed for the parodic
 (see below § 105).

Through the wish image, one's metaphysical matter is fixed in the context.
 trips and reduced to a relatively affordable task, at least a task
 which is not obviously hopeless. A certain margin of uncertainty must be there for that
 one should not come in *excess* and be bothered by all the difficulties that
 follows with this condition; is required e.g. nothing else but me
 keep the ten commandments or die for the spread of Islam, then I can accomplish both
 and more, and is therefore still metaphysically unsatisfied. Especially applies
 to pull up the paradise state with as loose lines as possible, too
 lest the rushing imagination live it all in advance
 and be gripped with boredom before the glory begins. The idea of *fortsat*
development neutralizes this concern but raises another -
 will there never be peace? Best to help yourself with a reference to us
 have no idea whatsoever about these things beforehand, as possible-
 the heaters are incomprehensible. *Dante's* colossal *light*, which tat in the literal sense

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just want to irritate the eyes, must be taken as a symbol of the soul-spiritual
 expansions of unknown and "crazy" affirmative nature. Excellent, says
 the doubter, but why should one waste his divine opportunities
 a terrestrial life of the kind, soaked in the flattest trivialities that recur
 unstoppable without the slightest sign of ascent - here I miss a financial
 princip. Aa, the believer answers, partly to teach linguistics (a biological
 virtue especially known from the hunt), partly to get rid of a number (social)
 inferior qualities (why did we get them), partly for the transition to happen
 become all the more fabulous, and partly for reasons unknown
 us to dig for. For if we do *that*, we are unkind and destitute, and that's it
 very worst just in this case. Nor should the doubt come
 "Identity difficulties" and the like that could occur when all I do
 is liberated by its earthly characteristics: age, gender, memory, character, etc.
 All this God agrees with, the believer says, and he probably makes sure that too
 we see nothing for the lost (among whom perhaps our earthly friends
 are), which would make it possible to cast a shadow over the cheers.

The central point of some, even modern forms of Christianity, is
 as suggested in the foregoing a mental process which can be initiated in various ways;
 partly, it comes as a redemption from the outside to the metaphysically desperate, e.g.
 after a night of "fighting with God", and partly through a "method",
 partly it is started by a will impulse. The content of the process is everywhere this

that the newly converted or "saved" "surrenders his life to God" and becomes whole or partly liberated from the "burden of the self," for the responsibility of the earthly and beyond proceeding. For this view, the mystery of Christ means only an *offer* of salvation, the offer will be of no effect to anyone who does not accept it and the acceptance then takes place in the process mentioned. Even the believers claim the "true saved" (the believers themselves admit that there are skin phenomena) that change or for The migration entails a fund of unprecedented joy, relief and security. It non-believers would most easily imagine "salvation" as a maneuver similar to that *the fledgling*, a biological-social contract form that was banned in Norway by law because it was perceived as immoral. The agreement consisted of a man surrendered both his movable and immovable goods as well as his free right of self-determination to another man, against having to provide for his maintenance and standing inside him in different ways. The same reaction that led to the law Against fledgling can also sign up for the doubt when called upon to "repent" in this qualified sense of the word.

- For me, "abandonment of the self" stands as an escape into a fictional attitude, he could possibly answer in a conversation with an oncoming convert. -I

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regards the appeal of faith as a temptation to degrade my human dignity, for a sin against the principle that I just had to see as the image of God in me, to use your own expressions. I feel myself, that is, the cultural person in general, as the only responsible body on earth, I perceive man as the "universe" alone carries the meaning and the righteous idea as long as I don't see anyone else. That's the biggest decay I have the head can imagine that on such weak terms as the desire for my own Pleasure would give the helm from me to a successor, who you are calls God, but who I have learned to know as the blind coincidence, a principle insufficient for the metaphysical consciousness. I *could* have done it, and I would not, if I had first achieved a real-justified and all-encompassing confidence in the principle demanded by you to take over my place, to the one who fishes through me for my voice. IN the same moment I recognized him as my superior and better fit to carry out what is urgently needed for me when mine Consciousness in rare moments encompasses everything that was, is, and remains, in the same for a moment, with thanks and cheers, I would throw the lead weight of power into his lap, which an enclosed crew does it, or a ruler as dead tired and despairing being freed from the government's nightmare by a capable and actionable son. But not as long as a worse chaos and multiple suffering occurs at the same time as man withdraws his hand.

The believer: But think of all the evil as precisely the people causes, lies, covetousness, war. All this we cannot overcome without the help of God.

The non-believer: So it is not God who cannot overcome it without help us?

Believer: Some believe it, but it is the worst heresy and it is a shame that they have been allowed to rent premises in Green Street 4. God needs probably no help from us.

The non-believer: Why has he not overcome it?

The Believer: Because God has made it precisely *our* task to overcome the evil. That's why it's there.

The non-believer: But you said recently that we couldn't.

The believer: No, for God wants us to ask him for help. And then manage we do.

The non-believer: Yes we could do this to doomsday. But if ^ should form me the notion of a god who really fulfills my metaphysical needs, so he can not lie in this way.

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Nor can I be trusted in a worldview that must be supported by all kinds interpretive acrobatics so as not to collapse.

The believer: But do you think that man is so powerful alone? Do you sometimes find yourself in both physical and spiritual distress and longing for salvation at all costs?

The non-believer: Yes. But then I feel like a soldier surrounded of the enemy. He can save his life by deserting, but he prefers death under the mark that *to him* is the symbol of the highest. Like him perceive his position as a good soldier, this is how I perceive mine as "good" but woman, and the salvation you recommend to me is the salvation of the deserter. A life of shame is not even a wise prey, it may be more expensive to me than the downfall.

The believer: But how can you *know* for sure that there is not one unknown meaning with everything that happens?

The non-believer: I'm not saying I know it, and I don't even deny it the possibility of such an opinion. But I long to *see* who I am now once a Tomas, and I haven't done that myself. I crave learning the meaning of the suffering, repetition, development and decay of knowing, otherwise I will not join the misery.

Believer: Your desires are presumptuous and misguided, besides they are comical. Who are you that you dare to demand anything from God?

The unbeliever: And who are you that you dare to demand my humility towards one of your own desires?

Believer: You think with your mind alone, but you must throw away your mind and *just believe* if you want to avoid being responsible to God.

The nonbeliever: Already this seems to me a bit of a struggle long end. It is precisely my *sense of responsibility* that holds me back, because I miss an indication of what is *likely* in your opinion. Everywhere in it earthly life depends on my welfare and my downfall, as far as I am Lord over them, on this that I try and consider in advance. Then I have incorporated this life-preserving principle to become part of my nature, just so that I now throw it away as unthinkable and harmful?

The Believer: There you just hit the core. Here it is, that first if you want to go the way, you will get confirmation afterwards. Here you just have to disconnect all fuses, that's what matters, and throw yourself on the seventy thousand embraces deep. Then the doubts are gone.

The non-believer: I think you probably are well-guarded in *that* situation to doubt. Anyone on land can even criticize the *color* of rescue the belts, but the one in the middle of the Atlantic without a boat has enough

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cling to his. Despite all the troubles, I now prefer to stay on land, but there you could not arrange and therefore you escaped sea and now you want leave me alone in order to panic like you and have to give you recognition for the plank you found?

- This is not how I feel, replies the *believer*, I just wanted to share with you of the abundance of my joy.

The non-believer: And what do you think are the consequences of me not want to receive your offer?

The believer: Then you first have a life without these values -.

The non-believer: I do not miss them -.

Believer: And then you enter death and eternity in protest of God

The non-believer: Against your belief in God, you mean. Yes, and what then?

Believer: It is not for me to say more about these things.

The non-believer: Do you give up for judging me for eternal torment?

Believer: Hell Faith is a toxic and damnable doctrine and an insult to God's infinite love. About your eternity I can nothing tell you, but already living a life without the joy of God -.

The non-believer: An opium eater once told me something similar.

And I have to admit to him that my life was poor by comparison his own states of delight. But I keep my physicality anyway health and consider it the most valuable despite all the needs. And now hold I also look at my spiritual health and consider your influence as one temptation to something inferior, to the anesthetic burden of faith.

The Believer: Religion is, in the main, a matter of assessment, you are right In contrast, you can't compare me to an opium eater because he wants to just bring you temporal pleasures, while I will give you the eternal truth.

The non-believer: For me, this is happening now that you say you want to bring me the eternal truth, and I *think* you think you do. When I think something is that because I find it sufficiently probable to use it as assumption when I shop. However, it does not matter to my faith, whether the most likely is desirable or not.

Believer: My faith is not based on probability, but on certainty. Faith is a knowledge without evidence, a knowledge through emotion. Faith is above all a matter of emotion.

The non-believer: What do you think will fit your wish?

- Yes absolutely.

- Do you think because you want, or do you want because you believe?

- I think because I *maa* .

The non-believer: Not because you want to?
- Of course, of course.

Yes, otherwise it is nothing to thank you for? And nothing to blame me for *not* having to ?

- No, of course. Faith is and will be a matter of will.

The non-believer: You will not be compared to the opium setter because you say you come with the truth. Now there is certainly toxic intoxication cases with overwhelmingly subjective recognition value. The same is true "Mysterious states" obtained through spiritual exercises. But you have to nevertheless, skip this comparison if you want to join someone else. As with all those who have in the course of time wanted to bestow upon me the truth, and about whom I've always believed they believed it. In writing and speech they make up hundreds, stern and hateful sectarians mixed with tolerant and dogmatic loose and with all the transitional steps towards the non-religious worldview. How do you want me to choose here?

Believer: Here you have to decide on your conscience.

- But it is precisely my conscience that *keeps* me from taking anyone decision. A choice here would be for me the pure hazard.

Believer: Yes, it's a lottery that you have to play to have any chance of winning.

- But also with the prospect of losing everything?

- Yes-a, if you dial a wrong number. But the safest way to lose all it is to stop playing.

The non-believer: In my opinion, this metaphysical raffle is expression of an immoral principle, it denotes a violation of the world order moral continuity, and contrary to my deepest sense of justice.

- How dare you demand that *your* sense of justice be any law before God?

- So you count on the possibility that God's sense of justice can be different from your own?

The believer: It may well be, I know nothing about.

- How then can you know that *faith* helps you in your eternal matter?

- God has said it through His Word.

The non-believer: And you do not doubt that God keeps words?

- Of course not.

- But whether or not to keep a word does not affect the *sense* of God ?

What if it is the believers who are condemned after all?

Believer: I can in no way imagine that. Incidentally, it has nothing to mean if you propel me with logical acumen. vor

conversation is degenerate into a play of words. And even you should come sometime to feel small under the hand of the Almighty. Nobody knows where as long as he is ready to speak your pride.

- Then I would answer like Job in the ninth chapter: Crush me can you, because you have the power, but even you have to convince me again. - And then our relationship with a real existent god is neither a matter of emotion nor one

a will or an assessment case, but simply a question of *power*.

This conversation is intended as an average of the countless discussions which has been passed down through enlightened laypeople (non-theologians) about these things. It shows how certain key needs in man drives to faith, while other key needs lead to distance. It shows also *what there is to do* for each of the two discussing. There may be disputed as to their value as representatives; I'm going to be a radical skeptic with a developed metaphysical need and a positive believing Christian without rigorous extremes. The believer's contradictions are weaknesses only from the skeptic's point of view and the disrespect of the doubter are, sadly, only from it Christians. What is striking is that the believer is at all dependent on one discussion, when even a logical victory is without real value - but how would he otherwise come into contact with his counterpart? By service and After all, he did not want to achieve anything else with the atheist except to be regarded as disturbed.

It is from this *point of view* that we must consider the issue of faith here; it is as a practical matter of life it is conceivable to play a role in «the tragic». The historical, psychological and logical problems of profound nature who rise from the faith falls outside the scope of this study. For the conception of the genesis and form of faith in each case is it is important to be aware of the importance of such as temperament and other inheritance equipment, neurotic conditions, upbringing, tradition and exterior livsskjæbne.

Wish images of a *non-religious* nature also occur, though perhaps in lesser extent. This also depends on where you want to go the limit of the provision religious. Many have believed in an overlay of nature itself, which enables contact with the human interest: heaven blushes of shame over social injustice, the river sobs with grief the death of the innocent, the trees bowing compassion over the sorrowful, the birds consoling by his song. This is then meant as something else and more than pure lyric, intended as a guarantee of cohesion between everything it created. Hypothetical anchors of a metaphysical nature that do not even rely empirically

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here is the opportunity to count as desires, thus the belief in a Nemesis, on a final equalization of the "evil" and the "good" as well as the individual human life as inferior to the history of the universe, in an inherent sense with everything that happens (now I realize that the World War came for Mother to do get rented out the twig), on an upcoming "Millennium" on earth where everyone problems are solved, on a "golden age" that is initiated by one of the nation's Heroes of Legend and History Return 1 (Barbarossa, Holger Danske, By the Holy One, etc., etc. pantheism, finalism and other metaphysics meaningful views of life and philosophies.

§ 58. The *working picture*. Neither by religious or non-religious desire images miss the "responsible criticism" of the attack points it needs. One for this reason, many people are unable to swallow a wish-guess how it is varied. They don't throw wrecks on that pose tive, building faith-ability, but they also find themselves not content to set the power of imagination in the place of experience. They know that a desirable interpretation both can stick and fail, and that probability is a question too himself. They are ready to advocate a desired metaphysical lifestyle, though

this must not be incompatible with experience and what one believes be able to predict on the basis of experience. The "scientific recognition" perceived in the everyday sense, must either be founded or find one space in the system. One creates a *working image* of life (of "life" and "the world" and the relationship between them) which can certainly be serious difficulties and still challenge criticism, but in *it all man* can unfold with a certain, albeit never so thinly reasoned prospect of metaphysical confirmation. Also the view that no metaphysical Confirmation is possible, can be arranged among the work pictures. Such one The view will usually be close to the experience, but can also in neurotic nature is prepared as a wish image, bringing affective benefits. Teaching the image - or the view of life, as it is usually termed - is fluid conceptual boundaries both against experience and against desire; it may also lie on the limit of non-metaphysical attitude: To carry out my practical life I must have some theoretical background, but the principle contradiction between desire and experience are some of the things that *stand out*.

Here we touch on the important problem complex that relates to questioning the measure of the relationship between affectively over-determined, affectively co-determined

cf. Paulus *Svendsen* , Golden Age Dream and Developmental Faith, Oslo 1940.

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and affective (ideologically) neutral viewers. Neither here nor any-
 Instead we can delve into this fundamental question without coming up
 aweie, - we have to content ourselves with operating on a scale where they are presumptive
 more or less affectively determined attitudes are compared to
 each other.

On the relationship between «Weltbild», «Weltillusion» and «Weltanschauung»
 says Willy *Hellpach* in the work cited above 1 thing that also illuminates ours
 theme:

«Worldview is not worldview ... In the worldview I turn off,
 or I try it as little as possible, and the cleaner I think the picture, ever
 perfect this abstraction we loved. It really gives a world view,
 that is physics, a worldview, that biology tells us, and it does not ask
 then, who, upon his consideration, became the viewers to the end. Better: We
 do not ask questions. We, who have become "objective" Humans,
 form little to create an unbelievable worldview
 Konner. Ertragen! The worldview finds us receptive, passive, guiding; unsere
 Hopes and beliefs, everything was for our true sense
 May have stopped living, may have no place in the world picture - well, so
 it has no place; this worry never favors a world view.

But world view is also not world illusion, not religious belief.
 At least they have to say pure, absolute feeling stuff. Religion needs itself
 not to shave a worldview, it can ignore it, ignore it,
 can heal it, so it remains indisputable to the one she had,
 as long as they are compelling for their feelings, experiencing their affective needs
 niche ist. A world view can defend with arguments, with arguments
 contested; Religion in the Wesenkerke is a genuine discussion
 entzogen. Nothing rare, like the Ansins mancher Naturforscher, who

Religion has to respect the natural worldview. Darin
 all sentiments are equal, one religion does not respect anything, as it does
 Feel that it satisfies. May they then be illusion, may they
 Superstitions are shining, also illusion, and superstition is boring
 Daseinsrecht only in common value for the believer. See you nowhere.
 There are now both poles: the worldview, an experience of the intellect,
 won under the strongest dispensation of all subjective ingredient and color; die
 Religion, absolute feeling, no obligation, the results

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to consider the intellect and the object. At any time it gives
 People who satisfy only with the one or the other
 sind. As a rule, however, the inclination freely contradicts the inclination
 raise a chair. If it was re-released, the compromises were
 between the worldview of science and the need for credibility.
 These compromises are not a world view, not a show
 there are no flicks of seeing and seeing, but a new one, and Intel
 lekt und Gemut in gleicher Weise teilhaben ... »And now a closer one follows
 investigation of the author's concept of Anschauung, which is not hit.

By the term life view, the whole tradition's emphasis will be on importance
 flow into the concept of work image and every reader will immediately have examples
 enough for the hand. Variants that have no metaphysical address are concerned
 However, we are not here unless they are expressions of a positive depreciation
 of metaphysical preparedness. It is the *functional value of the* view of life that
 most strongly captures our interest in this place, its importance to the individual
 man, one must assume that it will be above all the view of life
 carrying value for the individual who assigns it a role in a given «tragic for
 run". It therefore seems unnecessary to hit a historical or systematic one
 overview of the most well-known types of life views, as well as there
 In the past, there was reason to go into the questions of religious history
 or the theories of the genesis of religion. The perception of the succession in time must
 necessarily be roughly the same, however one can here as in literature
 history is disputed about the paths the individual thought impulses have followed. What the
 systematic classification, different principles can be used,
 considering, respectively, a method of thinking, content, assessment
 ing, etc. As much as possible, you try to set the directions against each other
 in antithetical pairs, thereby mutually illuminating each other.

Lægmandens metaphysical beliefs ovens use rare moments of significance
 something that cannot be found in any known philosophical ideology. But
 he often designs the fabric according to his private needs, combines and interprets
 in a way that can make the logically sensitive philosopher white-haired

a night. Elements of the various e, a and island images are mixed together into a porridge that ferments inner contradictions. Year after year there will be published popular philosophical writings where some conceptual model is embedded as a continuous motif in the weaving of existence, used as a wonder-key to opening the door of understanding everywhere. Which of us can say no to that having solved the riddle of existence in his youth? "Death and renewal" and "the energy constancy »are such keys; a Swedish humorist has suggested «the law on it

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yes possible ». The scale between valuable cultural work and speculative Nonsense is long and finely divided and can also be arranged in a myriad of ways assessment. As a rule, these writings are of a positive tendency, they are guides to "happiness" and then also directly or indirectly solves the metaphysical problem, when they are fully aware of it. As a rule, however, they require one severely limited mental readiness of those to be blasphemed. (In this connection is led to remember the many jubilant academics citizens who have turned around at the milestone and bestowed on the cheapest threats os the tombstone of his diadem of wisdom. A distinguished ox-doctor built thus, recently its metaphysical reliance on people *washing* more often now than before.)

In a culturally superior class, there are a number of representative "ideas" that assumes that the metaphysical need will be met with the attainment of optima in biological, social or autotelic terms. The followers of these ideas await a state of universal affirmation when their idea is blurred finally realized - we ignore here the role the idea can play as an expression of biological-social tasks. Examples are: the abolition of war, society's socialization, common language for everyone, machine takeover of work, economy mishap for all (technocracy), "development" and "progress" in obscurity generality, the victory of "truth" and "the good", the penetration of the spirit of the universe, etc.

The "negative" views of life also vary, but may not be as strong like the positive-finalist. There is something paradoxical about these views, they seem to defy our assumption that the work picture fills a need. Can one *need* a negative or pessimistic view of life?

Psychoanalytic writers have strongly argued that pessimism must explained by *neurotic* needs. ⁱ As far as I understand, acknowledge these scientists no real-life, "factual reasoned" pessimism. (We got it mindful, not the depressive or melancholy mood.)

Is it the answer then to divide the pessimists into two camps, the neurotic and the factual, the analyst asks: And where is the different criterion? any of course (and in the best faith) claims that no pessimism is so factual substantiated as his. It must be admitted that one does not possess one such a criterion. But that is why you are not obliged to accept the psycho-

ⁱ See e.g. Eduard *Hitschmann*, Schopenhauer, Attempting a Psychoanalysis of the Philosophers, Imago II, 2,1913.

analytical induction, that they and the (maybe even all) pessimistic patients show neurotic constitution and cease to be pessimists after completed treatment, then all pessimists must show such a constitution. Furthermore, the inner connection between neurosis, pessimism, healing and optimism for a closer examination which, however, cannot be made here. We just have to ask ourselves: Why can't neurosis have been the cause of the patient, because of his highly differentiated nerve life and their traumatic oplevelser, has Faat a deeper *factual* indblik in human the vow of life, both partially and metaphysically? It can't have forced him to address issues and investigate the relationships that the healthy have no or only theoretical interest? If the janitor by going up the tower discovers the enemy's preparations, what role then plays the *motive* for his departure derop? In any case, the question is still open, and man must therefore be allowed to operate with two (both hypothetical) main forms for pessimism, the factual and the neurotic, although one cannot show the required criterion.

With greater accuracy the idea is expressed as follows: One must be able to work with a scale where there is a "factual" pole and a "neurotic" pole to the left and where a given case of pessimism can be assigned or left for another case. The relationship quickly becomes complicated; there may be call for a distinction between pessimistic *theory* (view of the "universe") and the application of this theory in the practical case. The overall view can be objective substantiated although the practical consequences are neurotically determined. One man retreats to the desert; he lacked social adaptability, but his reasoning is irrefutable.

The "more genuine" pessimism must then be seen as an extension of the animal purely biological blasphemies, when conditions and prospects are sufficiently erased. Surely it would be a purely manic behavior to see the future confidently Facing a situation that, in all experience, judging must end with defeat for the viewer's most expensive interests. The clearer the interest is formulated, and yes the safer the environment is characterized, the more convincing one can ascertain the prospect of interest for sanction or veto. That is especially the perception of it

i A scientific examination of certain Schopenhauer views found at *Kowalewski*, Studien zur Psychologie des Pessimismus, Border Questions des Nerven- u. Seelenlebens Bd. 4. It confirms to a great extent Schopenhauer's claim.

metaphysical interest in the supposed cosmic conditions underpinning for the pessimistic views of life.

Positive value gets such a view of life primarily in *autotelic* in this respect, in the subjective belief of the wearer that he represents a higher degree of insight and intellectual honesty, since he has been silent judging as much as possible on the basis of experience, judging by probability alone and renounces the relief that any desirable interpretation would also bring for him. (On the other hand, he would not be able to "get right" like that as in a case of daily life; he takes the umbrella with him in the sunshine and is the only one who does not get his clothes ruined by the unexpected rain.) the "aesthetic" experience richness comes from the immersion in the frightening meaningful perspectives; with a picture from the climbing ladder you can call it "Avgrundsrus." This "aesthetic" need is thought to play an important role through the experience of tragic events. (The "aesthetic" of an experience can be the basis of tradition is defined as a distinctive autotelic quality, cf. § 98.) *Social* benefits are more closely linked to neurotic pessimism: man "Seems interesting" and gets the young ladies' pity. *Metaphysical* value can also be given to the pessimistic objectivity of the consciousness of the wearer, that he has "done his utmost" that he "has not in his bold quest for truth grow back for the blackest consequences, "have not saved themselves by anything which stood before him as enticing but dishonest means that he «in his heart has borne the sin of the world" etc. A cosmic order, which is in *that* respect fair, must acknowledge this effort in the metaphysical problem field. IN In this respect, the wearer is optimistic.

Of great interest is to distinguish between a deficit and an over pessimism of the shot: At first, the wearer has lost hope and faith because he does not stretch to; the task is clear enough and in its solution lies salvation, but he cannot solve it, humans cannot. At it the second is due to the distrust of the notion that none of the tasks one does being able to really be able to give you what you really long for and cannot fail - even though they were resolved to perfection.

"False pessimism" means pessimism as a wish image, a worldly downgrading of "neurotic" origin. The pessimist "takes revenge on life" because it went wrong with him on some partial front. This does not happen through conscious revenge, but (according to recent psychology) unconsciously, so that pessimism stands for the person himself as well-founded.

§ 59. *Metaphysical Morality*. In order to provide real life help, the performance must whether the nature of the metaphysical environment is complemented by a *moral doctrine* that hangs

organically along with the individual experience, desire or work picture. To the religious worldview corresponds to cult, prayer, steadfastness, preaching etc as religious morality (directive of action); within certain confessions so does the *socially* worthy of the religious sanction Autotelic services can be religiously relevant and thereby become heteroteleised. A peculiar example is the juggler, who did his art for the saint Virgin. The religious image can also be morally inert - the believer cannot even do from or to, he is saved or lost after the grace of God or after an initial determination. Or he is cleansed after shorter or longer in a herring, and he just wants to stay there long enough, he can take the joys and laziness he desires on metaphysical credit.

We know the morality of the experience picture from previous chapters, and an upcoming one metaphysical perspective that does not change the image of the experience

image will also cause no change in morale. *Arbeidsbilledet* on the other hand, perhaps due to its plasticity, it will result in an even more varied variety the completeness of moral rules than the religions exhibit. In general one can say that in the pure metaphysical matter, only the best is that most unlimited and unconditional good enough as effort - unless themselves the confession or view of work affords or permits a regulation to benefit for non-metaphysical interests. But it is precisely when practicing such a compromise doctrine, the metaphysical consciousness may eventually become disguised and cheated - a danger most people live in because they try to unite the concerns because their daily commitment is not purely metaphysical, except Sunday morning, but polyfrontally or interfrontally.

Every healthy life preparedness shows an endeavor towards optimum. By *idealism* one easily understands the drive to put this endeavor through despite resistance and divergent impulses, enticing but inferior too the subjective assessment. Passive idealism is characterized by the notion of one direction or condition such as the one to be maintained or pursued. By active or practical idealism comes to an end in the specified direction, during conflict it can be sharpened to *heroism* y why later. *Traditionen* has gradually separated certain directions and states as "idealistically viable" unlike others (the goal is not always the optimum, but the 'being' idealist"), but conceptually, these others (for example, lying on a sofa and meditating while other "works") are not excluded, if any only is holy conviction of the loftiness of attitude.

In three different ways, the unfixed subject can strive for an optimum, and this applies regardless of interest: a. by regulating its capacity

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upward, performing as *much as possible* in a supposedly right direction, *speaking as much as possible*
 b. regulate its capacity *downwards*, perform *at least possible* in the wrong direction, grant (enjoy) the fewest possible (or the weakest possible) receptions of indifferent or harmful nature, c one's achievements and receptions are of the right *kind*, regardless of quantity, or in steadfastly maintaining an external or inner state. Man sailing and quantitative, more dynamic idealism, and a qualitative, more static, which can occur in any combination.

In the purely religious field, one has a representative example under a. the way the Catholics put the number of prayers and fairs (active the pursuit) and the Oriental self-aggrandizement (passive, linguistic pursuit). Under b one has the distance from worldly joys (despair, asceticism) and under c. the sincerity and the strict ritual. Thinking of a religious image, or a work picture in which the metaphysical sanction is not sought notwithstanding, but rather *through* the partial interests, may be mentioned under a *personality development* as an active element, and to "open one's heart to most of the suffering of others" as passive. Selflessness, ultimately Self-sacrifice is a social ideal that enjoys great reputation as metaphysical moral standards also outside the ranks of believing Christians. Under c conscientiousness in general, steadfastness in conviction, etc.

Of these examples, one is in a survey like this one

requirements for a little more in-depth treatment; namely, it can be expected to the type of attitude in question plays an important role in many a «tragic» menhæng. It is *self-sacrifice* - for an idea or for other people. It so far as the thinking is concerned, it is part of a metaphysical perspective.

The doctrine of sacrifice as good metaphysical morality can rest on pure faith and ice wastes can only be described, not discussed. Different where it is in a work picture, where the engaged subject seeks as far as possible to base his attitude on reasoning, and therefore also amenable to mental objections. It is envisaged that the proposal of self-sacrifice in a given situation, the ideal test subject from the fifth chapter is presented or arises within himself, in such circumstances as to give him time and occasion something to weigh for and against. The question he must then concentrate on is this: Fills self-sacrifice for me, in general and in the present cases, the claims I place on the metaphysical effort? Initially it looks promising because it is all-inclusive, it wipes out the individual as well even non-metaphysical requirements in favor of the "one needed". It is assumed here that the subject is not reached in the extreme considerations where we

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last left him, and which for psychological reasons led to collapse of action, If he even doubts here, that's a bad sign; a metaphysical real solution would, in purely conceptual terms, exclude the doubt.

He takes e.g. its starting point in the traditional phrase, which has root in Christian ideology: Man is there to help others. He will then immediately could bounce by a few things. *To what* should I help the others? *For what* should the others help me? To help *them*? Here he is captured in a circle if he does not break out, he breaks out and sets a goal outside the circle he has left the starting point, which was not intended as a "starting point" in this sense, but as a basis.

In and of itself, he could probably agree to stand out entirely to the interests of others, but not any "other". receiver the victim must be worthy of the victim, he must represent the endeavor's own pursuit at a higher level, with superior means. But then it was basically not these others he served, but his own interests with the others as intermediaries. - And then in reverse: You think say, our truth-seeker exclaims, that someone should "live for me" - that I know my life course should make "meaning" to another person's life! That's wrong enough that I'm sitting here as the result of three hundred generations of dreams. One such an attitude of another human being, a woman for example, I could He certainly "bears", he thinks, but not on *metaphysical* terms, and *that* that was the question this time.

And furthermore, sacrifice as a principle presupposes that there always is someone present who needs it, in other words the metaphysical pursuit, to which sacrifice is to be made, and which must have one of its aims in man liberation from heat from the "earthly imperfection" - does not bring forth. The sick and poor, etc. must join in the end, the worst that could happen was to escape unhappiness. Yes unhappy also in the metaphysical sense,

because they were cut off from helping anyone and thus nurturing their metaphysical hygiene. The truth seeker cannot be trusted with emotion values alone. In a practical election situation, and there are always enough of them, it will help one could mean leaving the other to his fate. How to he could choose here, how can he have the *right* to choose? The question is related to another: This way I try now because you have recommended me it. But from what edge and in what way can I wait the metaphysical affirmation? Not lying there in my act of mercy a wordless *despite* the world order that will give me the confirmation? Shall I look at my own *motives* alone, or should I have the result first and foremost

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in mind when I sacrifice? A failed victim is perhaps worse than nothing and when should I finish trying here?

The second point is this: Sacrifice assumes that the others are *willing to receive*. But their metaphysical chance was to lie precisely in that *do not* accept, partly so as not to impoverish the dealer and put him out of business later to help others, partly not to displace them at the moment others, partly to positively neglect themselves. And from the giver's point of view: How shall he divide his aids, how much shall he give one, shall he aims for a lifetime of sacrifice, he must spare himself - and so on And: Can and should he impose his sacrifice on others when this has the painful consequences for those for whom they just expressed? Does not *lie* then *the true sacrifice* in it *renounce* on the victim's joy just for the sake of his neighbor? In a society where the sacrificial idea had struck all the way through the wild development either being, that of everyone the sacrificers gave their lives and thus died out, after which they roared and plumped sacrificed recipients on their graves and were distant from a metaphysical aiming point than ever. And then the deceased had achieved just that the opposite of what they intended, which was the metaphysical perfection of *all* human beings. multitude and salvation, not just their own - otherwise, they were not victims in spirit and truth. The second opportunity in a community of passionate victims is that there was a shortage of recipients. A moral genius would then conceive the idea of sacrifice in other potency, giving up one's own joy and sacrificing disposition as victim-recipient. Possible remaining non-idealists would set in the scene the most horrific scam by posing for self-sacrificing victims. More importantly, however, no one would hesitate to follow the example of genius there wanted to enter a new phase where everyone wanted to be a victim.

In the next period, the pendulum would swing back, but each time with a new one layers of motifs. Sml. the word: It is better to *suffer the clock* than to *do the clock*. its neighbor one should treat it better. So you have to *do the clock* yourself.

The lawyers learn that when a recipient does not want to know anything about the provider come with, the provider can *deposit* his service and thus be liable free. Neither a moral "mora" nor any other means taken from individuals However, interest fronts can be applied in the present field without depriving the associated attitude of its dignity and seriousness; these properties have already been at risk in the past and the emotional

in In a drama by Reinhard *Goering*: Die Siidpolexpedition des Captain Scott, Berlin 1929 p. 50 f. Is witnessing such a potentiation.

side by side is not the least important in practice. Maybe it's the one makes the resorts usable.

Our truth-seeker has already established acquaintance with a number doubt as to the metaphysical sufficiency of the idea of one sacrifice for others. And he could probably find more. In the frequently cited situation with two shipwrecks on the same board it is possible to precisely his greater conscientiousness would keep him from uncritically abandoning the plank of the "unknown passenger". Suppose it was an antimetaphysical agitator who by his ascent only wanted to surrender the bourgeois fool to his the laughter of the attendants. Or worse: put that co-passenger was as morally delicate as the subject. This one can now get opportunity to test its theoretical considerations in a concrete situation tion, where the above purchase is urgent with the decision. For both, it will be a questionable cause to receive the victim, already for the purely social reason that It can be a source matter to return to the community and tell that one the other sacrificed. A purely social coward may be a given case the victim's basis, which, as Ibsen says, "is the courage to choose life below the terms ». Social is also the duty to provide for the victim's survivor, something a high-moral survivor difficult would avoid. The sacrifice was perhaps worn out by nutritional grief or destroyed by illness; the victim means in fact, a relief for multiple concerns, it may be seventh, finally, a camouflaged suicide, a scoundrel, a refined revenge, precisely through the social obligations it imposes on the recipient. It Victims may have reason to suspect their motives. Also a reverse Consideration can apply: I have the social *right* to sacrifice an unknown passenger and win me an honorable exodus at the expense of all those who depend on my work and now become helpless or relegated to the mercy of others? Is it really done when I am this way destroys the hopes I have for myself as a soulmate, politician, artist, scientist, family father - expectations like me, even for one sober assessment, believe that could essentially meet? Poor, though excited believers have collected money for a scholarship to me, or to pay for a long hospital stay, I saw another customer be able to work, - am I free to take charge of my life? And he - he can bear the responsibility he receives in receiving his life for such a prize, will not his continued existence is embittered and corrupted because he cannot endure it knowledge, because he sees the gaping gulf between what *he* can and wants on a daily basis to do "for humanity," compared to what *I* could have

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achieve? He will not end up becoming a social and human enemy because of the searching and wordless accusation of their surroundings or their constant stikpiller? And if instead he can be expected to just live whistling further, without the slightest sign of disputes like these - maybe he is even one "Criminal" who will immediately resume his socially harmful activities he then worth the sacrifice? Is it a good social economy that I decide the choice in favor? for Barrabas, will not my crucifix be crucified? Am I competent to make such a comparison? What do I know about it as in the seventh and last is valuable or not valuable? Am I allowed to sneak out of it sound, concrete assessment with its kind of metaphysical ulcer?

When such considerations dominate the electorate, the situation is either social or interfrontal. But they can be transferred to the purely metaphysical area. Even in this light, the victim can be seen as an escape from what is more difficult to bear than death, even here the sacrifice can do the other a bear service. And here are the things that are for a particular assessment more about doing than entertainment and public opinion. Asked here whether the recipient knows the way to justify the price paid for his life, not for a social, but for a metaphysical assessment. And without that belonging to a dogmatic confession would probably be a metaphysically delicate man difficult or impossible to endure having another person's volunteers death to thank for his life, when it has knowingly and willingly received it death as a victim. And even for the Christian, there can be something tasteless in that buy salvation from the victim, when the recipient may only have this one chance to even be saved. In returning to life he will inevitably go tilgrunde. The same applies if the donor or recipient becomes a group, an army, a people, a humanity. Without any conditions can not *the number*, the quantitative moment, is stated as a metaphysical argument, but as well as biologically and socially, since one can here assume general and general formulations. Here, too, the majority can express its opinion power and *force* the individual to die for the people, a case like that however has nothing to say to us in the present context.

In one position it stands to reason that a *contract is concluded* between the two on the shelves. One, such as, can no longer work on his life goal, (he has had lasting but similar) sacrifices himself for the other against this must work on the same task to the best of their ability, possibly completing it it. The task can be anywhere, but it is assumed here that it plays a role for the victim's metaphysical interest front. Something pure sacrifice like metaphysical path, then one cannot say that this is.

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Furthermore, every one of them may think: One is that I will not apply one to him responsibility of that and that extent, but another is that I can't do it guarding for him. Does he mean he can wear it, then I have nothing in reviewing this assumption, or do I? Do I have any allowed to reason before I sacrifice - or do I even have a duty to do so? Which confessionally, I do not know what is metaphysically the most valuable - and though I search for the autotelian as the only guideline and ask: What I thrive on and by myself best, without a glance at any edge - so can I nor answer it. The result of the metaphysical-moral battle struggle

between the two on the plank, in either case it could be that *both* victims himself; in which case they do not do it for each other, but for *an idea*. The idea may be social, autotelic or metaphysical, but in all cases it is α -biological. IN property of anchoring such an idea can be supported by isolation etc. and in one in such cases, the anchorage may be in *doubt* or in the conviction its fictitiousness. If it proves to stand in extremis rebus, then you stand here in one of those cases where death and perfection, like this one last perceived by the merchant himself, is inextricably linked.

In an article by Josef *Korner* one finds the assumption made as the basis for the sacrifice idea that there is a certain sum of evils in the world which God is working to remove. In this work man can participate to suffer; God receives help from the suffering man "through which Leiden to sum up the sum of the Ubels in the world, and divine God More power ». The actual consequences of this idea in a society of Unfortunately, "pain eaters" would more easily provide substance for a macabre tragic comedy than to a truly redeeming testimony. (Cf. § 112.)

In general, the sacrificial thought rests, as did many other metaphysical ones aids, not on reasoning, but on purely emotional preconditions - whether it concerns sacrifice for another human being (other men nes) or *for an idea*. However, in the life of the soul, a feeling of emotion is rarely experienced without thinking, especially when it is a choice and an act of will which is imminent, and with painful consequences. The boundary conditions here is a complicated psychological problem that cannot concern us. The irrational factors can most certainly be described in each case, and then perhaps best known artistic means. Although such a description may be excellent, perhaps the best source of understanding of a present case, however, we must, when

in Tragedy and Tragedy, Prussian Jahrbücher 225 B. 1931 Berlin, p. 284.

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It's about the matter in general, sticking to the processes that are easiest lets you "think".

Sacrifice for an idea generally assumes that one "believes in" the idea, finds it worthy of the asking price. However, social interests can breaking in and contaminating the pure autotelic-metaphysical attitude. Whoever sacrificing himself for a socially sanctioned idea, no matter how he himself in his quiet mind thinks it can account for social sanction, reputation, aftermath - the one he enjoys in advance. The *aftermath*, in particular, *also* fills in many case a metaphysical function; the victim does not perceive the difference clearly. In the prospect of a luminous aftermath, many have given their lives even if they did not realized the value of the thing and in its current, narrower surroundings just reaped the rooster and spot. 1 Immutable conviction of the social or "absolute" value of the case can be found in the so-called moral geniuses, possibly religious ones and technical, who die for their conviction for external or internal reasons. Yes even a relentless confidence in the *relatively* valuable in their view letting them *heroically* bear the hardship of an unknowable outside world, or

an outside world that *does not have the courage* to accept the same view, or who, for other reasons, become their opponents, prepare them. idealist does not act here solely on the basis of the supposed superiority of his moral idea, but perhaps to a greater extent from a sense of "duty". He *must* be faithful against the requirement that the ideal demands of him, that he should try to realize it. Duty is a difficult concept to study, perhaps it changes content according to the concrete circumstances under which it is applied. For us, the duty will be the same interpreted with an imperative, biological, social, metaphysical or autotelic. Shall such an imperative is not only ascertained, but also understood, it must be understood either as an irrational fixation tendency, or as motivated. psychoanalysis here is supplementary with the highlighting of the unconscious driving forces in different shapes. *Design Straight r pligthandlingen paa heterotelisk area* through the desire to avoid the unintended consequences of neglectment, in the autotelic field, by the awareness of inner discontent which will follow. The positive incentives, the desirability of the conditions which the action is expected to cause, as far as I do not understand the nature of the act of compulsory action. The boundary between duty and not duty is graded, the duty begins where it has questionable consequences to act different, where an external body of power or an inner welfare principle forms

i Sml. *Lukian*, Peregrinos' self-incineration.

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a threatening background; but where the subject is in principle free (opposite of physical coercion). Subjectivity and relativity permeate this whole matter, and the use of language is ambiguous. Instead of losing us further speculation about the "ordinary nature of the concept of duty" we would rather we Later, there are specific cases of duty to do, investigate which ones factors that play into each of these. On a scale of «real» and "false" heroism as poles will in that case be closest to the "real", where the trader (here the victim) himself has the conviction that the idea value is sufficient to "justify" the sacrifice - that it occurs a sense of proportionality and harmony in the victim's consciousness - everything together on the basis of a resultant effect of all the factors which are actualized in reason. One who does not want to acknowledge any sacrifice without one so-called selfish motive, could reach the concept of heroic sacrifice by making selfish regard more and more *indirect*, let it be realized ad detour about the victim.

In the shelter of the "real" heroism's social position and psychologically opaque Reality can also find a more "unclean" minded individual in self-sacrifice - an individual whose 'selfish' address is more direct. The one, e.g. bears on the awareness of a "wasted and failed" life can look for a good enough cause to give the remains as a victim "for some good cause". Life itself he still retains, and precisely the psychological opacity and the lack of an objective yardstick will cause the "world" and perhaps also his own, attention will draw more to the action than to the possible motives. Yes, even if it was eventually a psychologist would succeed

reveal it all as gestures or camouflaged suicide, he (the psychologist) can risk the greatest unpleasantness, because there is going e.g. national pride in the matter; the hero has caused an anchorage. A conversion has taken place, the story of the case goes from now on no further back than to the heroic act by which the cultured personality sacrificed his life - for the king, the nation, the idea of justice? - that is why it can be disputed.

The senseless "act" is just such a sought after occasion. Convoys the act had the same meaning by virtue of an assessment that was both for the individual and his social world was absolutely unquestionable. It applied to tasks if loose either brought endless positive values, or saved from a comprehensive disaster; For distress you could also reap laurels on achievements such as did not consist in anything other than manifesting human performance in a relative maximum. In the latter case, an autotelic interest, as in practice assumes that no fiery heterotelic issues raise it

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the attention and power of the surrounding group. The deed (we assume here one act which at least involves a serious risk element) loses however time its metaphysical "Wirkungsträger" (which is often only due to transmission of the social estimate of the metaphysical field of interest, thus surrogate) as the underlying assessment is thinned and relativized. The occasion is no longer good enough, one burns in with one's will (the one we here must consider a combination of metaphysical victim preparedness and non-metaphysical expression of desire) if one does not want to be ridiculed both in someone else's and connect in their own eyes and thereby miss that metaphysical skin value one sought behind the outer wood. The flight across the Atlantic was originally something that could satisfy the metaphysical of a primitive mind needs - next to the autotelic-social. But in time, there were so many who came with his life and wanted to set it up for the Atlantic flight to it was downright embarrassing. The Atlantic began to *wear out* as sacrificial object, - the last Atlantic hero (1936) even got an overhaul when he arrived. (The reader will have noticed that we have come here from a new page on conditions that we have been in contact with before the autotelic surplus problem. At the same time, they are on the move the type of situation we come to at the end of this chapter and have given the term interfrontal.)

Another example, which one may well say with a certain amount of it autotelic maximal expression has sometimes played the role of metaphysical surrogate, is the pinnacle climb, as in some Central European countries, especially in recent times, has been a refuge for the sacrificed and dead seekers. The economic misery has created widespread desperation young people, among others (and that's what concerns us here) because they are deprived of a number of the metaphysical preparedness divers that stand available to the individual under normal social conditions. They stand with his life as a vacancy and looking around - what should they do? use it for who is not too miserable? Fate has given them a talent which burns them in their hands and demands to be traded. Then it's over a *predatory operation* on the mountains as the only resort. Here you can still by force of the prevailing social assessment achieves the outstanding, the unimaginable, the one-off, radiating in one's own and others' eyes and feeling metaphysically relieved albeit not satisfied. The loss of life may not be the direct intention, but it is covered by a *dolus eventualis*: if required, we will include it. The routes are chosen increasingly difficult until either accident occurs

decisive weight on first performance - the repetition neither inter-
 essences the outside world or satisfies the seeker himself. A widespread phenomenon
 will appear in this: only through the unique, one-off, "new"
 achievement loses man the terrible feeling of superfluity, only
 as unique in the history of the universe, it can work its way into a metaphysical
 Funktionskreds. Perhaps in the difficulty of realizing this requirement one dares
 see one of the deepest prerequisites for the collective movement.

However, the act and readiness for self-sacrifice does not always lead
 biological death. Sometimes you survive the "heroic attempt" and there
 often a reaction occurs. The intoxication ebbs - and the metaphysical value
 fades with the autotelic-social. Continuing life creates new needs,
 Even a laurel rental provides restless rest. Maybe the hero starts thinking like
 then: it would have been better if I had lost my life. Yes there are heroes
 who have gone physically and mentally into the dogs because they have survived their only
 metaphysical chance - war heroes, polar heroes, scientific heroes. After
 being a hero while the occasion is at hand and giving a high voltage
 ecstasy and while the applause from the outside and the own sanction from within lift
 one up above all inhibitions - another is to be it *in length*. The whole thing
 emotional basis becomes another, and although one is still "thrilled
 for the idea "both fatigue and daily repetition affect the assessment
 gene, in the sense of timeliness etc. both in one's self and other. Ideal Self,
 respectively. the metaphysical ego, is overshadowed by other "i-fragments", new
 considerations emerge from the organism itself, like the tired metaphysical
 I have to fight, often under different conditions. This one for the feeling of affirmation
 So dangerous reaction lets go of the one who really lost the heroic life
 engagement. He even dies in a moment of living faith in the awareness that
 having reached the moral climax of his life - and as far as the outside world is concerned,
 he stands for this one who explained, stripped everything that hinders and hinders,
 freed from the restriction and relativity of the earthly kings, a wizard, a who
 is seized into the long-awaited metamorphosis. A god and a deceased can
 one cultivates without fear of the consequences, as one must
 by the living. Through death, the hero *becomes fixated in his maximum* y exemption
 for the devaluing impact of the time. This particular effect will in a given
 cases could be cited as an objection to the heroic self-sacrifice that
 metaphysical-moral real solution - the heroic effect does not seem to have its own
 source in the merger with some «absolute value». It was an affair
 like others, one could say, in the highest real ground of consciousness about
 the *social* dignity of the action.

Alongside faith and self-sacrifice, man also has on others countless paths sought for metaphysical confirmation. The Holy Grail - the blue one flower - . In our day the *art* and the associated play "Intuitive recognition" plays an important role for many in this regard as well. One objection is that it is quite specific and for others partial metaphysical need that is covered by art, namely the need for one harmonious sense of the world, liberation from the fraying of the partial fronts claim. Here we are again reminded of the distinction between the universal and the subjectively adequate metaphysical response. Others believe that *love*, *ecstasy* or *science* brings forth. Theosophists are gaining knowledge metaphysical realities through the leader's visions, through the anthroposophists spiritual exercises of various kinds, the spiritists through the medium of mediation. Against science, one can object that not any "knowledge", "Recognition", "knowledge" or whatever words you want to use, like research can lead to is useful for the metaphysical need. And what security there is one in order that a possible final scientific result will not work directly killing the metaphysically distressed? Is there anything that today seems to suggest it? - Someone believes in "personality formation", though given highly developed personalities (Ibsen, Strindberg and others) who are just gracious to make the question even more meaningless. Being content with his own moral effort is not the same as you have solved the problem of opinion itself, but for many it may mean a valuable one relief.

After summarizing some of the difficulties that arise solution of the meaning problem, declares Harald *Høffding* without reservation: «- all this makes it logically and ethically impossible to claim an Ethical Principle as Source of World Development. Any theological and philosophical attempt to Overcoming this Difficulty has proven fruitless. Orthodox Theology has only pushed the issue further back, and the speculative Philosophy has fleeing and explaining the Difficulties. The only way in which to let go of these difficulties is to refrain from thinking about them, and this resort does not fall easy for all individuals. - »

In our terminology, the conclusion will read: The formation of a working or desire image is not the only applicable tactic. *The insulation* is one of them other. One does not "want to" into metaphysical questions, a norm for good tone

in Ethics, 1887 pp. 298.

demands that they not be brought to orbit. Of greater value to the cultural the pursuit is here, as in other connections, the *sublimation*, a process by which the energy bound by the problem is released by the way. The metaphysical despair becomes partisan, writer, philosopher, poet, publisher, artist, but Nephew, Prophet. While such a cultural use of power is in the foregoing being ordained as undoubtedly the *real solution* of the *autotelic surplus* encounter

we see it here as a metaphysical resort, whose real satisfactory meaning there may be disputes. The psychological genesis of attitudes may differ, and the interests it should cover, as well. For a particular line of sight culture *also* as a product of metaphysical panic - just as they speak and jealousy can be that with which a doomed person seeks to guard his consciousness against unbearable emotions and reflections in the final minutes before execution sen. The dimension of "sublimation" flows here into the dimension of "distraction", and one is then led from these more qualified cases down towards cultural indifferent or even harmful forms of distraction whose task just is to turn attention away from the embarrassing metaphysical question target. The funds are many and well-known and of varying value - alcohol intoxication, erotic intoxication, traveling, entertainment, socializing, art, etc., the rise in practical detail, work, escape from the synthesis. The horizon is limited by willed concentration, attention is bound by continuous rows of sanseindtryk. *The work* is the salt of life, it says with a not harmless parable: salting must be just what tends to decay.

The distraction can be seen in the image of an airplane, which must keep going to flow, because the air carries just a moment. The driver can become lethargic, but immediately the engine chokes, the crisis is acute. Just under the most loose bacchanal such a "crash" can take place, and at a glance the situation transformed from abandoned to macabre. "The Metaphysical Emptiness" the grower laughs in the eyes. With nausea, he then senses how the mind hangs in its own spider while a hell of a wonder lurks. You go deeper one's metaphysical needs are rooted in all subjects, and all the more stubborn one has neglected one's metaphysical hygiene, the easier one will undergo Circumstances may be the price panic. And the stronger you will be hazy posed to be captured by even a cheap surrogate when it's just positive (American middle class).

Previously, two different ways of seeing it have been contrasted metaphysical contingency, as "real phenomenon" and as "skin phenomenon". We chose the viewpoint to count on both options next to each other it. The "false" metaphysical need, as according to psychoanalysis mainly

due to rationalization and projection, then the analytic should *lapse* treatment. It is then close to asking whether it should not be possible to «Also» resolves the presumptively real-adapted metaphysical readiness at some way to *put an end to it*, e.g. through a sense of purpose be it upbringing or a completely reassuring social order. It is claimed that in Russia it was possible to eradicate the *religious* need of the new saint. A doubting customer may object that the external appearance of the need may well be gone, but no one knows what the individual is wearing in secret. And to which the extensive agitation if there were no forces to resist? Aldous *Huxley* (Brave New World) intends an extinction of the metaphysical needs through control of the hereditary plants. Speculation over various Opportunities in this direction, however, have for the time being such a lean basis,

that for the perception of the tragic they mean nothing but a curiosity.

From a metaphysical point of view, such a reduction in human nature will occur like a terrible decay, a "return" to the "animal" plane. But

- this is hardly missed - when the last metaphysician was exterminated or even death, then there was no one to put this one together

Eq. And thus the conscience was also free and the metaphysical innocence reestablished. When there was no general justice requirement anymore and nothing all-encompassing need for meaning, then there was no injustice either and no meaninglessness except in the small, where it could be corrected on and done well again. There is a really compelling prospect for that the amputation would succeed, it was quite inconceivable that it could fail and result in worsening conditions - on what basis should one then could discourage it, except for positive confessions that claim it Metaphysical pursuit is duty?

The metaphysical seeker is then largely on a divide, where there are two options for a consistently completed line. Either to go in unconditionally for a hypothetical and irrational confession, or even consider it metaphysical needs as a psychopathic superstructure of consciousness life (possibly as a nervous skin phenomenon) and do their best to harmless do or eradicate it. We hate these two programs for consideration. But from the said point of division, there is another possible way, which we should stop for a bit before we make any brief remarks about the interfrontal conflict of interest concludes this varied chapter.

The subject from before, who we have ruthlessly equipped with the necessities these representative characteristics, must once again bear the burden of the moment and hot. He is now in his metaphysical personality development on it

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referred to as partition road. But he cannot comfort himself to follow any of them traditional lines. One, he seems, demands his humiliation as a bearer of a critical intelligence, while the other is in the fiercest strife with his the nature of metaphysical needs. To him, this need is something "sacred" and inalienable, a crown of thorns though, but just as fully a royal sign. By virtue of this need he is the judge of the universe and the faithful watchful eye of human life. In this needs are fulfilled his peculiarity, from this high he overlooks the details and collects them into an immense, inquiring and accusatory synthesis. The beast and they happy blind can be delivered by their immediate distress with a simple grip, but here other purposes apply. Here he is the chief of a saint of the unsaved, suffering and inquiring, of known and unknown victims and rebels. Should we alive, counting the harvest of death? it is called in a Greek tragedy, but it does our metaphysical human; He counts the harvest of death and leads them by their hand and demand a meaning with their lives. And he counts the unborn Kim and everyone are close to him because everyone is human. By its metaphysical he claims to be God because he carries a world in his heart and he is a slave because this way is about to crush him. He has the choice of throwing his cross one by one or the other, or take the downfall as inevitable consequence. Under these conditions he chooses the downfall. Certainly, it does not give him what he seeks, a positive affirmation,

but he chooses it as the least unsatisfactory because there is no giving no rescue without fraudulent means. By means alone, whereby he violating his "sacred form" he can win a continued existence which is something more than a dump and desperate meditation whose last results he has the longest clean and every time arrives wherever he goes its starting point. It is natural that a direct or indirect suicide must present himself to him as an enticing and liberating resort. But the suicide is an escape. Did he say he has "nerves" to carry the condition for a moment, ma he did not fail. Act or not act, both are arbitrary. Only one necessity that does not know resistance can take responsibility from him. He is prisoner of life, he has been awarded an unknown tyrant. He has experienced that to the extreme will to subordination under an unknown plan leads to the complete passivity, not as logical, but as psychological consequence. Hit and no longer he has come with his meditation, and some other tool knows or he does not acknowledge.

But it may happen that it is precisely at this extreme limit to the final collapse of impossibility something happens in him. His fate has been like the blind beast, which pierces all its interests, all its hopes

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knocked down. And while it exerts its powers and willing readiness above all reserves, his almighty lord pours a double torment upon his aching back in exchange for each won battle. Then it happens that one happens crisis in the animal. On the threshold of annihilation, it faces the very impossibility, raises a battle with its quenching power, a moment's battle before it lies crushed under the ruler's keel. But in this one moment it has cleared space for its peculiarity, it has experienced its form as being equal to that of the ruler. -1 trusting the slave's absolute submission, he left its limbs free to it could serve him with them and be held in the spirit of the liberation dream and do not give up hope as long as there were forces in reserve. Only the useless gear he with a well-intentioned mind in the violence of despair. But the slave's limbs got through worn a dangerous force, and the freedom the ruler had to give him, the he now regrets the blood he wipes from his face.

My tyrant is life, says the metaphysical torment, life and the operation to life. We bursts into the chains of life and when it has twisted us to the last kill we are thrown in the mill of horror to be transformed into new life. Which! we scream every now and then in a resounding sense of clarity. Then the tyrant smiles and turns on a new hope, which we throw ourselves in with body and soul - and when it is no longer hopeful, but property we are perplexed by its nothingness and screaming a new one to it! But for man to become a carrier of suffering of the highest order, for that it should be ravaged not only by hunger and frost and holes in the tissue, but by the very divine desperation, of the *election*, got that ability it calls its free will. This one door left the monkey behind its prisoner, so that he should have the hope and the inspiration of the liberation thought to endure. Endure more until he can no longer earn a living breeding and means of breeding. Since then he has no resources and nothing stimulating principle, and life does not care what facts he is still performing on the way to the common grave. A mere ability left life to lean, such feeling he now does it, the will - in trust that the life-drive bound.

And here he is, now rebelling on the threshold of annihilation. *You got me* , but you must not get my son! A fateful mistake you made when you did

also let the *breeding* under my will. And not out of love you did, though so that I would face this worst of all concrete responsibilities when I had fought me free from the task of detail: Shall I pass on this saint or shouldn't i? And now I no longer ask what *you* want, but you have to ask what *I* want and I will no longer sacrifice to the god of life. I need to hit you the ability that you released to torment me, I must use my insight towards you and rob you of your prey. And the abused millions will stand behind me

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as a plow, when I sacrifice my most precious hope for justice, the rebellion and the altar of retribution, and the last of my saints. And if you think so that you have to win anyway, because I and my wife cannot do without it, we will give our love to, then you will nevertheless hunger and be destroyed. For there are going to be two to breed, but when they have bred one, then they are perfect their abilities. Then they have the one who will receive their love and their goods, and carry their dreams on. And always two must breed one, and I will put the total as a denominator under the numbers of life and its parable must not be the stars or the sand of the sea, but the river that turns into nothingness in the great drought. Then you should knowing your impotence and begging me, man, on your bloody knees. But I will be inexcusable just as you were inexcusable in all my hours of distress. And One moment I, man, must be your equal, you cruel one generous before you hit me with the black night while I'm still alive - the black night in the mind that now there is nothing more to hope.

§ 60. *Fifth example*: Interfrontal situations (V). By the preceding Examples were a single front of interest. But the case remained also volatile, where the task was to *unite* several interests, partly within the same front (any front can be divided into sub-fronts, for example, breathless, temperature, eating and reproduction in the biological field), partly related different fronts. As the form was drawn up in § 46, it gave 1440 such situation types; of course, if the change in the schedule is different, the figure will be different. Among these must be selected a number, as in representative properties also sheds light on the others.

The characteristic of all of them is that the individual both choice of choice and capacity are capable of solving each individual task relatively satisfactory, but not both (all), or probably all but not at the same time. But the premise is precisely that the "cumulative" or "Simultaneous" solution is an equal welfare issue for the individual as the solution of each task. Does he go in for one, neglect or motar he taunts the other. The functional connection between the tasks and the associated efforts may vary greatly, as will also appear of the nearest chapters. Practical life is often complicated driving situation; the position is interfrontal while at the same time each task is problematic. The individual finds himself, for example. posed between two tasks, one where

the road is clear while the ability is in deficit, and another where there is ability enough, but doubt the procedure. Such complicated situations should not be treated in general; the elements are now arranged so that one can pull them out in a given case where there is special reason for it.

That both tasks "cannot" be solved, this means that the case looks impossible the committed individual. Any real solution cannot be conceived without that the difficulty turns out to be just apparent. Therefore, it can only talk about partial real solutions and partly about surrogates. That a coincidence appears redeeming, does not involve the calculated match, as here alone are kept in mind. Nor does it challenge the conceptual provision that a spectator sees a real solution that is hidden from the unwise. In other connections can however, it may be necessary to distinguish between "subjective" and "objective" or intersubjectively insoluble conflicts, e.g. in moral philosophy and dramaturgy. To the next chapter addresses such situations, including interfrontal ones, which (subjectively or objectively) cannot be resolved and therefore result in disaster. It will be where necessary to keep revisiting a plurality of situation types yet another time; for that reason too, it is not necessary to give any record of the variants here.

There are two types of conflict in particular that come before others for treatment ling. The first is the contradiction between certain species of autotelic unfolding and the consideration of cultural work and social order, to a large extent must rest on the individual's despair. Modern names on a candy sexual desire (libido, eros, broadly), self-assertion operation and aggression operation. It is Sigmund *Freud's* groundbreaking research man have to thank for this field with its myriad sources of suffering now becoming more and more more thoroughly illuminated. In a small book "Das Unbehagen in der Kultur" (Vienna 1930) he has dealt with this issue in particular. It is stated here (p. 127):

"In the individual process of development, the program of the desire principle, finding satisfaction of the need for happiness, maintained as the main goal, while the arrangement or adaptation to a human community occurs him as a condition that is hardly to be avoided, which perhaps he had been better. Put another way: individual development occurs us as a product of interference between two endeavors, the pursuit of happiness (there is no "happiness"), which we usually call "selfish," and the aftermath union with the others in society, which we call "altruistic." none of these designations penetrate below the surface. In the individual development falls as said the main accent preferably on the selfish or happiness-seeking pursuit, the other, which one might call "cultural," usually settles for acting indskrænkende. Different about the cultural process; here's the goal of forming one unity of the human individuals to a large extent the main thing; lyksaliggjorelsen which goals still exist, but are pushed into the background; it seems almost as if creating a great human community would succeed best

if you didn't have to worry about the happiness of the individual. " I relinquish a nearby criticism of details and quotes further (p. 128 at bottom): "So have also the two endeavors, the one after individual happiness and the one after the fellow

mental connection, fighting with each other, and so must the two processes, the individual development and the cultural development, clash hostile and battle the terrain. " Although the terminology is another one than the one we use here, yet the next period hits at Freud, because it is of interest that the author seems to believe in a real one solution, perhaps through psychoanalytic treatment: "But this fight between individual and society is not a descendant of the probable irreconcilable contradiction between the watch drivers, Eros and Death, it means a dispute In the libido household, it can be compared to the controversy of division of libido between the ego and the objects, and it allows a final equalization with the individual, who, hopefully, also in the future of culture, even if it does the moment never makes the life of the individual so serious. " The last paragraph of the book reads: 'The fate of human kind seems to me to be, if and in what to the extent that its cultural development will succeed in becoming master of the common life disruptions through human aggression and self-destruction gelsesdrift. In this regard, perhaps, this is precisely the present time a special interest. Humans have now brought it so far into the mastery of the forces of nature that it will be easy for them to exterminate one another to the last mand. They know this, and so a good deal of their current turmoil comes, their misfortune, their mood of anxiety. And now it is to wait for the other av the two "heavenly powers", the eternal Eros, will make an effort to do so asserting himself in the fight against his equally immortal opponent. " (In our day look however, what Freud calls aggression drives a synthesis with the extreme community ideal. It shows how artificial and limited such a "division" of the life context is, even if it serves one simple relationship.)

Different terminology often means different aspect, but what Freud here the proponent can nevertheless give light to our theme. The author then also mentions different *solutions*, different kinds of life technique (especially in III) in conflict-situations, with particular regard to the present. They go everywhere displacement or displacement of the happiness operation, next to different forms of *escape*. As far as a possible application of the cultural requirement can be

i Sml. *Schjelderup*, Psychology pp. 266 et seq.

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he is only referring to future opportunities, and by and large he seems to stand skeptical of the idea of a final and exhaustive real solution. Important is in that regard, a statement p. 72: "Often one is believed to recognize that not only is the pressure of culture, but something in the function's own being that negates us the full satisfaction and forces us in other ways. " The type of conflict becomes

thereby more than purely interfrontal, it becomes complicated.

Alongside the one-sided application of the autotelic requirement, one has the attempts to achieve harmony through different kinds of *compromise*. Important is the rationalization (the "heterotelization", the "moralization") of it lustful, socially a-moral activities. You try to get social sanctioning its existence by portraying it as culturally relevant, as part of a recognized social endeavor. The polar scientist, who is out in a clean personally honoring, emphatically emphasizes the scientific of the expedition character, the professional fights in self-interest for the profession's prestige, etc. Also reaction formation and other agents mentioned under monofrontal situations tions, can be used here.

The second representative conflict is the contradiction between service life-equal and life-inducing impulses and considerations. Needless to say that this contradiction is necessary or principled, it is enough to claim that it appears cashless. By the phrase "life", this is thought of the maintenance and continuation of man's organic form, directly and indirect biological efforts. Life ineffective, possibly hostile, becomes rough above all, certain autotelic and metaphysical endeavors which have eman-encrypted from biological considerations. It is about these relationships we have in the past used the term "continuation or repetition line" as opposed to "Fuldendelseslinjen." The continuation line usually coincides with biolo some effort, sometimes even social, while the line of completion will realize in social, autotelic and metaphysical fields.

When the life-ineffective unfolding on the one hand becomes harmful, and on the other hand, the carrier is considered the highest, the human dignity-ste, the most significant to the welfare or well-being of the ideal self, then the peculiar paradox arises, which already exists in several connections come to see: the road to what is perceived as the most worthy is at the same time the path to destruction and death, and thus also to the annihilation of the high-poets strive for empirical reality. The term perfection then implies also perfection, completion, while imperfection in principle gives way for development and continuation. "Continuation of the perfect", it is without meaning if it does not require incompleteness in a new relationship. The destruction

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can be intentional and be part of the affirmation (martyrdom), the can be covered by a "dolus eventualis" (if not to avoid, well, then get it may be), it may appear as bitter and despised necessity or breaking in surprisingly. The functional link between optimum and Doom can be vastly different.

Diverse are the testimonies of highly developed people about the meeting with this "value-biological paradox" and the meaning it hates them. Here are a few:

At Fr. *Schiller* called it (in Prologue to *Wallenstein*, eleventh steps):

«- and don't put your life in the end
never will Euch the living win signal »;

the place can be interpreted in the same vein as Ibsen's

«- forever owned only the Tab Tea».

In Schiller's first line, "Leben" seems to mean biological life with everyone its unused powers, in the other, the autotelic-metaphysical affirmation.

In the poem «Selige Sehnsucht» *Goethe* forms the idea as follows:

"And as long as you don't have it,
This: Die and die!
Are you a mere guest?
On the Dark Earth. "

If you change the second line to *Dieses: Werde und stirb*, you destroy admittedly metered, but at the same time the mysterious element and verse disappear better illustrates the problem it is aimed at; the underlying psychological process in both cases becomes the same.

It is therefore unnecessary to claim that the paradox applies all highly differentiated human life. It must stand so far openly, whether and to what extent the problem - casually or principally - fails or can be overcome without any unreal maneuvers. But the fight between life-threatening and life-ineffective (possibly life-threatening) considerations under all omständigheter weather a central and Brænd end questions for outstanding thinkers and poets through the thousands of Europeans evening story, from Sofokles to Ibsen. And one is tempted to say that if

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a spiritual driver has not discovered this problem, so he can not apply to universal.

The relationship between the two lifelines, the repetition line and the perfect-When these lines are thought to be carried out in pure culture, the hotline can be produced graphic to support the view. In a Cartesian coordinate system think one uses the x-axis (and with the parallel lines) as «repetition or continuation-telseslinjen "; it comes from an unknown past + and runs toward O (zero) i origin. X = O denotes the natural death of the individual. I - x time goes on "The infinity of the future," whether it is conceived as an earthly evil, or as a separate individual continuation. Vertical on these lines stand the y-axis (and thus parallel lines) illustrating «value or perfect-menhetslinjen. " Its + oo is the ideal that man can strive for own power; by - oo lies metaphysically-transcendent desires, optionally realities, which are beyond human reach and can only be reached in cases through detours. The first quadrant then becomes the unfolding field of this life, and the only (hypothetical) real solution is the line $y = + \infty$.

The more a human course of life lies near and parallel to the x-axis, the more stronger he is purely biological, but nevertheless he also means in ideas history, in the struggle for metaphysical meaning and value. And the more the curve is close to and parallel to the y-axis, the weaker the human being is biologically, but the stronger it is at the same time engaged in the fundamental value struggle. Following this orientation, two representative life curves can now be drawn up

which denotes each one its extreme, and a third curve, which shows a kind of compromises.

The pure biological line (I) is placed a small distance in positive y; thus must It is expressed that this attitude does not detract from the value considerations, when this can only be reconciled with an uncut continuation. But the line can sometimes-preferably be forced down and coincide with the x-axis, that is, to one of the values nulpunkt. (Remember that the word value here is used in a particular sense; otherwise, everyone is free to perceive the continuation as "value".) When the continuation of the curve in - x is plotted, it is to denote «it false infinity "- the unmistakable continuation of new villains life on the same plane - continuation in the sense of repetition, here or excited.

The value or completion line (II) is similar to a hyperbola. It leaves more and more the direction of continuation and points to the maximum of values, sam as early as it approaches the y-axis (deadline) as an asymptote. While line You hit the vertical on the deadline (ie take, or be forced to take, the full one) As a consequence of the "law of perishability", line II will almost certainly approach the deadline of inseparability, but never coincide with it. meaning is: the death that results from the individual's idealistic-heroic, life indifference Interest attitude, is (from genesis and meaning) different from the organic conditional death. In its last consequence, the value line is also vertical the x-axis, but it is what the personality "overcomes" or does not materialize the organic annihilation by choosing it voluntarily (it's just the subjective one) experience of these conditions illustrated by the graphical representation). One however, hyperbubble returns from the "infinity" of the fourth quadrant and the race continues toward the negative x-axis as an asymptote. Translated: The impulse which the heroic man has initiated will, for a particular metaphysical opinion, don't be wiped anymore. A metaphysical value has been triggered from its potential state at $y = + \infty$, and realized in *time*; from standing upright the continuation line now forces the value curve to increasingly parallel with x-axis; it is recovered for the lasting. In the first quadrant existence exists value (and set your nicht das Leben ein), in the fourth quadrant gets the value existence (not even Euch das Leben won signal). Curve oscillation denotes the annihilation that is only apparent.

Curve III, the line of chord or compromise, is perhaps the one that is hyp most beautifully followed. The individual is in the violence of his impulses; soon the race is steeped below the pressure of the autotelic-metaphysical conscience, it soon subsides again wise and opportunistic for safe horizontality. Connect hit the deadline in it angle as the moment determines; maybe there are most people who understand that the hour has come, a small closing recovery towards positive y (repentance) on the deathbed, cathartic crises).

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The "spirit of the chord," which Brand calls Satan, appears here as "the life aand ", as the only way out of self-preservation under the tormenting pressures of idealism. It expresses itself through the same kinds of psychological tricks and honesty attempts to build up a satisfactory life tactic, which occurs by monofrontal situations and here do not need to be applied in detail. Above all is the rationalization and desirable interpretation that are considered on the skin solutions side, besides variants of sublimation. maneuvers such as these are favored both for severe punishment and for comic-satirical poetry (main example Peer Gynt). But just as the individual must fear the disaster *before* it had built up its individual art of living, is thus threatened it also later of ruin through the breakdown of tactics - directly, in that one consideration breaks through and breaks the balance, and indirectly by the awareness of having led oneself behind the light and living in half and lies.

SEVENTH CHAPTER

ABOUT DISASTERS

§ 61. *Suffering, accident, disaster.* If one goes out of the *mood* like it immediately given, one can say that *suffering* (mental or bodily) is not sufficiently informed strength. And if you take the word *course in the* widest possible sense, the suffering can be said to arise from courses which are contrary to the subject's interest; in progress then organic conditions and soulful, opaque processes are also considered, illness, age and death. A proportionality of suffering on the one hand and the contradiction passed — interest on the other, however, may be set just within narrow limits; the disorder is due to many unknown factors and incomprehensibly complicated conditions; it is also usually intimately connected with moments of non-suffering and of positive desire and value. In the preceding chapters were mainly about progress in a more limited sense: one plans, an endeavor, a course of interest, a conscious effort net tension with the outside world. Difficulties arising during such Excitement *can* be associated with suffering but does not have to be. The disorder may be linked to the various stages of the course of the conflict of interest, but perhaps separately to the *defeat*.

An attempt at defining the concept of suffering will hardly lead to greater clarity yet, in addition, the meaning of the word is specific and unambiguous; it is formed over relationships that seem common to all people. That the disorder itself can vary infinitely, is another matter. I therefore use the word in the traditional without any significance. Nor did *Diederichs* who has devoted to suffering the phenomenon and the associated problems an in-depth study, lets more than one hint of definition. On page 7 it says: «Es ist ein significant moment in time that it demands its suspension "and later, that the disorder is something "was ist, aber nicht sein shall". It should then be one

in Vom Leiden and Dulden, Berlin u. Bonn 1930.

condition that the wearer sufficiently strongly wishes to change. But partly given where ailments (evils) which the wearer (eg the ascetic) *does not* want to change, because the condition at the same time gives something of value, and often you want a lot strongly a change in conditions without it being natural to call them disorders (such as the comic cat pain). To the very experience of the soul suffering can hardly be described as descriptive without artistic means, nor will a description of the expressive movements of suffering give us what we seeking, a return of the complex phenomenon to simpler conditions. It mental distress consists in, or is accompanied by, *affections such as* sorrow, need, grief, remorse, skin sickness, anxiety, etc. The bodily pain referred to above in § 4 and 19, has no corresponding subdivision; for everyday use one distinguishes stitches, yarns, twists, blasting, etc.

The disorder can be short or long lasting, be abolished, continue unchanged or rise to paroxysms and cause both spiritual and physical ruin. By the word *misfortune* one often thinks of the impersonal event that is the suffering "Nearest cause", while the disorder is linked to the subject itself and carried of this. The distinction is not always clear, but will often be: the fracture of the leg is the accident, and the pain, inactivity etc is the suffering. Minor accidents are called accidents .

In *disaster* we will understand a qualified accident. The word means upside down - an interest complex is destroyed or violently exchanged another. In the daily speech (the press, for example), disaster is preferably used for accidents which comes surprisingly and is of sufficient scope, the word covers almost an *impression category*. In this work it will be used about *irreversible* accidents of sufficient importance. The provision irreparable is not logical usable (theoretically, all changes are irreversible - *factum infectum fieri nequit*) but practically usable. An *accident* (which is not a disaster) after this use of words can be either irreversible, but then of limited meaning, - or of greater importance, but then to restore (overcome, recover - *restitutio in integrum, status quo ante bellum*). An accident thus - as well as a disorder can "turn to the best" and has always been one accident only apparently or in relation to an abandoned appraiser. The suffocating and profound effect of the disorder is highlighted by a number of authors tere, besides by *Diederichs* (op.cit.) also by men like Nietzsche and Freud. In Christianity it forms a core point.

An example will show what I mean by irreversible in a practical sense and with disaster as the sufficiently significant, irreparable accident. If a singer loses his arm, this is an accident after the usual goals; it can is not restored, but it has no influence on the way of life that is

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provides the singer with biological, social and autotelic sanction. A disaster can be lost of the arm difficult to get in and of itself, but it can be "cause" of a disaster: The singer is abandoned by the woman he loves and is broken down spiritually. therein courage (unless otherwise stated) will be a disaster for him to lose voice. The decisive factor for the classification therefore appears to be inter- the hierarchy of the essences in each case, and to establish a hierarchy one must first have defined and identified each individual interest. *beträgt* if the disaster as the more extensive, it would be unnecessary to burden the manufacture with a constant emphasis on scale accident - accident - disaster and with a similar scale for suffering from it lightest discomfort to the utmost despair and blast. I curtail therefore, to talk about disasters and understands the milder ones everywhere forms and that suffering comes with it.

§ 62. *Disasters. The individual joints.* Upon the emergence of a disaster will Some factors jump more in the eye than others. Practically, you want to join advantage could *individualize* these factors in the unlimited continuum and arrange them in groups. Such individualization and grouping do, of course not a requirement of principle validity. But you have to make a continuum, make it digestible for thought, then one must give it a structure, though the operation is tantamount to the grossest violence against the substance, such as this is experienced "immediately".

Of course, it is a matter of arranging the factors into three groups, which are then again can be subdivided. In the majority of the disaster cases we find in practical life and In the dramatic literature, such a triad will be useful for the overview. More than a starting point and a preliminary working method is the division does not; it will show during use how far it serves.

As the first group of factors, we set up the *attack object*, the threatened one interest, the broken value.

The second group is formed by the *counter power*, the attacking force, the interest-hostile dynamics, the inhibitory conditions in the environment.

Third group is more difficult to characterize, it includes what is necessary for a disaster to happen, except for groups 1 and 2.

As a collective name, one can use *lead* \ triggering cause or the like. Eq. I reiterates, especially in connection with Group 3, that the division will not express For different *degrees of necessity*, all factors are equally necessary. The groups are side-by-side, not superior and subordinate.

Different from these disaster conditions its *qua non* are all the circumstances. skills that characterize the individual disaster and - in practical terms

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(task) as in «aesthetic» (experiential) terms differs that of others: the nature of the object of attack, the nature of hostile conditions, the nature of the occasion, the interaction of the impulses, the attitude of the affected subject before, during and after the disaster, its effect on his entire relationship with life, that total course bids to the viewer.

§ 63. The *object of attack*. An *object of attack* in the sense here implied - is an assessment body. For the *mineral*, no disasters exist because it has no state interest, an interest that either goes to a state must remain unchanged, or change in a certain way, or approach a specific goal. About *the plant* and possible *unconscious animals* is that is, it is "better" for them to grow up and reproduce than to get torn up with mess, eaten, burned, etc. But this view is because looking human; it places interest in the unconscious organism based on his knowledge of his "enteleki", his normal course of development. Aller In the case of «conscious» animals, the situation becomes a different one, at least the animal seems through affect, or whatever words one wants to use, to experience a strong attraction against certain conditions and a violent disgust for others. Then, however, the animal areas of interest are relatively limited (painlessness, food, air, sexus, kids, freedom of movement), so will the disaster variants. For the experienced as something specific, we do not know, though the associated expression movements often seems to indicate that.

Above all, however, it is in man and in the human world that they catastrophic events take place. Here you will also find the richest selection of objects of attack, of values, and of delicate interests that yield multitudes of easy-to-read «fuel».

From earlier chapters one will have in mind the outer outline of these interests. The biological, social, autotelic and metaphysical values, simple wise and in every conceivable connection need not be mentioned at all. What man one must remember, however, to always orient oneself out of the affected carrier own situation: what is biological value for one (the muscle strength of the body worker) is e.g. autotelic value for the other (the sportsman), sml. The wine bottle in section 14 if also the environment is important here: the blind-born will, when he hears about the existence of the vision, be able to experience his own deficit as an autotelic accident, but biologically it does not, at because of the blind provision. For the lone explorer, as in the wilderness loses sight of a lightning strike, however, the blindness will be one biological disaster, or initiate a candy. (There are theoretical questions goals that should not be addressed: where does the "introduction" end and where does it begin

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"The disaster" itself? Did the disaster really occur before it was completed? The summary responses must be that the disaster is a process, of shorter or longer duration duration, which in each case must be defined for *practical* reasons.)

By breaking through the *biological* interest of the value-bearing subject front occurs *disorders* such as shortness of breath, freezing, hunger, *accidents* like fire in grain storage, destruction of utensils, disease, annihilation of a single litter offspring, *disasters* such as early destruction of reproductive ability, offspring met's total extinction and deadly incidents of all kinds except old age. The natural death, on the other hand, can be catastrophic for non-biological interests, artistic, religious, etc. The reason for the distinction is this: It is natural to talk about disasters just in areas like is somehow subject to the *possibility of sanction*, areas where there is a place for a preventive endeavor on the part of the subject. Cancel this one distinction will also have to be naturalized among biological deaths disasters and then gain a dominant place.

By breaking through the (real or irreal) *social* interest front indtræder *disorders* such as feelings of shame and loneliness, *accidents* as degradation and loss of civic esteem, *disasters such as* banishment and exile (the Jews kerit (exclusion of Israel), the exile of the Romans and the interdictio aquae et ignis, the ban and excommunication).

In case of breakthrough of the *autotelic* interest front occurs in the given case *disorders such as* pain in and of itself, loss and depression, - *accidents such as* loss of ability to autotelic life (loss of beauty, artistic ability, lapse) of financial surplus, etc.) which essentially means a cut in the joy of life and even can *stimulate* the heterotelian field of interest (return to "the way of duty", etc.) - *disasters* such as one of the aforementioned accidents destroys the individual's entire life and makes him a soul wreck (anchoring

the destruction of bearing values of values, the absence of expected triumphs or enjoyments).

At the breakthrough finally of the *metaphysical* interest front (or when despite representative efforts, it does not succeed in establishing a satisfactory one status) occurs *disorders* such as religious turmoil, consciousness of sin, cosmic anxiety, metaphysical sense of emptiness and indignity, impressions of the meaninglessness of life, - *accidents such as* collapse of metaphysical anchorages, revelation of prophets as one has believed, etc - *disasters such as the* collapse of metaphysics main anchorage, discovery of being lost forever.

Most accidents have an impact on a variety of areas of interest. Which the *bars of* interest we consider everywhere the individual; to a group

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acting as a carrier we perceive the group as a collection of temporary single minded individuals. Its necessity soon becomes apparent to an individual breaks out of the group.

Section 64. *The attacking force*. Also when it comes to the interest-that component or power of attorney must begin with that individual more specifically, simplify the incomprehensible complex of impulses. The most possible the limited danger that is thereby found must lie in the person of interest *Umwelt*. The outside world here means everything that is not identical the interest-bearing body and which is in such a functional relationship with this it can influence the status of the field of interest. Interest-the carrier - the "self" - is a concept here; our performances requested this and its restriction to the non-self is obscure, all models have failed. However, I see no possibility of clarifying the "objectively tragic" without the help of this contradiction. - A number of more speculative questions nature must be left untreated, perhaps they will at a closer glance search even be revealed as skin problems. It is about questions the nature and solubility of the carrier and the interest itself (reversion to simpler constituents), and it relates to the *relationship* between carrier and interest. - Cases, where a man cannot get clean with his interest, must Initially, it is treated on the basis of the desire to achieve it clean with it. Missing even such a desire has come beyond it human interest at all (dull). The case will thus be irrelevant to the purpose of the investigation, unless one withdraws *other* people as carriers of interest.

The concept of the outside world has been dealt with before (§ 3), as is the content of the content divided in different ways. Some of this must be repeated here, the mindset will naturally linked to. The outside world for a species individual is partly the physical one environment, partly plants and unconscious animals, partly conscious animals of other species, and partly arts traps. It is possible that taller animals may also experience their own organism Like the outside world, man can do it anyway. In addition, in humans mental states and processes that the self does not feel identical to, and derived notions of metaphysical conditions. A complex of interpretations and imaginative worldview joins the sensory and empirical.

The physical environment appears to be indifferent to interest. the fan of the organic individual. Entire faunas have died out because of temperature, Humidity conditions, etc., went unreported with the organisms' needs. The "elements" as the old ones say, air, fire, water and earth, and new powers like since the time has come, man can to some extent lead, but not steal.

They work as grumbling slaves in our fire channels and dams; by it on the smallest occasion, they break out and follow their own law in a way that looks like a vengeance. The same indifference is found in plants and plants most animals (domestic "love" is an unclear relationship), to some extent also with their fellow human beings and even in their own organism. It belongs to investigate whether and to what extent one can talk of interest contact between our conscious biological interests and those many processes in the organism. Outside of purely biological conditions at least no such contact, it already fails at the pain mechanism- but, cf. § 19. The giant deer is not the only animal species that has died out precisely because of blind organic forces (hypertrophy). The indifference utters be unlucky, partly because the forces cannot be calculated, and partly because they do not can be *rocked* : Soon it is the world's *insecurity* (in relation to our plans) that threatens our well, soon it's its overfixedness or misfiredness.

Alongside indifference, the *hostility of the* outside world plays a major role; this characteristic is expressed in animals, but especially in other people. The word must here cover a scale of shades: on one wing you have the *satanic* exploit- the sense of another's weakness, where the intention is nothing but to counteract the victim's interests. *The designs* can vary greatly. Examples: Certain cases of torture, a battle where it is more about the opponent's defeat than one's own victory, sadism. The border with the non-satanic is fluid; by the rival match, it is already exceeded. Here, each of the participants seeks that realize their own interest. Of course, during this endeavor, he must fight the other's interests, but *just* the other's pursuit stands in the way of his own goals; hitting the other's interest in and for itself has no attraction. Following this example lies the end those cases of conflict of interest, where the strongest (eg, "society") *regrets* that it must hurt the weaker interest.

Nor is the transition to a *sympathetic* environment sharp. Also from this presumably the most favorable environment can endanger dangers: adds me to an evil to save a higher value in his opinion (for others) or myself, directly or indirectly) - an assessment I may not share moment,. Or: the subject is the best, but the insight is inadequate. Or: intentional forces change the impulse on the way to the recipient, or his needs, meanwhile, are another. Excess sympathy may seem like a nuisance to the one they were supposed to delight.

In the end, it can be mentioned that the modern social order brings about a number limitations in the individual's ability to express and satisfy needs

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without this being due to the nature of the outside world of indifferent, hostile or sympathetically. It is due to necessity. One could speak in the highest voice about the indifference of a standard of living in a wider sense, as evidenced by this necessity has arisen. In society, the individual's sphere of interest clashes along with a number of others who refer to groups and singles nesks, thus: spouse, child, family, friends, fellows, upper and lower orderly, political communities and opponents, competitors and rivals, state and municipality, church, foreigners, foreigners, different believers, etc. etc. The considerations of one's self and of these surrounding carriers cannot always united.

§ 65. *Own participation.* We have so far imagined that the disaster will hit a person who has essentially remained *passive*; he has no through their own positive efforts put the unfortunate forces in motion. This distinction, which is practical, not principled, is of central importance to the study of disaster genesis for the purpose of the tragic, and will be in the following elucidated. The investigation finds its natural place during that discussion of the damaging forces that we are just dealing with because it relates to the impulses of disaster-producing nature that lie *in the affected own will life*. The section on lead-off is thereby pushed all the way up to § 73.

The contradiction between active and passive attitude in relation to disaster genesis is better expressed on a scale than on a scale. At the lower end On this scale lies accidents one gets hit with without doing anything at any time, neither "in connection with" the accident, nor in connection with it. You are born defective or malformed, you are hereditary, you are infected by their parents or neglected by them before they have even begun conscious life.

One step higher towards the willful cause lies the misfortunes one "moves" by breathing, eating, moving, being in a certain place place at a particular time, etc., briefly, by performing the psycho-physical organism elementary functions. These are associated with a *risk minimum* that is not is to avoid. But a normal person must do more than that must unfold a complicated business life within the framework of that community he belongs, takes care of his professional work, meets his public and private duties, sports, art, erotica. This business, too, is there associated with a risk that every human being must run, even while observing of the highest care (*diligentia quam in suis rebus*). Not even On the other hand, through this passivity one can avoid this risk, on the contrary is the misery a certain. This "legal risk" or "functional risk" is good

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worth noting; namely, as long as it is not exceeded don't blame anyone for exposing it.

Exceeding the legal risk will first lead to the lighter degrees of what in criminal law is called *negligence* and so in the rougher degrees. Then comes the "will" or awareness of the onset of the disaster in the broadest sense, and connect with the direct will or intention.

The scale expresses the relationship between disaster and the *motive* for disaster. fat-forming factor. It must be complemented by a scale that shows the subject \ *zaxzstrophy preventive* meaning. Also this scale stands with its lower pole

in the pure unconsciousness (innate guarantees, the self-protection of the organism) mechanisms, etc.), then they will disasters one *undgaarvz* in that being there and there at that and that time, etc; on the next step customer to put the use of experientially beneficial (safety-giving) events in daily life - then the different degrees of consciousness come countering accidents in general and finally the conscious effort of all available means for the prevention of a particular, topical, imminent danger.

Next to the subject, the *ability* (technical skill) also plays one role for the result. The theme is the theme - ability - result investigation we must now address. ¹

The disaster-producing capacity of man is demonstrated by accidents it causes partly themselves and partly others. The last thing is perhaps the most frequent, and the like is the easiest to motivate; at first, there is something paradoxical. Normale humans also do not harm themselves without it happening to obtain one higher value (ascetic) or a value that is more attractive at the moment (masochism) or to escape a greater evil than one adds (suicide). Only by coercive actions does the relationship change. Generally you hit yourself by putting your values *at risk in* trusting a good result, or you realize your plans without the adequate record of consequence holders.

In the following, we will have the disaster-producing ability in mind, whether it goes beyond the merchant himself or his neighbor. And the point to which the attention, above all, must be directed, is the question of it the *fault of the trader* .

¹ Sml. Bertrand *Russell*, *Our Knowledge of the External World*, Lond. 1926 s. 228, 230.

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§ 66. *The first outline of the concept of guilt.* The word guilt has a wide tradition in religious, ethical, criminal and dramaturgical literature, and there remain in the eleventh Chapter opportunity to become acquainted with any of the meanings one has in the course of time has added to it. At the moment, another task is closer: to design a concept of guilt in the context of the mindset.

In connection with both ordinary linguistic tradition and ethical and punitive judicial theory can initially be blamed as something that arises in relation to the *relationship between effort and outcome*. By effort understand I here a unit of motive and technical ability. Religious systems are provided according to which one can sin, they incur "guilt", by the mere "evil thought », the mere inferior motif ¹ and similar notions are even expressed in the judiciary. But in an investigation of the guilt that led to the genesis of a disaster, such a notion of guilt can do no good. Nobody can defend himself against the fact that an inferior motive appears in his consciousness, the chance an ethical choice arises only when one decides one's action in relation to

the inferior motive. Such motives are even a *condition* for one ethical high-value trading set; if they did not show up and were defeated customer one does not talk about morality at all. Christianity has also evaded it the evil desire of human will and attributed it to the spirit of evil spirit Flyd. However, you can not tumble freely here even without the responsibility in, the warning shows: the one who looks at a woman to covet, etc. and of the commandment: Thou shalt not covet. In a survey like this one can such a desire is not taken into account without affecting one or the other other interest status. So much more then the requirement of *action* for the notion of guilt in modern criminal law. *Cogitationis poenam nemo patitur.* ¹

Whatever relationship one comes into being as *the culprit* in the relationship motive-means result, then it seems clear that without a work stand the cause problem (a working term "cause") and to the problem of will-freedom (the psychological cause problem) there is little prospect of winning forward.

When it is stated in this work that the phenomenon a is one of the causes the phenomenon b, then it is firstly assumed that b follows a for a while, and then that from ordinary experience it would not be possible to enter unless

¹ The motives for action. *The assessment* motives do not even dare a belief system attach ethical or metaphysical relevance, cf. *Chief Justice*, Ethics 1887 p.20 .

² *Hagerup* , Criminal Court General. part, Kr.a 1911 p 145.

a had gone ahead. Are we facing a new and unknown phenomenon of its kind? then we seek to determine its "causes" by ending analogously from known ones relationship. The experience underlying the assumption of a causal relationship menhang, one does not have to have done it yourself, it is enough that one (within risk minimum) has accepted a delivered notice of it. - By one wording of the causal concept like this one need not worry is about the very process by which the phenomenon a induces or produces the phenomenon b.

It is thus not a philosophical concept of cause which has been sought here, but a practical one which has a living function in the human inter essekamp and which the philosopher also operates when he does not "think". Certain relationships (next to the pure succession, like the night following day, etc.) between preceding and subsequent states are dealt with therein practical life as a regular, whether or not this experience corresponds to a general-valid law, or how it can be logically processed. (By modes is meant in this connection not the conditions of great and small, - a "spring" state, a "world state," never returns identically - but there meant *that* the conditions relating to interest the fight, which is *relevant* for it and which can be identified and recognized on this basis.) Self where a "causal relationship" seems to be lacking, in practice and almost all science with it still exists - except of course philosophical treatment of the causal problem (and certain conditions in nuclear physics). In practical life, the premise of fixed causal relations is a tool

its qua non; it is expressed in every transitive verb, and in the vast majority of "tragic" processes (how these can be determined)

acting and thinking the persons under the said premise. In the opposite if the person is not a causal philosopher, the person is abnormal.

In the same way we have to consider the problem of freedom of will - not philosophical but practical, such as the assumption of freedom or constraint *works* in the human interest struggle. The problem concerns us just so far as it has relevance in the thought and action pursuit of sanction. We then cut away the case that a philosopher has done the work of willpower the limb to his life's task. For him, the question seems to *be a problem* next to other problems, while his function falls outside. *Is it worked* with the problem of will, the philosopher, on the other hand, will be considered for us.

in Bertrand *Russell* \ Our Knowledge of the external World, Lond. 19² ^ pp. 228.

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It will probably be useful to state the highly abstract and ambiguous expressing the "freedom of the will" in favor of others, more precise and tangible. Here you will benefit from seeking out a modern thinker like Bertrand *Russell*.

Russell (op. Cit. P. 231) begins his analysis of the term by mentioning its *affective* meaning. He asks: What do we really want when we want free will? - "Some of our reasons for desiring free will will be profound, some trivial. To begin with the former: we do not wish to feel ourselves the hands of fate, so that, however much we may desire to want one thing, we may never be compelled by an outside force to want another. We do not wish to think that, however much we may desire to act well, heredity and surroundings may force us into acting ill cases of doubt, our choice is momentary and lies within our power. Beside these desires, which are worthy of all respect (!), we have, however, others not so respectable, which will equally make us desire free will. We do not like to think that other people, if they knew enough, could predict our actions, though we know that we can often predict those of other people, especially if they are elderly. ... The desire for this kind of free will seems to be no better than a form of vanity. I do not believe that this desire can be gratified with any certainty; but the other, more respectable desires are, I believe, not inconsistent with any tenable form of determinism."

The author divides the question into two:

- 1) Are human actions theoretically predictable from a sufficient number of antecedents?
- 2) Are human actions subject to an external compulsion?

The first question is answered in the affirmative by Russell (p. 233 at the bottom).

"It is not necessary for the determinist to maintain that he can foresee the whole particulars of the act which will be performed. If he could foresee that A was going to murder B, his foresight would not be invalidated by the fact that he could not know all the infinite complexity of A's state of mind committing the murder, nor whether the murder was to be performed with a knife or with a revolver. If the *kind* of act which will be performed can be foreseen within narrow limits, it is of little practical interest that there are fine shades which cannot be foreseen The law does not state merely that, if the *same* cause is repeated, the *same* effect will result. It states rather that

there is a constant relationship between causes of certain kinds and effects of certain kinds We may suppose - though this is doubtful - that there are

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laws of correlation of the mental and the physical, in virtue of which, given the state of all the matter in the world, and therefore of all the brains and living organisms, the state of all the minds in the world could be inferred (the latter is quoted for the sake of context, though the value to us

It is obvious that there is *some* degree of correlation between brain and mind, and it's impossible to say how complete it may be pray. However, this is not the point which I wish to elicit. What I wish for Urge is that, even if we admit the most extreme claims of determinism and of correlation of mind and brain, still the consequences inimical to what is worth preserving in free will not follow. » The meaning is: Although assuming that a human action is determined by his entire past, then this does not mean that at the time of the election he is *forced* to do something other than what he "wants", what he finds most right and best. The desire and the assessment can be determined and in constant relation to the action (or better: the action can be a function of their antecedentia) without that this abrogates the subjective sense of freedom. Based on this conclusion the author can now answer the second question in the negative. - Are human actions subject to an external compulsion? - «We have, in deliberation a subjective sense of freedom, which is sometimes all against the view that volitions have causes. This sense of freedom, however, is only a sense that we can choose which we please of a number of alternatives: it does not show us that there is no causal connection between what we please choose and our previous history. » The explanation comes: "Causes do not *compel* their effects. ... There is a mutual relationship, so that either can be inferred from the other We (shall) not say that the present state *compels* the past state to have been what it was; yet it renders it necessary as a consequence of the data, in the only sense in which effects are rendered necessary by them Causes. (A clearer precision of the difference would have been in place here.) The difference we *feel* in this respect, between causes and effects is more confusion due to the fact that we remember past events but do not happen to have memory of the future. ”

Russell's presentation, open-minded as it is, is relativistic, technically over the physician and mousing in an attempt at reconciliation between the ancient antagonistic views, however, do not leave the reader in any state of happiness deliverance. You have the feeling that there is still plenty of riddle substance in the famous and tenacious problem. And here must be the one who seeks that clarify the tragic, say goodbye to the professional philosopher and follow his own path, if

he will come forward. In the human interest struggle , there is a being-

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discernible causes and effects, actions and consequences. Without any differences life of this kind was the center of attention, life could not exist, or not in the hitherto known forms. The scientific view which Russell represents that the fixed relationship is not a cause but one mutual functional relationships, are useless in practice already for that reason, that in practice one can end from cause to effect to a much greater extent than one can conclude from effect to cause. An end result can have many different healers, *precisely* when you ask for "the kind of effect" and do not see relationship in principle. In the final state, the creation history may be blurred. If I turn on the dynamite, I know exactly how it goes, but for them Afterwards, a number of opportunities immediately arise (cf. fire after-research). The masterpiece can undoubtedly be turned into ashes, but is the ashes a masterpiece or a makeshift? Even greater is the difference, as the cause is a willpower. From revenge I can join the murder, but not from the corpse to the vengeance.

The purpose of these considerations, however, was to find one labor standpoint. We have two experiences that we can count on:

1. Where multiple motifs apply simultaneously and require different ones reactions to the same stimulus, we experience the decision as an *electoral effort*, for whose result we are *responsible*. That is, we predict and accept that action assumed consequences to a certain extent will have an impact on our own welfare.

It is released in an environment where interpersonal values apply the responsibility means that I can be forced (from outside or by my own moral belief) to restore (to some extent or to some extent) these values if I have harmed them, possibly even speak a «corresponding» velfærdsforringelse.

2. The second relationship is this: Our brain is so arranged that we just "Understands" what has "structure". An act of will that has no grounds can we make no image of, any notion of, because it is missing structure. All the reactions of ourselves and others that we "understand" we understand because we believe that the cause. When this one comes up for us, we have what you need has called an "aha experience". The cause is an *interest* everywhere ; without interest no will action, just reflex, idea motor reaction etc. Action in conflict with any interest is inconceivable or pathological - I take the shaft, not in the knife blade because I don't want to cut myself. If I take the leaf, it must be for some purpose, or it may be due to inattention, haste etc.

Ultimately, the interest is this: at least I will show them that I am free will. Just as we expect in the physical world and towards animals

that the stimuli we experience have reasons, we act between people below the constant premise that expressions of will have it, otherwise we never could influence them. Considerations on a factual basis, arguments, persuasions, Prayers, threats and agitation would lapse and had to be replaced by physical magt.

Elected and responsible, subjectively experienced psychological insecurity with the trader is a necessary prerequisite for the ethical assessment of a human being. Particularly important is this circumstance when it concerns an act that leads to disaster, to the radical destruction of værdier. The antidote to such devastation is one half of man's total life business, while building positive values engage the other half. Everywhere the individual has not dominion over its disaster-producing ability must protect the others against him, and the means are many. In orderly society becomes the protection - for certain values - put into *effect* through the *judiciary* in its generality, especially through *criminal law*.

Section 67. *The importance of criminal law for the present context*. That part of a person's business life that is governed by public law, can be difficult in any particular relation to his other life, what important- the anguish. Often, it is the processes that have escaped any legal system that intervenes most strongly in his destiny. But the actions that fall under the legal system of action which is relevant to its norms either however, through conformity or strife, constitutes an essential part of a mourning human *outer* life, and thus has consequences for the inner. And for us they have the great advantage is that they are systematically worked out, placed in groups that facilitates the overview, and illuminates in all its phases as far as is theoretically possible and practically useful. The basis of the jurisprudence lies, inter alia, a "common sense" which also applies in judiciously irrelevant fields. Views like has won claims in the legal disciplines can therefore, where they are not separate characterized by practical-technical considerations, often applied to e.g. it clean moral areas and areas that are "morally infected". For drama the person concerned applies particularly to the views of the criminal law.

- I have therefore chosen to postpone the final wording of the concept of guilt

1 Sml. Oscar *Platou*, Theory of Court Sources, § 1915, § 6.

2 On the relationship between law and morality, cf. in front of section 12 and *Hagerup*, the Criminal Court elm. part (A.D. 1911) pp. 33 f.

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until we have gone through the review of some criminal considerations familiar with its closest neighbors. The criminal investigation of the concept of guilt has both a principle and a technical aspect and forms the solidest foundation for building both an ethical and a poetic one guilt term. Criminal law is certainly indebted to ethics, but it is ethical speculation has in criminal law had to review its *applicability* ordeal. As a legislator and judge, man has the task of creating one social cosmos. The principles it must then follow must naturally lie closest possibly up to them the wild desire was followed in the world of nature.

In different ways, the legal system can act as an intermediary of hard striking wounds that can be experienced as disasters. A lost process can strike her husband down, not to mention the death penalty, life imprisonment and judicial murder. The preparation of an applicable debt category is therefore an important task for retsvidenskapen; it is possible that it is not yet resolved, it is also possible that it must always be resolved in its image or that in the future one will fix it without the concept of guilt. However, a lot of valuable material is overall and will partly be useful here.

When a following is to be given an outline of the guilt theory in Norwegian criminal law (which, in the main points, is in line with other Western European criminal law), it is naturally having the legislative side (relationship seen from the legislative standpoint) closest to the eye. Practical considerations have necessitated certain violations on the theory (responsibility without guilt, etc.) that the citizen must submit to. It strongly contrived production relies on Francis *Hagerup*, Punishment general part of the court, Kristiania 1911.

§ 68. *Outline of the ordinary part of criminal law 1. The psycho of criminal law* logical basis (cf. Hagerup § 1). Certain actions and omissions included leads to "society" adding to the author an evil; they are called crimes or misdemeanors and are considered willpower. Criminal law thus lays down psychological concepts are the basis, but must work with practical goals too eye and will in part be obliged to act independently of the fate psychological problems arise in his real field. There is one too second difference: psychology seeks a genetic explanation, it asks how the phenomena come into being; it also makes newer criminal justice, but at the same time *consider* it expresses the will in relation to the welfare of society and aims at a preventive politik.

Normally, an action occurs after a "fight" between encouragers and inhibiting "motives" - the first are bright, Hagerup says last uninitiated. Objection: A series of actions for which one is

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criminal liability, however, takes place without any hint of such a fight (the so-called negligence crimes), and under the strict duty of duty often precisely the inhibitory impulses that are bright. A lot of hand linger also comes to a standstill without the lust-unease moment of the "motives" is noticeably applicable. The motives are partly ideas, says H., partly feelings and judgments that occur in connection with the performances. ¹ Paa the limit of willpower lies the habitual act, and without it for falling muscle movements, speech, etc. due to reflex or made in sleep, fever, etc. (It must be added that in recent times the attention has been pale increasingly focused on the unconscious sources of action, drives and neuroticism dynamik.)

Will expressions have *purpose*, says H. The purpose can either be achieved again Easily the utterance itself (autotelic utterances) or lie in a distant effect, et expected result, which the merchant has imagined when he shopped. In both cases, the purpose is *deliberate*. The purpose can again be a means for a more distant purpose; this last is then the intention, while the intermediate the purpose of the means could have been replaced by another. The person has "wanted" this too, but weaker, more conditional. In some cases, «motive» and intention together (telos), in others not, thus where affection and feeling are perceived as motive, the change of object as intention. By a more constant affective

disposition one speaks of the mind. On the whole, it is important to distinguish between the more chronic, the general conditions for the creation of the will, and the more temporary, special ones. This refers to the subject as well to the outside world.

As long as criminal law seeks to return the wills to their assumptions, it has to go through the question of freedom of will, says Hagerup; but it does not depend on how this problem is falls out. If the knot becomes too complicated, the criminal law can chop it over with one magtbud. The relationship is neither deterministic nor indeterministic basic view can be reconciled with the practical function of criminal law. Hagerup suggests a compromise: man chooses freely, but only between them landscape motifs. We have previously formulated our work position in this matter and should not even here refer to the visuals that have been used to give criminal law a sound, principled basis for this point. How dangerous it is to approach these questions, Hagerup shows, as

i Sml. H. p. 70, the note.

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in spite of the best resolutions, they are captured by the jungle. You can hear him work in there:

"- But this fatalistic determinism overlooks that the concept of causality in application to the spiritual sphere necessarily has something other meaning than material, which cause not just opposite mental phenomena such as that of real substances are possible associate with an equivalence of cause dependent on the constancy of matter and effect "(p. 14).

2. The Code of Criminal Procedure (cf. Hagerup § 2). Revenge and retaliation as the animal and primitive man's reaction to attack can partly regarded as a manifestation of a fixed property, and partly as a fruit of experience. The actual discharge of matter points strongly to the first point of view, while the fact that the reaction stops the attack or prevents it taking point towards the last. Neither has society life been able to date without this primitive form of reaction, and the teachings of Christianity to turn the other cheek, no one has dared to use one yet criminal or civil organization. But to avoid chaos and all vengeance on all is created social bodies which, as long as necessary, mediates the reaction based on the aforementioned *dual need*: revenge instinct and the satisfaction of justice on the one hand and the prevention of repetition on the other. A number of authors have sought to bring this relationship into harmony with his view of life or with the principal principles of philosophical disciplines and especially the ethics.

"The state's moral justification has been sought to punish, partly in one divine device (e.g., Stahl, Philosophie des Rechts 1829), partly in a transcendental command (thus, the basis of the whole moral system) Kant, Metaphysische Anfangsgründe der Rechtslehre 1797), or in itself the laws of world development (Hegel, The Fundamental Philosophy of Law) 1829), or in the aesthetic sense of a necessary harmony (Herbarth, Allgemeine practical Philosophie 1808), or in the accompanying punishment

the purifying and healing power of pain "(Kohler, Das Wesen der Strafe 1888)
- Hagerup p. 15 f., where it is further called:

"Common to all these theories is that they are based on a metaphysical basis, that evades empirical recognition and that the ethical justification of punishment is not put in any necessary connection with its practical purpose. With this reason, these theories have been called *absolute* criminal justice theories in counter-sense to the *relative* who see the purpose of the punishment and thus its legal basis in the enforcement of the legal order. " The direction finds its sharpest expression

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EDGE: Although human society was ahead of its dissolution, it had to only the last killer is executed.

Leading Defenders (Althusius, Rousseau and others) found the ethics of punishment based on the individual's voluntary submission to the state in the so-called fellowship treaty. This theory also lacks empirical basis. In contrast to the stated views, Hagerup (p. 17) argues that the only punishment, however also sufficient ethical reasoning lies in its *necessity*; punishment is a means of social defense service. The absolute theories apply, roughly expressed, the rationale of a metaphysical causa, while the relative mainly seeks it in an earthly (biological-social) telos. The first is the retaliation a purpose, for the latter a means. The first is based on a notion of the punishment as a half-mysterious *dispensation* of the bread - a restoration of it disturbed "metaphysical harmony" and thus an annihilation of the crime in the metaphysical history of the universe. No "Nichtseinsollendes" remains, and what has happened no longer constitutes a threat to the perpetrator metaphysical welfare. The idea shows strong analogy with the biological "exon" ing »- you have neglected your winter supply, but now you go along and work twice in the time remaining, or: when suffering with suffering wounded by the consequences of its biological barrier, this has lost its importance.

For the relative theories, retaliation does not mean the fulfillment of an ideal justice requirements, it just means that punishment must have its cause in one certain action. The evil that is added to the perpetrator is an amplified one expressions of social disapproval; thus, the penalty, according to Hagerup, gets an additional allowance its purely pragmatic character: in the judgment of society also lies an ethical element; both quia peccatum est and ne peccetur are penalized. This ethical content depends on that one can *blame* the trader for what he has done, that is he, despite the aberration taking place, has the same ethical interest as the punitive community.

Contrary to this "classic" criminal justice theory, recent theories claim, the "positive" or "realistic" that it is not the act committed is the "object" of punishment, but the *spirit of its origin* . Not the crime, but the criminal is punished. These theories are mainly based on two considerations (see Hagerup p. 19, where references): The first has its assumption in determinism: if human willpower is «

case, it becomes difficult to find any psychological basis for concepts such as responsibility and guilt. You can *protect yourself* from dangerous acts, but to *condemn* them, it makes no more sense than the condemnation of one natural disaster.

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The second recital is that the notion of «normal ability to let one's actions determine motives' (imputability) not good enough as a prerequisite. The distinction between sick and healthy soul life is doubt which, and the "normal ability" can at any time be impaired by strong drives, affections, hereditary strain and criminal habit. And just from people with "Reduced accountability" threatens the greatest danger. It's the *character of the criminal* who will allocate the funds, whose task it is again to *deter* him from committing crimes or, in the alternative, *improving* him after he has committed them, and, if this is impossible, to *harm* him.

Hagerup admits that safeguards other than punishment are needed, but he also claims that "in most people there is an average-ability at the moment of action to distinguish between the different motivations performances and consider their ways "(p. 23). The legal order in all is « Addressed to the *ordinary* human being, of which they require a social behavior, a requirement that can be made because it is experientially fulfilled ". - Av In addition, for the safety of the citizens, one must await a *rash* of the dangerous state of mind - so much more that the state of mind often does not come for the other day. At this point, the author meets with his opponents as to the practical consequence: the penalty is to perceive As *repressive*, it should be different from just preventative measures. When setting penalties for *trials* , both views apply. The question is close to one that we have previously touched upon: Must is the criminal consequence attached to the *motives* or the *result*?

It immediately comes to mind that the result is a far *safer* basis than the motives which, in a given case, may be inaccessible to anyone ordeal. But criminal law must be a practical body *on an ethical basis*. its task is, quite busy, to cover a plurality of disparate needs. As long as you in their actions is clear from the purely external collision with the punishments, stare it is free to have the blackest motives for this exemplary behavior. And there are actions that are punished without regard to motive, because of social considerations makes it necessary, especially in extraordinary circumstances, war, etc. on the other hand, the subject is attributed, both in Norwegian and in other European law, several weight, both in terms of punishment and sentencing. This hangs along with the recognition that results often depend on factors such as the individual is not master over.

In the context of this last question is another: Bear the punishment especially aimed at the effect of the individual criminal (special prevention) or to the impact of the whole community on all of them as in the future

must be committed to committing crimes (General Prevention) or on both? The first point of view in particular has helped to open the eyes

the perpetrator's individual peculiarity, a moment as in it later time has advanced with great strength; the other has more address to the improvement of social conditions in general. In older times, especially the Middle Ages and the beginning of modern times, one sought to achieve the real preventative effect by postponing the execution of the sentence for public scrutiny. A more modern point of view is this: General contraception lies partly in it general awareness of the power and watchfulness of the legal order, partly in the general partial recognition of the ethical significance of punishment. Of this, again floating in concrete relationship a common sense of security, and in abstract affairs one is established isolating protection against the feeling of an amoral world order. Forsaavidt lies the weight more on the penalty than on the individual execution; its the task is just to show that there is power behind the words. - Unfortunately no one can law prevents the *skilled* criminal from having more chance of escape than he klodser. The predominant number of crimes is also committed under it on the condition that they (or the perpetrator) must succeed in concealing it.

However, codification of criminal law not only protects the loyal finding, it also safeguards the criminal against arbitrary exercise of power by the community. the organs side. The criminal has his rights, he is not without merit its judges, *v. Liszt* could therefore, with a certain right, note that the Criminal Code is the Crime Magna Charter. A lecturer has described the statement as "A tasteless expression for a real thought". The same could be said about it reflection that it is the Criminal Code that *creates the* criminal; criminal is the one after all acting in violation of the law (*nullum crimen's doctor*). One must, however Recall that the law is an expression of common law opinion and that it is the one who creates, not the criminal, but the term criminal.

When the penal function must seek its ethical justification in necessity for social defense, it follows that its presence in society must not represent a greater evil than that which is fought. The right to punish must be used with finances.

During the exercise of the criminal authority, a new ethic emerges Requirements: There must be a certain relationship between bread and punishment, the penalty must be "fair", ie vote with the sense of justice in each case.

Already the economic considerations just mentioned are a directive regarding the size of the punishment: it is not ethically justified to punish more severe than distress sary. For the determination of what necessity requires in the individual case, the following three factors (H. p. 23) contribute:

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1. The significance of the affected interest.
2. Nature of the attack (dangerous).
3. The frame of mind that the attack expresses.

But in doing so, we have not moved the fundamental problem of justice, the logical superstructure of the emotion, one step closer. And leave it at that said right away, the prospect of reaching such a structure is less than small. *lus suum cuique tribuere* - did not *come near Ulpian* (Digest. I, i, 10) who in turn relied on Aristotle. Also a modern attempt as *K Gareis* *Vom Begriff Gerechtigkeit* must just refer back to the sense of justice (p. 279), which may be common to members in any given case of a group. Hagerup also confines itself to this provision; he do not even notice that there is a problem present. The essence of The problem lies in the fact that bread and punishment are *incommensurable sizes*. A well-intentioned attempt to establish a kind of commensurability was made the introduction of the principle of the Talion (mirroring the penalty): the murderer became executed with swords, the arsonist was burned, the mender was cut off the hand with which he had sworn, coin forgers got molten metal poured down his throat, the blasphemous tongue was torn out (H. p. 55 with note 24). That the "similarity" thus achieved was highly illusory is readily realized; The "mirror" then also had a practical purpose, to show the audience what the man had done and remind them of the consequences of this act. Modern criminal law refers the principle question to ethics and into prides itself on drafting a practicable directive: the sentencing is decided of the judge's discretion within the limits set by the law.

Hagerup strongly polarizes the view that the punishment for being ethically justified must signify a *good* for the convicted (albeit indirectly) or "higher" sense and based on "society", not the judgment of the convicted). The notion rests on *Kant's* teaching that no human being may be used merely as agent. But this is exactly what happens, for example. in the case of war, and there cannot be doubts, H. believes, that an order from the state to the individual to sacrifice the life of his country is ethically justified.

The example is not the best; it could be thought that the ethical feeling, which H. assumes are the same in all normal, would look different precisely

in Festschr. former jur. Faculty in Giessen, 1907, p. 273. Gareis distinguishes between right-eyed and right-handed *Gerechtigkeit*.

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at this point. - Improvement is not the primary purpose of punishment, says H. * improvement is the task of the state through other bodies. But in the future will there could be a gradual transfer of criminal cases to these bodies, a transfer that has already begun for young criminals.

The boundary between the area which, from the legislative point of view, should lie under criminal law, and what is regulated by ordinary moral opinion, has changed over time in the individual communities. Previously thus became heresy, "looseness" and luxury in food and clothing are punishable, however (as now) various forms of dishonesty in trade, animal cruelty, neglect of children and helpless. - The state also has other means than punishment when it does applies to restoring a disturbed state - financial coercion, law enforcement invalidation, damages and mortification. The difference between the "civilian" and the According to Hagerup, the "criminal" clock depends solely on expediency and is not of conceptual nature, p. 35. Punishment is a qualified repression by the state, it is therefore important that the relevant rules always apply at all times in accordance with the other legal order as well as with the general moral

composure. Penal *rules are* therefore more easily *outdated* than other provisions.

3. The common causes of the crime round - often split into two groups: the individual and the social. This really means that one sees the crime from two different points of view. Some individual causes are discussed in previous chapters, albeit in other respects, profits and deficits, malfunctions, and malfunctions. In the case of malfunctioning It may be recalled that *Lombroso* (Crime Man, 1871-6), if theory can be outlined like this: A large class of criminals show innate typical, anthropological peculiarities, akin to those found in wild and primitive peoples. Lombroso therefore considers these criminals as an atavistic reminiscence center from laid-back cultural periods. The theory is now ordinary abandon. - On the other hand, it is important to distinguish between «apartment-criminals »and« habit criminals, »as well as between those who oppose courage the more timeless norms and those who violate a temporary provision.

Social conditions partly determine the interests of the criminal law protection object. But they also seem to influence the nature of the crime Danish trends that are most strongly developing (Montesquieu, *Esprit des Lois* 174, Quételet). The crime statistics ¹ show the conditions of the crime to economic conditions, unemployment, fishing and harvest benefits, etc., to

In the case of Norway: Norway's Official Statistics, 4th row.

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the difference between city and country, ¹ to the public, institutions (prison-the system), for prostitution and alcoholism, for prevailing customs and morals performances, race differences, seasons, climate and landscape. (In Italy there are 16 times as many killings as in England, 9 times as many as in Belgium etc. The informative value of such statistics dares to be doubtful enough; there must be extensive research before one could prove any *together hung.*)

Certain types of crimes have occurred in all historical (id, fortune-telling) grip, murder, violence, morals, etc., while others appear more temporarily. Where a state or cultural form is in disrepair has the crime of crime (both according to contemporary and our own judgment) permeated all walks of life from the prince to the beggar, especially as to the less timed crimes concerned. In our day, such actions are more localized to the so-called "Lower" population classes, the less educated and the poorly financially disadvantaged, the non-orderly, non-constructive natures, while the economic scams, corruption etc does not show any similar restriction. (The condition that guess a million is, among other things, that the amount is a trusted one.) The *erhvervsmæssige* forbryderskhet show themselves now rarely who organized and armed assaults (robberies, remains to be found, thus in America and in Corsica) but mainly as theft, theft and fraud.

4. The historical development of criminal law (cf. Hagerup § 6). European punishment the ferry has its sources in the Roman, the Germanic, the Mosaic and the canonical right. These constitutions have their origin in revenge, ²

this customer also went above and beyond the perpetrator (revenge). The sense of revenge is strongest when the pest is seized on fresh deed and it is governed on the whole by highly subjective and random factors. Its original "criminal proceedings" are of a purely private nature, a matter between offenders and the offender, or their offspring and aftermaths. A change enters into the rule that revenge can be averted by a fine. Collective persecution existed only by qualified crimes, e.g. treason, and resulted in the death penalty or banishment. Soon, however, religious flows and administrative considerations together, and the first criminal constitutions forming. The premise is a sufficiently strong state power. The state becomes

¹ In 1905 in Norway there were 1250 convicts in the country against 2239 in the cities, though the population was approx. 2/3 to 1/3. The information is due to Hagerup.

² Others *highlight the envy*, thus *Ranulf* in Notice, ed. of Det kgl. Danish Science. Company Bd. 18.

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more and more party to the case; the state's interests are violated by and by insult Medes. The growth of the population and new social conditions worked.

The distinction between *intentional* and unintentional (negligent) violation of law wins general recognition; the most severe punishments affect only the one who has acted with intent. On the whole, the question of the perpetrator begins subjective *guilt* to be more emphasized, whereas before (just like the animal) only then to the objective action. Now criminal will is required.

However, Roman law maintained that the criminal will had to show up in action (*cogitationis poenam nemo patitur*), the canonical drew court people for the court because of purely mental phenomena, a practice that had terrible consequences during the heresy and witch trials.

At the transition from the Middle Ages to modern times frembød retskil- there in the European mainland a colorful picture; the trial was therefore characterized by obscurity and uncertainty. Eventually there came - especially during influence of natural law thought - a series of codifications aimed at relationship. However, the provisions in these were still strongly casuistic stripped down and so it didn't take long before they proved inadequate practice. The courts then sought to fulfill the law themselves, and one formed there learn about so-called unlawful crimes and punishments, something soon gave rise to abuse and arbitrariness. ¹ Only recently has one reached for the abstract editorial of the legal text, which makes possible an association of agility and firmness, while still being able to stand its goal, with a relatively small number of paragraphs to hit everyone imaginable Forbrydelser.

The penalty itself was originally essentially in the loss of life, exile confiscation and property confiscation. Later came the corporal punishments, torments and lemlæstelse. Only after the Reformation did liberty and forced labor begin that the takeover, in connection with fines - the states had so long wasted with human life that there was a shortage of labor.

Under oplysningstiden traveled in several countries a powerful Reaktion against the

handed down barbaric rules of procedure (torture) and punishments. Leading name in this one opposition are Voltaire and Beccaria; what brought Voltaire into the fire was that sensational justice murder of Jean Calas. It's a typical *bourgeois belief* that

in This relationship is easily overlooked by those who attack the judges today, because they "hang in the letter". How easily could not the judge's digestive plagues mean a year more to the sinner!

here breaks through, a demand for humanity and for the safety of the individual; therefore the emphasis should be on the practical considerations and not on the ecclesiastical abstract. The effects of the opposition were immediately apparent in a number of legislative works and extending down to this day. They had their shadow side in a growing one formalism, coherent with the speculative philosophy - and by one a period in which the public interest was unilaterally emphasized is now being raised with increasing strength the requirement for individual treatment of the criminal. The is psychological, sociological and psychoanalytic insight as they form here scientific assumptions. Only in the dictatorship states have they been refreshed the absolutist view.

5. The scope of the penal code's scope in time (cf. Hagerup § 10). Criminal law must be like mentioned often changes and such changes can pose a danger to some ethical requirements (justice). The main tenet of protection of these claims were recognized already in Roman times and resurrected in it French Declaration of Human Rights (1789 Art. 8); it exists for Norway in section 97 of the Constitution: No law must be returned effective force. It is the law that applies at the moment of action the court shall to base. In certain cases of doubt, the law must, as in the present case provides that for defendant's most favorable verdict, be applied.

6. The local jurisdiction of the Criminal Code, international criminal law (cf. Hagerup § 11). The following main principles have been proposed:

- a. The territorial principle. A state's criminal law applies by hand linger that has been committed within the state territory.
- b. Personnel principle: A state's criminal law is applied to its sub-utes, regardless of place of action.
- c. The Real Principle: A state's criminal law is applied when the violation is-added a resident or a domestic legal entity.
- d. The Universal Principle: Any State can represent it entire cultural communities punish crimes wherever and by whom they end fo robbed.

Since each of these principles contains an applicable thought, but not suitable for unilateral implementation, the applicable international rules rest on a combination of the principles. In addition, special agreements are signed extradition of criminals, etc.

7. The scope of the Criminal Code in respect of persons (cf. Hagerup § 13). The principle of equality for the law is based in most cultural countries,

but subject to certain restrictions. This applies especially to the prince or the president, members of the National Assembly in office, foreigners with the right of extraterritoriality, foreign heads of state, foreign priests and diplomats.

8. The concept of crime (cf. Hagerup § 14). Not every antisocial (let alone immoral) action is a crime, just that of the law coated with punishment. However, the legal system operates relatively slowly, and at any given time, acts may be punishable as after common law consciousness should be impurity, while there is "Holes" in the law. For reasons of legal certainty, the law must be followed dogmatically in either case, and of this there may flow unreasonably. As they get closer conditions for an act to be considered a crime, mentions Hagerup (p. 140):

- a. The law establishes a plurality of crime scenes , and the perpetrator action must be subsumed under one of these, must fill the type ***gjemingsindhold***.
- b. The act must be "unlawful": contrary to a general rule of law (different from the penalty itself) as in the present circumstances-skills prohibit or command the action. However, it needs not to be "unjustified" those in violation of the perpetrator's subjective rights; it can be subjectively justified and yet punishable. bar (eg. self-serving).
- c. The perpetrator must be able to transfer "subjective guilt".
- d. Certain so-called objective criminal conditions must be present, ref. above paragraph 6.

9. The contents of the crime's concealment (cf. Hagerup § 15). For concealment one understands the sum of the objective moments that determine hand nature of the relation to the categories of law. One thus operates with certain *modalities* in the perpetrator's attitude, distinguish between

- a. Attempted and committed crime,
- b. unity and plurality of "actions";
- c. simple perpetrator and multiple cooperation.

As the main constituents of the perpetrator content, Hagerup reckons:

- A. The *subject of the crime* . The object of prosecution is *just simple people*, not even the so-called "legal persons" (associations beer). In ancient times, processes were also conducted against animals, and Xerxes allowed the sea whip.
- B. The *object of the crime* . You distinguish between object of attack and protection

telsesobjekt. The last is a legal property that the punishment will protect (public trust, life, freedom, honor, bodily integrity); its con-
 stating can sometimes raise doubts. The attack object falls
 most closely together with what *Uexkull* called there *Wirkungsträger* (cf.
 above § 5); in theft, the stubborn object is the object of attack,
 while property is the object of protection. Objects may fall in part
 together, partly not.

In some cases, the law requires that the object be *damaged* (material-
 delict), in others it is probably that the object has been *exposed to danger*; or that the handline
 gene was *apt to expose* it to danger, in yet others are punished there without regard
 to the consequences for the object (formal delights and pure omissive delights, omissions).

10. The consequences of the action. Causation (Hagerup § 18). Not
 any external consequence (effect) of an otherwise relevant action has criminal law
 importance; the law only affects a *selection* of these consequences. The selection is partly off
 positive, partly negative; in the latter case, the action results in *failure*
 of a consequence that the legal order will have to occur. The culprit can either have
failed to induce a consequence which he was obliged to induce, or he
 may have *hindered* its entry.

The concept of "follow" presupposes a causal relationship. Hagerup
 operates essentially with the same practical cause concept as we before
 has created for their own use. We can therefore to a large extent benefit from the below
 searches he has made. And then here we have to do with questions of central
 importance to our main theme, I have to reference the author in greater
 width than heretofore. I make it even safer, because they consider it
 in particular, the origin of the "general sense of justice" and
 therefore may claim interest also outside the limits of jurisprudence.
 Many delusions of the so-called "poetic sense of justice" and many
 bad, quasi-legal viewpoints in older dramaturgy could have been avoided,
 if the author had been able or willing to "think criminal". 1 I mention

I think of authors such as Hegel, Gervinus, Otto Ludwig and others, cf. Chapter 11.

this, in order for the reader to be clean with the reason why he remains
 pulled around in a seemingly outside discipline. 1

"In the broadest sense, everything that happens is rooted in everything that has gone on
 beforehand," says Hagerup p. 153." A single fact is never in itself
 only cause for some external result, but always only in connection with a number
 other facts, and this also applies to the individual human
 action. When we state a fact, it is the cause of a certain
 event, we do not believe that it alone produced this one, but
 that in our knowledge of the laws of the context of phenomena we do not
 Imagine that the event would have happened if that fact
 had not been present. " By this negative determination of the cause of action
 H. avoids taking a stand on the positive nature of the causal connection, and that

this is what makes the provision practically applicable. "We don't assume case connection between a and b when we consider ourselves justified to assume that b would have existed if a under otherwise unchanged factual conditions is thought gone. Thus, X has given Y a lethal knife, but Y, inside this could have caused death, hit by an instant killer shot, X has not caused Y's death. "

However, the sense of justice requires quite a different powerful force-restriction to the extent of the "consequences" of an act that requires punishment, even in the case of those directly induced by the action. Which often stated, they can be uneven in number and species, and one should be responsible for all of them, the slightest mistake could be enough to destroy one for life. That *rule* has therefore broken through in both penalties and penalties the right to damages, that you only answer for the so-called *adequate* consequences, even whether the actual intent of the act was unlawful. Adækvate is included as there after openly experience *is reason to wait* , follow that large set *maa* occur unless life is to be justified or forced to radically change. But even for adequate consequences, one does not respond unconditionally, as given Do not apply for major disasters due to unfair competition or unjustified criticism, even if they appear as "natural"

in Criminal Justice and dramaturgy, in fact, has many touch points, and one have long been aware of them. Ores ten of *Aischylos* is built over one criminal case. *Hegel* draw attention to the prominent criminalist træk by the recent tragedy (see *Hasenclever*, The Tragic and the Tragedy, 1927 s -! W * *Urbye* (Practical assignments in criminal law, Kr. 1905 p. 18) uses as an example Jonas *Lies To Sol* goes down.

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action. On the other hand, practical considerations necessitated someone few, severely limited cases of punishment and liability without "guilt" and hence without adequacy.

For a more detailed definition of the adequacy concept, see (cf. Hagerup pp. 157 et seq.): A causes B to make a journey with the *intention* of exposing him in danger (in the *hope* that he will perish) and achieve this. Got it here could be a matter of adequacy, the journey had to be especially dangerous, and especially wild it hated whether A knew this danger, while B did not know it or "should have known it" - as per normal requirements for insight. Even though the act is obviously unlawful, yes punishable, the perpetrator can do the objection objection applicable: A has assaulted B, which is therefore coming late for the train. He must take a bath instead, and this one loses. The assault is "Cause", but the consequence is not adequate without there being purely special omstændigheter.

The distinction previously used between "cause" and "condition" is stated in Norwegian law. But the thought that underpins the recital comes yet to expressions in the *different meaning* man attributes more cooperatively causes; they can, for practical purposes, be arranged on a scale that is "closer" and "Distant". A gives B a knife in the street. If the ambulance crashes, this is it

do not follow suit. But if B gets the knife cut during a mountain climb, and the rescue expedition is taken by an avalanche, the relationship is more dubious. The adequacy occurs *gradually*.

The consideration is the same, where the result is due to a *plurality* of hands linger, e.g. an action of A + an action of B. The question becomes about A *could expect* B's action to supplement his own. A puts a charge rifle in the nursery, where it is fired during play. A turns off C's clock Go up a street staircase where B takes it. *Bar* argues that if A here acting "negligently" and B "intentionally" (see below), the consequence is not adequate in relation to A. The question is captivating and can be elaborated in several directions, which, however, will go too far. I join Hagerup, as in both cases believes the consequence is adequate in relation to A. B.'s responsibility becomes a matter for himself. - It does nor does the adequacy relationship change whether the injured person himself has contributed to the consequence. A sets a poison cup for B, which B empties. The consequence is adequate when compared to A when A had to either assume that B was ignorant about the poison or had plans to commit suicide. Different where B has suffered a minor wound, but against all presumption negated to be treated (for example, assuming that when I die, A is convicted as a killer and might as well).

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In certain cases of *psychological influence*, the *causal chain* can also be to judge as adequate. But human interaction is so strong complicated and necessitates so many opinions man and man between the fact that there is a call to provide the "legal risk" mentioned above pretty wide. Not even moral can be blamed for contingency stems from a rude word; even some degree of "negligence" is there to tolerate. *Obviously* an *objective right* is in any case punishable, but knows an objectively wrongful, e.g. a conscious lie that leads to an injurious action, there may be criminal liability. The same goes for *advice*.

An action is sometimes prohibited because the experiential call a state of danger (precautions, etc.). But even where such a thing prohibition (possibly injunction) is violated, and the person allegedly guilty of criminal offense can he is not responsible for *any* consequence of the forgiveness, whether it is never so distant and unlikely. Example: B places a hell machine in a suitcase aboard a steamer. If A stumbles in the suitcase and strikes B is not responsible for this unless he has neglected to put the suitcase in the middle in the passage, in a poorly lit place, etc. But for this relationship, the suitcase-*Tens CONTENTS* irrelevant. One must in each case look at, i the interest-bearing dynamics of the suitcase being implicated. The «poetic sense of justice »here will be easy to mix the concepts.

An accident can also be *caused* by preventing prophylactic front Due care; the same applies to certain *omissions*. The thought seems logical difficulties, but makes good sense in the light of the cause and effect concept of adequacy we operate here. But also in the event of failures is the responsibility - both ethical and criminal - limited. Any non-factum cannot be considered cause (and far less adequate cause) to one

any event. There must be *reason* in the given case ~~to wait for~~ a certain preventive action by the failing. Such one reason is first and foremost where the omission is unlawful (in civil legal sense) - e.g. where a hired bath supervisor fails to help and drowning (cf. Hagerup § 36).

11. Other elements of the offense (Hagerup § 19). For a refractive concealment is the *means* used usually without significance but not always. Theft by force becomes robbery, the use of particularly dangerous or pain-causing implements have an aggravating effect. About *indivisible* funds see below.

Time, place and *special circumstances* can partly have an impact on criminal offenses. the heat, partly for the content of the deed. The other "same action" can

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be judging differently as these moments fall out. personal relationship, age, position, relationship, etc. can be both the culprit and the affected persons have a bearing on the criminal consequences. These conditions which we can call *accompanying circumstances* with a collective *name*, however Hagerup without significance for the *guilt issue* itself. You note this with amazement; it is related to the special design Hagerup has gave the concept of guilt, and which we will later abandon.

Evidence of danger may, as mentioned, be part of the deed content, both so that the *agent* used is dangerous, and thereby certain conditions from a statistical standpoint, it has unfortunate consequences. Ref. penal (22 / 5 1902) Section 148, which speaks of actions, whereby loss of human life or extensive destruction of foreign property can *easily be caused*. There have been discussion of the logical justification of the concept of "concrete danger". You have said Naar an injury is not indtraadt, saa *customer* it nor indtraede, nor has there been any "danger" in the objective sense; danger is only expressions for a subjective assessment of the situation. Against this criticism Hagerup uses the adequacy approach. The question is finally lost in metaphysics and in this form has no meaning for us. In the human interest struggles operate on an experiential basis with more dangerous and less dangerous as well as harmless situations. In many cases, the "danger" is based on a probability calculation of the chances of and against. - One supporter of the above criticism would no doubt, if he were preferably in a powder store together with a theoretical opponent, prefer that this annihilated him with arguments, rather than agreeing and celebrated the Atonement with a cigarette. Insurance during the clearance that it someone else's turmoil was due to a purely subjective assessment and had nothing to do with them objective conditions to order may not seem so convincing under the present conditions.

Some crimes consist in establishing an unlawful state which then *persists*. This persistent condition can be of no consequence the deed content, e.g. the continued displacement of possession by theft, it continued cohabitation by bigami. In others, it is the persistent state precisely of importance; the penalty is growing as time goes on, e.g. by detention. Also, by certain *omissions*, the criminal will could be considered continued.

12. Completed crime as opposed to attempt (Hagerup § 20). Hagerup points out the difficulty of a material definition of the term committed crime, and concludes with a formula: Completed crime

exists when an action (or failure) exhibits all the moments which after the punishment constitute constituents of the crime's concealment content. A penal *attempt*, on the other hand, exists when an action has been taken, thereby the commission of a crime was intended to commence, but does not show up all the elements of this crime's hidden content, strife.

§ 49. The expression in this provision has been criticized; especially must the word «intention» is given a further interpretation, cf. Hagerup p. 177.

Attempt and accomplished crime mutually exclude each other and can not cumulate. It must then be that the trial itself is affected as accomplished crime under another section. Prior trials *is assimilated* as well by the accomplishing act. The experiment denotes one discrepancy between intention and result. This one may be different causes:

a. The merchant's business may be interrupted from outside, b fails to achieve its goal because of the impossibility of the means (ability). c. The crime Danish by the action (or really by the subject) is due to a *delusion*: The bigamist believes that his first wife is alive, while in reality she is dead. In case c., The criminal offense will have to be limited, not to hit it pure "cogitatio". - Attempt is thus both an incomplete act and one completed action with unsuccessful result.

13. The criminal offense of the trial (Hagerup § 21). The penal distinction between attempted and accomplished crime belongs to a more advanced court-awareness. A milder sentence on trials (especially with the so-called full sentence) ended trial, where the result was not due to outside forces) does indeed mean a consideration of the external consequence (or its absence) in contrast with the subject, which in both cases can be the same. But since the boundaries here are difficult to draw and the legal order has never been able to base the pure point of view, then you have in the doctrine of experiment one compromise between the two principles.

Interestingly, the provision is in dispute. Section 51 II: The trial may in certain cases punished equally with full-time crime if it provokes *another* unlawful effect than the intended: A will kill B with dynamite, B is outside, but the house goes airborne. The consequence here is included in A's "intention" to the fullest sense. But the provision also applies in the event of unintended consequences and it may seem that the requirement of adequacy is somewhat weakened this point. A assaults B to take his watch, but is prevented by this. B, however, has died of terror. However, it is not about anyone such a weakening (and thus an extension of the concept of guilt), but only about one

extension of the sentence. The above developed visual approach the dynamite case on the steamer is therefore not affected by stri. § 51.

14. Trial actions as opposed to preparatory actions (Hagerup § 22). Any act *can* initiate a criminal activity.

On the scale between the legitimate conduct and the clear trial there is an expansive field, where there may be criminal delusions, but, for the time being, these desires have not been reflected in anything other than formal legal action: one invites the lady on a hike. Where the action looked to say that they have not yet obtained criminal individuality, have not yet presented- where any "Wirkungsträger" for the legal system, the jurisprudence uses the term "Preparatory action". Formally, legal actions must, as a rule, be impunity, so that the law-abiding citizen is not paralyzed in his fair profession; do not suspect fatal suspicion every time he drops a knife or asks guests. But this very circumstance the criminal can exploit, he profit when the public trust, which is because the majority *do not* mis use it. Punishment is also given for preparatory action, where this is particularly naughty or dangerous, and the military penal code has a provision for the person "seeking to prepare." Conceptual can the limit to trials is not pulled. But one action *usedvanlighetv* il be suitable to arouse suspicion, so that here it becomes the suspect who must sand demonstrate that he *not* had creepy forsætter. And at least the threshold will be exceeded when the merchant has done everything required his side and left the rest to powers he has no dominion over.

15. Inexcusable attempt (Hagerup § 23). By what degree of extravagance - i means or object - does an attempt cease to be criminal? Even for a mere ethical recital must be raised; the date value could stretch going beyond the crime, but here too one must come to a limit, where the attack becomes just meaningless facts or even comical. One more step, and one is over in the pathological, possibly a sub-device that does the attack harmless: one draws the portrait of his enemy and reads over the drawing.

On the undoubtedly criminal side of the border lies the case that A gives B married to kill him; he thinks the dose is big enough, but it turns out that be too small. (The above theory, which rejects the concept of objective danger, should consistently lead to impunity for an attempt like this: when B does not dead, he would not have been in any danger either, to the highest degree there will be bodily insult due to the abdominal pain.) But if A has bought strings to kill B, and is mistaken for the bags, so B gets sugar in stead of? And if A goes out to put B down, but in the dark, "one confuses

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tree trunk with its victim and pierce (!) it »? (H. p. 186.) The question is one of the most contentious in criminal law and will not be further analyzed here; a clear separation of motive, ability and result (including chance participation) seems to be the surest basis for the viewer. Hagerups The investigation has been attacked by a number of other Norwegian lawyers, who in turn differ among themselves. - The question flows into another, which will later become mentioned, namely, about the meaning of "delusion".

16. Resignation from trial (H. § 24). The same considerations as

is the basis for the criminal offense of the trial, must result in impunity or reduced punishment when the perpetrator voluntarily gives up the trial or even counteracts its perishable consequences. On the one hand, this may indicate a lesser societal *frame of mind*, and partly the repugnant *effect* lapses in the *action* initiated. The idea with the provision is to save values and reward the retiring too his improved attitude.

The *culpability of the unfinished attempt* lapses when the guilty of his own free will definitely abstains from the criminal activity; *the motive e*, r judicial looked indifferent. The *culpability of the completed trial* lapses when the guilty one even preventing the criminal offense before he knows he has been discovered. -1 trilogy preparatory action-retreat has been the most important of the dynamics associated with the metamorphosis of the *performance*, when it transitions into *history* through the act of action.

17. Multiple cooperation (H. § 25). The cooperation of a criminal result can proceed in different ways:

- a. The merchants do not know each other or do not work consciously together but towards a common result.
- b. One person can produce a result by using another, which cannot be punished (children, insanity, etc.) - he is then called "middle-divisible perpetrator ».
- c. Several can work consciously together. Isaafald cannot be *conceptual proper distinction* between the principal and the assistant, but well ethical-practically arrange the cooperating on a scale. A may have "instigated" the crime, "seduced" or "encouraged" B (possibly produced intentionally with him), physically or mentally strengthening him in his conduct, held obstacles away or paa somehow "instrumental" without even the fullness the contents of the paragraph. Assistance provided after the crime is committing, is not considered a complicity to this, but as a separate transgressions.

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Earlier, it was claimed that participation ("participation") was accessorized in relation to the main act and therefore it could not be punished-less the main action came to fruition. A more recent view (Getz) claims the complicity of the offense itself; each of the performers is judged individually. Under Norwegian law, participation is punished only where it is express nævnt; in other words, the law did not want to give a general view. - You can also contribute in the event of a failure. Indgaar several one *deal* about jointly committing a crime (conspiracy, conspiracy), this is a preparatory action, unless it is to be punished as an independent crime (delictum sui generis).

18. Unity and plurality of criminal offenses (H. § 30). The prerequisite for being able to talk about unity and plurality of actions is an individualization of actions, a typification, as the law has done it for practical purposes. Ideal competition is called when a single action covers multiple penalties, Thus three, where a married man rapes his sister. Here are three

individualized interests (objects of protection) violated by the same action. Conforming to the course of biological conditions becomes the punishment in such cases sharpened or cumulated (a participant in a desert expedition kills the wizard by crushing the last water bottle against his head).

19. Cases where an otherwise criminal offense is punishable because it is rightful (voting on the civil law view). Emergency Guard (H. § 32). The Emergency Guard Institute has a legalized remnant of the old bellum omnium. The state recognizes that it cannot cater for all citizens defense interests soon enough, and that should therefore be left to them a limited right to self-defense. Institutes such as emergency guardian and state of emergency forms like "biological islands" in the socialized environment; the same applies certain legal forms of suicide. The emergency court is entitled to a defense against one unlawful attack by all means, even the utmost, to take the life of the assailant. The "attack" on the legal interests may also consist in one omission, e.g. where a ship's crew or army department negates that lusts in a critical situation. The *nature of the* threatened legal property is irrelevant access to emergency services - it may also belong to a third party or the state - but may affect the appropriateness of the chosen means of defense. The defense must not go beyond what constitutes good reason 'in the specific situation under the conditions laid down in the manual. lingsøieblikket. The attacker's "guilt" is immaterial; an attack on children or the insane also justifies the emergency guard. A *setWg shipping* or disgusting attacks could retfærdiggjøre one *exceedance* of self-defense course, an extended

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impunity, because of the natural mind movements of the attacker, his strength both stony and asthenic effects. The penalty is exceeded only when it is "unconditionally improper" - judged on the basis of normal nemsnit. If the attacker thinks the attacker is much more dangerous than he is in fact, and using a disproportionately dangerous defense weapon, is he is nevertheless "remorseless" unless the mistake can be "attributed to him" as uagtsomhet.

The emergency court is not subsidiary, so it first enters «when the danger not otherwise to be availed. " So you generally are not committed to escape, though one could also save in this way. Different maybe, where you can save yourself by escape *without shame*. - Quite "Death penalty without judgment" causes the emergency guardian's theoretical difficulties like e.g. Tolls' access to shoot down fugitive smugglers.

State of emergency (cf. H. § 33). Attacks of unconscious or erratic person lies on the transition to "emergency". One exists where one is threatened forces that you cannot make contact with, non-subjects, nature's «Elements», animals, hunger and cold etc. Also here you have a legitimate (and therefore, impunity) to save themselves by actions that are not otherwise spoken, namely, when the threatened legal property seems particularly significant in relation to it damage caused by the rescue. But this access is subsidiary, the assumes that the danger cannot be averted in any other way. - About the Institute legislative foundations have been contested, but in any case denotes it a concession to the self-preservation drive. It protected

legal property is restricted to the person or goods in a broad sense, and the emergency court application justifies claims for damages for the affected.

That the father is self-inflicted does not spoil the emergency right; here, however, varies from an unbroken scale over to the conscious shell-shed where one uses an arranged state of emergency such as a bailout.

In Norwegian law, one person has never had to resort to rioting another man's life to save his own (two shipwrecks on a timber-Stokes cannibalism starved crew), but well to save a *after time rating* greater good as the "fatherland" etc. Some generally valid scale of Unfortunately, values are not given.

The emergency right lapses when there is a danger that the endangered person has duty to *defy* (soldiers, doctors, sailors, mountain commanders); he can use whatever *means* he will when he just does not escape from the task itself.

A distinctive case of emergency is the *duty collision* y a case vi previously encountered under the term interest collision or interfrontal conflict.

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tab, and here again in the criminal area. Situations- the types and their variations are also numerous here. A person is e.g. lightly polished that meeting as a witness at two different places. The legal order cannot demand the impossible, "declares Hagerup," and he must always be remorseless when the impossibility is not due to his own circumstances and he chooses to fulfill the duty that presents itself as the more important. Does he make a mistake (?) In this assessment of the importance of the duties, this seems to have to be assessed according to the same point of view as error of law " (D: that one is mistaken for the applicable ret). Hagerup does not specify the criterion according to which the choice must be judged. He seems in the slightest doubt to refer the person to the draw. opportunity of non-action is not mentioned. However, the main point of view does not exist to make a mistake, and is worthy of note in a survey like this: After Norwegian and other modern Western European criminal law should not a human is punished when, by the power of the circumstances, a "guilt" in the external sense, that is, forced into an attitude as *in the form*, so to speak The nature of the handles is congruent with one that is punishable. The possibility of To take a different position is just apparently: in the conflict is in reality hidden an impossibility. In the example given, it can convened witness *choose* between meeting at site X and at site Y but this choice is illusory in relation to the interest in preserving, namely not to be absent in any of the places. He now chooses to attend instead of X, and thus not being in place Y, then it would be sophistication to call this a voluntary choice; it is in fact no more voluntary than the witness as another Prometheus was chained to the rock. Modern criminal law provides here expressions of an ethic, which in dramatists are not always developed to the same height. In them, one often finds remnants of "taboo ethics" and of those of fixation iron law.

20. Violation of own legal property. Consent. *Negotiorum gestio* (cf. H. § 34). At the beginning of the chapter it was mentioned that disaster can occur with deliberation. In normal psychology this will only happen when the individual by harming one's interests, one gains benefits for another.

The main rule is that such acts are not punishable. *Suicide* and Attempt was previously punishable by suicide, but is now regarded as unlawful only, what has consequences for the contributor. The question is about that legal property (different from the material object to which it relates) belongs

just the individual or both the individual and the community. At animal cruelty to the animal hears the individual, but the object of protection is a common human feeling. In military matters, the health of the individual is a matter of state; one self-

Caused mutilation in order to evade the exercise is therefore punishable. One the same recital applies to where the affected person has given consent skadeforvoldelsen.

Impunity also applies under certain conditions to the so-called irrelevance. mature business conduct (*negotiorum gestio*): A knows that B has wanted to give C one certain silverware as a wedding gift; B travels away and forgets the wedding. A gives the vase to C, assuming that B would have consented if there had been the occasion for inquiry.

21. Call obligations etc. (cf. H. § 35). Actions performed during fulfillment of a cold duty cannot be punishable. Different, where e.g. and command has been exceeded, or the subordinate or "must understand" (mil. § 24 - the phrase is problematic) that he, by luster, contributed to an unlawful act. Obligation to practice criticism (sense of command of the formal side, the competency question) the subordinate just in serious cases; on the contrary, he has an obligation to abstain kritik. - In the purely moral field, however, the subordinate can easily be subjected to the most serious charges; precisely what is in the eyes of the state the correct, can stand for the individual as unworthy (eg military service) and reverse. Worst, perhaps, the individual is in an ethical position when he find *both* the incompatible attitudes ethically justified because they serve each its recognized interest.

No special rules apply to doctors' intervention; their impunity depends on general criminal law principles (state of emergency, consent, *negotiorum gestio*, value-preserving intent) and do not lapse when these principles do not applies.

22. Hagerup § 60. Reasons why the penalty may be reduced. Though they did related issues are dealt with by Hagerup first in connection with criminal proceedings. we will, anyway, and in any case regardless of the guilt question bring them here; there is then also controversy among the various jurists, where they best belong. The section deals with the so-called «companions circumstances "which, however one views them, are intrusive significance for the ethical and social policy judgment of the act, as well as for the repression court finds advisable and consistent with law. The law explicitly states in a number of places that there must be the accompanying circumstances are taken into account.

These are briefly summarized as follows:

- a. Extremely extenuating circumstances, such as the court or court considers having to take into consideration. Hagerup cites no examples, and in reality, these circumstances will most often coincide those listed below and which the law explicitly mentions.
- b. Young age.
- c. Decreased accountability e.g. by impaired mental ability, fatigue, high old age, illness, etc. 1, but not by self-inflicted drunkenness.
- d. Emergency. Since the ordinary state of emergency makes the action right- in terms of this, no one can aim for this; the writer must have thought of "Emergency-like" conditions where the penalty charge has not been lifted.
- e. Emergency guard exceeding, see above. The author's subdivision persists unmistakably systematic difficulties, which we will address in more detail the following.
- f. Justified resentment - and probably other "cure" effects (cf. crimes passionnels).
- g. Ignorance of the act's illegality.
- h. Dependent position of the guilty party.
 - i. In deed proven indicates.
 - j. Attempt and withdrawal from attempt.
- k. The nature of the mind and motive - their lack of social or anti-social character or their positive value.

On the other hand, *aggravating* circumstances are given, the most important is *repetition* (Hagerup § 61).

23. Subjective guilt as a condition of punishment (Hagerup § 37 et seq.). It will possibly some of the readers went the way I did when I first did the work of Hagerup we support here: This heading by section 37 amazed and confused me. Were there not sides of the subjective fault of man had strived for the whole from section 18 of, except in sections 1 and 2 and later recovered in section 60? The more I immersed myself in this, the stronger I got the feeling deficiency in the author's systematics. Attempt versus accomplished crime, forms for collaboration, competition, objective unlawfulness, emergency protection, duty collision, consent, cold calling, reduced accountability - how can that be possible that all these conditions are without influence for the subjective sake does not constitute sides of this, and only come into consideration after the guilt issue settled with yes or no?

I see no way out of the fact that Hagerup seems at this point me neither clear nor convincing. The material the author has collected

For the sake of information, value is also our value, but it must be used That being said, we cannot agree. A purely criminal theory polemic corpse naturally, outside of this work framework, and then Hagerup's developments everywhere connect has criminal address, we will not even summarize his ethical-philosophical assumptions and then to show that they are not compliant

used. Only a logical unsustainability in the conclusion should be briefly pointed out: Hagerup first develops that you have *two types of criminal guilt* \ intention and negligence- and this is determined unconditionally. 1 In section 43 he then speaks of «psychic moments that are outside the concept of intent, but which have significance criminal blame. " Where does the concept boundary go? Finally, it says on the page 328: '- Intention is not in itself necessarily a criminal concept; one can conceptually speak of an intentional charity as well on an intentional violation. " Now the student has lost the last clue and realizes that he will never become a legal candidate.

Even more amazing, however, is the doctrine of the so-called *guiltless - grounds for closure* (Hagerup p. 278 f.). As far as I understand, this signifies learn a violation of basic principles of concept formation. There are two kind of guilt, willfulness and negligence. Well, I say, and come with a man who intentionally lost 15 % interest because he had misunderstood a lawyer and thought it was legal, - here is the presumption and fairness of the most beautiful order - so the man is guilty. No, the teacher's followers now answer, because here there is a reason for exclusion. This is a disappearance number, one logical task player trick. You think of a zoologist who gives the following definition tion of the term horse: A horse means a mammal with hooves. well, I say and come tragically with a zebra, here's a mammal with hooves, so a horse? No, answers the zoologist, the definition is correct, *but here there is a horse exclusion ground*, namely the tail, which resembles a cow tail. Well, I say, but is there anything about the color as well? The color, answers the zoologist unchallenged, is certainly beyond the definition, but has nevertheless mattered for the greater or lesser certainty with which to ascertain, that there is a horse here.

The criticism of Hagerup's presentation of the guilt problem can be briefly formulated like this: The author has not sufficiently clearly set apart "guilt" in the sense of willful cause, that is, a psychological matter - and

Jon Skeie, Den , does not find any explanation of the problem Norwegian Criminal Law I, Oslo 1937 (Chap. 8).

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"Guilt" within the meaning of "reason for reproach" - thus an ethical matter. The concept of guilt in Norwegian criminal law includes both of these kinds of guilt; but it is also determined by purely criminal viewpoints that can cutting both the ethical as well as the psychological and the changing say with each new criminal law commission.

The guilt problem, or if you want, the guilt problem, is one of the important- stiffest, most difficult, and most contentious matters, both in philosophy of law and in ethics and dramaturgical theory. It also necessarily consumes one central place in this study. We hereby terminate the manufacture of

common criminal justice views and will deal with the guilt issue without connection to Hagerup.

Section 69. *Obligation to exist, obligation to function for psychological reasons.* By an act here we understand an adequate combination (or unit) of an act of will and one motor act, or also a willful motor passivity. The term action therefore becomes to locate on a dual scale: one, which passes between indifference or even reluctance on one pole and desire or intention on the other - and one that goes between motor passivity or technical insecurity on one pole and maximum of energetic effort and ability on the other. Through action, man can consciously influence processes in the outer world.

However, as stated above, one can become co-determining by such processes through its very existence, by being there and there in one specific time, etc., cf. § 61. This kind of causation which has nothing with the will life to do, in the following will be called *existence*. The word guilt is used herein to cause physico-chemical degradation, in the same way as when it is said: it is the fault of the horse, the tree, the wire. Effects due special, individual, innate or acquired characteristics such as insanity, blindness, mental abnormality, etc., can advantageously be traced back to *physiological blame* a special case of existence debt. At the limit of the willpower lies causes you start while doing your legal business before for the recognized risk field; here you can talk about the *legal or functional fault*. The will now appears in the line of sight, and through a gradual transition when we arrive at *psychological guilt* \ where decisive is the conscious will.

How far then will the merchant's will, what part of the physical and Psychological consequences can be "brought back" to the will, the detrimental consequences can in each case "be attributed" to him as psychological guilt? So that to answer this one must first make a notion of will- the scope of the concept in terms of the consequences.

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By all talk of the will as a psychological cause one assumes that The willful life of a trader is usually that he is receptive to just about them the same motivational notions that most people can decide that motor effects are adequate in relation to the will (he must not pull the wife after the hair "to be good to her") and that he can set his order will in spite of the blind passion. This applies to the trader psychological habitus *in general*, to which is added the consideration of perplexing states that can influence the "willpower": fatigue, fear, severe pain. All these conditions are included in the requirement of *accountability*. How far a passionate or affective or "physiologically" conditioned hand It can be regarded as an act of will is unclear and must be decided as well this is possible in the individual case. Recent research is gaining weight on the unconscious forces of any willful choice.

That there can be doubts about what is meant by "wanting" something shows the following question: If I *must* have a car to attend an important meeting, and the driver, when he has heard the connection, demands my gold watch chain and wallet with my life's total cash to run (psychic compulsion) - have I then "wanted" to give him my treasures when I give them to them come forward, and I was basically free to leave? And so have I

did it get "as I wanted" and have reason to be satisfied? Or: I'm getting married with Miss C. because I think she's rich. Instead, I get a morning gift her unpaid bills. Have I "wanted" the marriage? Sometimes it happens *less* than intended, I've always "wanted" this less when who doesn't happen anymore? And sometimes something else happens. Where far have I wanted this or that, and how far can it be imputed me »as psychological guilt? Here are two points of view to consider. When it is about the exploitation of my state of emergency and my marriage to C., so can the question is best answered by going the other way: *in relation to what* did i want the action? I have taken my money from me as a means to come forward, but it's just the *possession* I've "wanted" to transfer to the driver, not the property. And I have "wanted" to marry C. as a subject for the expected assets, but not as a subject for liabilities. Sometimes you can gain clarity through a counter test: I would have acted like that, *if I had known* it would go like this? When it however, for other people, it will usually be too dangerous to operate with such a conceived state. As far as the driver is concerned, there is still a moment that comes into play. You tend to say that there was a lack of will, not so much because you were forced by the need, but because you didn't

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sanctioning his criminal attitude. Different when you come along irresponsible forces to do: Not to freeze to death, I burn a precious manuscript that is entrusted to me. Here one is more inclined to speak of will.

The second point of view which must be examined in this context, was the terms by the question: Does it matter for the will, for the decision, whether there has been a will that the perpetrator has a *hope or desire* to it and it should occur or not occur? Before we answer this important question, should we illustrate it with an example, taken from Hagerup, which gives an overview of the scales on which the will is to be located; the scale is expanded part for our special purpose.

A seeks new positions *to gain greater income*; this is the *intention* (telos) which here roughly coincides with the *subject* (causa): A earns too little. A gets the position. B, who would otherwise have had it, breaks down in disappointment and takes his life. This result lay outside A's will; he had not at all thought of the possibility that there might be other applicants, or: it was told him from a reliable standpoint (and believed by A within the legal risk) that there were no other applicants. Different if A applied for the position just for to hit B. On the scale between these two possibilities lies, grossly simplified, The following steps can be set in different order:

1. A knows that there are other applicants, but he does not know if B is among them.
The number here is important for A's sake.
2. A believes or knows that B is applying.
3. A also believes or knows that the position is crucial for B.
4. A does not know how he is adjusted to B.
5. A believes or knows that he is set as No. 1, but does not know how B will be set.
6. A believes or knows that B is set as # 2.
7. A will, therefore, in case B outperform and believe or know that B will succeed

close to this.

8. A *hopes* that B will be given a different, equally good position.
9. A searches regardless of what B thinks or achieves.
10. A under B a slap.
11. A seeks to give B a beating, a thank you last time, when A was passed by B.
12. A has heard the rumor that B had suicide *plans* and is seeking *hope* that they are connected to the economy and are now being realized.

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13. A has heard B say, that he did not get this position, he did not other way than taking his life. A has then already applied, and maintains petition.
14. When A hears B's statement, he decides to apply; he knows he's better qualified than B, and now sees an apartment to get revenge on him.
15. When B hears about A's appointment, he dies of a heartbeat. Or: He blasting himself and his house into the air with dynamite, thereby killing him his whole family.
16. During the explosion, As's son happens to be nearby and stays dræpt. Or: B invites As's son to him for him to perish by eksplosionen.

Other variants:

17. A knows nothing about B's psychological or financial difficulties, but wants it to be so bad with him that he doesn't over live the passing, or the loss of the chance for a better income.
18. Against all expectation, it is B who gets the post and not A. In the joy over here, B dies of heartbreak, or, he decides to take pleasure in shoots, lives well, provokes the credit of his creditors, gets bankrupt, loses the new position and takes his life. A thinks this does the same the benefit, though he had not intended these opportunities. A *wild ha wished* it had gone that way if he had thought about it.

Strafbartz r ratio under no omstændighet as solvent, that search a record, is rightful. And its *ethical* judgment does not concern us here. The only what is being asked is the will as a cause of action. How far A's will go in it in some cases, and by what means does he realize this will? In which In that case, *he wants and causes* B to get a bang, that B takes his life, his family's life, his own son's life? The example clarifies with sufficient clarity the relationship between hope and desire on the one hand, and will on the other. All are symptoms of a particular interest of the perpetrator, but know hope and desire depend on the realization of the forces he is not a master above, or under hypothetical conditions. One can say that hope or desire goes over

at will in the moment you do something that is in the ordinary experience suitable to induce the result. Hope and desire denote passive states of interest, the will an active. The will alone is therefore considered when there is asked for psychological guilt, the will in light of the means used. In conscious

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the basis of the radius of action used is the basis for it psychological guilt, and this consciousness does not just include conscious *unknowing-favorable* consequences, but also consequences which, irrespective of wishes, hope, motive or intention will be induced by the agent with sufficient probability, seen in the light of the perpetrator's personal experience and intelligence.

Consequently, criminal law in Europe also operates in countries with more psychological guilt than those that can be inferred from intention and motive. In Norway they are called *willfulness* and *negligence*, in Germany *Vorsatz* and *Fahrlässigkeit*, internationally, after Roman law, *dolus* and *culpa*. Dolus rather, it is the more distant relationship between act and will. With danger of repetition we shall dwell for some time on these notions of guilt; This is important, when we will later assess the guilt conditions in literary dramatic course, that we own a well-thought-out position.

The criminal justice scholars have been divided into two in terms of the concept of the chair clay, the followers of "the theory of will" and "the theory of performance" (cf. Hagerup p. 304). One that seems to be convincing attempts at reconciliation Reinhard Frank in a much-needed clarifying article *Über den Aufbau der Schuldtheorie*.² Although the concepts of intent and negligence in the rule are infected by ethical judgment, they can nevertheless advantageously be used as a basis for learning about psychological distress; Hagerup also came, unfortunately late, to the realization that they had nothing to do with the social of action value (op.cit. p. 328).

The theory of will in its crassest form is now commonly abandoned; it went out that only the part of the consequences coincided with the perpetrator's intention (the ones he consciously had "set before him") could be called intentional caused. In contrast, the theory of notion claims that others also follow, if entry seems less secure, they will be included in the intention when they have registered appear in the perpetrator's consciousness as sufficiently probable. Here does

¹ The word *motif* can be used in several ways (see Hagerup p. 8 note 4), thus both motivational *ideas* (sometimes coincidentally intentional) on basic assessment (ideology) and on influences and characteristics. While the intention (as telos) should be "attractive" to the expression of will, should the motive (as causa) seem "pushing"; the motive should be the drive to leave the old condition, the intention the operation to obtain the new. Does it reveal anything? It seems every-falls that the motivational *notion can* more easily be associated with the consequence rather than a «motivational» affect or an action-defining trait.

² In *Festschrift former jur. Faculty in Giessen, Giessen 1907*, especially p. 545.

however, a reservation is made: the probability must have a general experience.

basic basis; it is not enough for the perpetrator to *think* that his agent is effective, e.g. an enchantment. It is this characteristic of the consequence which is expressed by the word *adequate*. Want and hope in the promotion or inhibitory direction is also of no fundamental importance to the intention, however can, in cases of doubt, especially when the intent is investigated in a criminal case, serve as symptom. A consequence can therefore also be regarded as intentional violence, even if it is plugs contrary to the trader's motives or intent. This view is also ours. examples:

Shipmaster A sends a hell machine with one of its ships to win Assurances; other than this he has no interest in, but the intention also includes murder. Whoever intentionally gives birth to a child also has willful violated its natural death, although this is far from intended. But also the child's *adequate* disorders can be attributed to the parents as psychological guilt, Tooth pain, puberty, love affections, birth defects (if not the child here may be said to have *taken over the* cause), the death *toll*, and this-despite the parents' innermost wish, the child must let go of these ailments. Even random mishaps and accidents of all kinds for a certain portion in this case, the parents must be regarded as intent, as appropriate from a statistical point of view. The adequate portion is *exceeded in* part by the accidents occur in unusual numbers (the child is bitten by angry dog each day), partly because they are unusual in their species (the child is hit by meteor stone). The last example shows how important it is to distinguish between ethics and psychological guilt. ¹

Negligence (*culpa*). To operate with negligence as psychological guilt concept means extending the limit of psychological distress. This can be done either by pulling in more distant, less adequate consequences, which the perpetrator realized the possibility of, but did not take into account, or nearby consequences that he was not aware of, but "customer" or "Should" have been aware of. In the first instance, one speaks of «deliberate misconduct somethin', in the second about "unconscious negligence". Between the intention at its widest sense and the "grosser" conscious negligence there is only a degree difference; however, by unconscious negligence, one seems to operate with new psychological assumptions. By the term "customer may have realized" etc, one means

ⁱ A number of illustrative examples, especially from the frontier boundaries, can be found in *Urbye*, Practical Tasks in Criminal Law, Kr.a 1905, Nos. 13-37.

that the perpetrator is in possession of the general conditions for: understand the range of their actions or omissions, normal intelligence, normal knowledge, etc. (The term "should have realized" refers to a *moral*

obligation and therefore do not concern us in this regard.) But this is more a definition than an explanation. What is *opinion* with, that a man "Could have realized" what he hadn't realized? Either one must seize here back to the *will*: the person has, by an act of will, isolated himself from certain associations that would otherwise have appeared. In fact, though indirectly, psychological guilt for the incident, if this was sufficiently adequate. Or, one must assume a transient, actual reduction of judgment or performance, and this relationship must be that order under *physiological* guilt. If you punish the unconscious negligence without seeing it as an indirect intention, one is in fact punishing one conditions for which the subject cannot be made psychologically responsible, for example show a sub-device or a malfunction. This can be social policy appropriate that lacks legislative arguments in support of public reaction to injury-causing negligence, but a "penalty" that this must be of a protective measure and not of repression.

At the mildest degrees of negligence, where the offense is ebbed out and where the field borders the area of legal risk (which ends with minimum risk), the old problems of personalization are located causing disasters as opposed to those affecting the individual without prompting on his part as a will. First by asking them too in *ethical* light, however, these problems have their full significance, as well as for it ordinary view of life as for the perception of tragedy and disaster games in old and new times.

As to the significance of the wish or motive in the event of negligence linger, then we must notice that it does not matter to it here either psychological distress about a consequence is desired to occur or to be hoped for undgaat; in both cases it *has registered* in the trader's consciousness as to some extent probable or at least possible, otherwise the question would desirability does not arise. Even if you act under that *expression* however, one has established a *prerequisite* that the consequence should not occur nexus between his story-forming imaginary life and the outer following when This is actually an adequate result of the action. A consequence of this is, that a man with imagination and combination ability will have a greater psychological guilt radius than a man of limited ability in this direction; fagmanden will, within its special area, have a wider radius than the layman, etc.

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Also *here* there forms themselves a natural scale resulting from the "irresponsible" where there are no conceptions of the consequences of its action, and up to it metaphysically high-minded, who see no limits to the consequences and thus too its psychological guilt. The nobility obliges. The term adequacy appears to be elastic; which will readily in the presumptively intersubjective adequacy judgment indulge in subjective, individual considerations.

Examples: A skilled swimmer jumps out one summer day to save one man. This one is frightened and stronger than the swimmer who gets pulled ket down and drown. If he has not for a moment been in doubt that he could carry out the rescue without danger to himself, - if not implicitly dropped him in that he had other dangers to count on than just the water, neither has he psychologically caused his own death, of course not intentional, but not negligent either. Here to add «objective» scale reason - e.g. *the spectator's* assessment of the forces and the impact of the accident, - it is to confuse physiological and psychological guilt. But just that glimpse

for the swimmer a fraction of a second, that there was such a risk present, then you have started on the scale of guilt. The gradual transition from non-guilt to guilt, and the discretionary decision is clear today.

If Wilhelm Tell (cf. Hagerup p. 305 n. 11) had hit his son's head, one had to employ a parallel recital. It is probably always assumed that he shot with this opportunity in mind. If one wants to be measured, then so will one the remedy, though contrary to one's deepest desire. The implicated inter Aces does not address the purely *functional* issue addressed here; It is to highlight this that examples are chosen where the interest is contrary to the result. Nor does *that* question have any significance here: *How was that possible?* it and that risk did not register with the trader consciousness when it was obvious to anyone else? You just have to con state whether it signed up. Sml. the following example from *Urbye* (op. cit. no. 33, 2): A, tired of hunting, leaves his loaded mouth-gun (where so one cannot take out the cartridge by a handgrip) standing in the hallway. After he lays down, he comes to think of this and *when he is Afraid that an accident could happen to the gun*, he gets up, goes out into the hallway and firing the rifle off toward the yard. He will thereby kill B, who is on a night run. - The recital I put everywhere reason for these examples will be found in yet another editorial at Urbye, op.cit. No. 35. Urbye's opinion is probably the: Although this recital sounds plausible, however, it does not have legal basis in applicable Norwegian criminal law. after for in some cases this is a criminal offense.

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According to the main point of view, there must also be any case of *error* (misunderstanding, error, ignorance) is judged when it comes to psychological reason, A will strike B in the shelter of darkness, but C will come instead B and gets hit. A is psychologically guilty of a *human* death, but not in C s, unless he intentionally took the risk of crashing passers-by at night. If this risk in no way fell to him, because he was convinced that it was B coming, he is undoubtedly one socially dangerous lord, whom we will make emotionally responsible for C s death (for example, by imposing compensation on C's survivor), but psychologically he is not guilty.

Wherever the facts are other than the perpetrator has figured (error facti, error in objecto, in persona) he has psychologist Guilt as far as his own *circle* of ideas and external conditions each other, but no longer. In this specific case, one will have to operate with *property units* and form a common goal of consciousness and outside factors. (Difficulties will easily arise and care must be taken himself for cunning; it is better to admit that the phenomenon does not let structure.) - The same applies where the closest *course* as the action starts to be different from what the perpetrator intended, *but leads to the same result*: A lifts the ax to hit B; B does one leapt to the side and crashed through an opening that none of them had pay attention. Here one must not be confused by that result *interest* is what A has wanted to elicit; functionally it is as outlandish for A's plans as if B had been rescued by an angel. A

has no more psychologically caused B's death than he had offered
 B io ooo crowns, so B went backwards with delight and fell into the opening.
 Here too, it can be good criminalist policy to let A burn for the uninitiated
 follow, "when he first embarks on such a villain", and it fits
 our revenge instinct is excellent, but it lacks any logical justification.
 However, the world of life, poetry and fantasy serves us quite like it
 are cases that are difficult to fathom logically and always retain something
 enigmatic. In social life, having one is often more important
a fixed rule for assessment than that rule is in principle intangible.
 First, then, it must be roughly in line with the "sense of justice",
 and then that the distance to the logically durable is not too hairy.
 All those who - rightly - attack the criminal law and its practitioners below
 reference to the weak or failing principle, should take
 this fact in view; one would have to wait to establish justice for everyone

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theoretical questions were unanimously decided, so there presumably had
 chaos ruled that day today.

I do not want to give the reader a pleasant insight into the dangers
 the criminal law commission has to contend with. The draft of the present
 Penal Code has a section 41 which reads:

"Criminal negligence is also considered when someone is outside
 In the event of an emergency, any art or occupation requires a distinctive character
 insight or skill that he does not possess. " (You forgot to add:
 "As a result of an accident" or the like) The proposal did not go through,
 but a fairly similar provision, which also takes science
 with, was applicable under the Penal Code of 1842 (Chapter 4 § 2, 9) and is suitable for
 to arouse sad thoughts of every overworked reviewer.

While the psychological (and physiological) guilt is an actual matter, one
 questions about the "objective" relationship between will (consciousness content) and
 As a result, *ethical guilt is a matter of* assessment. That may seem questionable
 to use the word guilt about two or more conditions that are conceptually so
 different. But first, they are part of acts of will, where both do
 In effect, an intimate functional connection (ethical guilt cannot even
 arise without any psychological guilt in advance) and secondly,
 The criminal charge holds elements of both, apart from others
 conditions, which can also be called cold conditions. The word guilt is
 retained to avoid violations of language usage, but will, to misunderstandings
 should not arise, never be used without the adjectival provision. On
 this condition can even introduce *new* concepts of guilt as they show
 be serviceable, and operate with everyone at the same time without any confusion.
 "Guilt" is a collective term with tradition as the backdrop.

To the same extent that a man has psychological guilt for entering
 condition, he is prevented from referring to willpower which
 the sole cause of the result. He can't be surprised at it, he can't
 "Accusing fate" under ordinary human connection, he

cannot blame the world order for injustice because just *this one* consequently became the fruit of his action - all while he knew the earthly dynamik. He will also not be able to protest under general agreement against responsibility. Responsibility is the fact, that of oneself or others, or of forces of nature known in advance are imposed or forced upon to carry its (possibly the largest possible) portion of the consequences that have occurred or will occur, or restore the damage caused. Also the term responsibility can therefore be split; one gets "physiological responsibility" (the blind

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must find that the consequences of blindness go beyond himself), psychologically responsibility, ethical responsibility, criminal responsibility, "metaphysical" responsibility in different variants etc. The concept of responsibility is closely linked to the dynamics that follow frame of cause lay; We therefore think of responsibility first and foremost the *harmful* consequences (though this is not conceptual git) and use about them lucky follow terms such as entitlement, claim etc. In a similar way complement one expressed guilt with *profit*. (That a man is strong and beautiful is then his "physiological merit" (advantage), that he was nearby when the king's baat overturned, his "feature-merit" is that he takes useful side considerations "Psychological merit". No "moral merit" is needed here explanation, and "criminal merit" is of no practical significance, then the highest one can attain is that *not* be arrested. Rewards are not awarded; but below a criminal case can have a mitigating effect of being "previously penalized".)

But the afflicted, who has physiological guilt, cannot complain the consequences in relation to blame, and the one who has psychological guilt complain about the consequences in relation to the will, so they can still rely on one deeply rooted *ethical* considerations accuse «fate» - the will Causal factors - because they *are* physiologically guilty, and in some cases, where the act of will was forced by will-induced impulses, psychologically guilty. From this one can derive the term "world guilt" or "deity for some reason", which we shall first come to later. At the moment it is closer to establishing a transition from psychological to ethical the individual.

The psychologically guilty person, after the act of will has ended, can consume different attitudes about what has happened or seem inevitable result. I mention some of these attitudes:

1. He is satisfied that, through his act of will, he became psychological cause (by success).
2. He is in and of itself not dissatisfied with the fact that he became a psychologist for some reason, but he wished he had done something else.
(You have built a house that you thought was big enough, but later experience shows that it should have been greater.)
3. He is unhappy that he became a psychological cause, but he could Do not avoid it unless major interests are put at risk.
(A is desperate to see his children hungry, but his moral ideals forbids him to work at the cannon factory, and other work can he did not get. Conflict.)

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4. He is unhappy that he became a psychological cause. He felt or knew at the moment of action, or at the time of the decision matured that he "should" act differently, and now he's ashamed, besides he regrets. He feels "ethically guilty". Where there are *others* who thinks he should have acted differently, and thinks he realized this, it is these others who say he has ethical guilt. His own judgment may coincide with the others, or deviate from it. When it states that a sinner is "convinced" of his (ethical) guilt, so that means not that he has confessed his guilt. It often turns out closer checking that it is only his judges who have convinced themselves.

A peculiar *double* emphasis often applies to the «guilt-Conscious»: He enjoys freneticism and would at no cost do without the good the action has gotten him, but at the same time he has a sense of something disgusting and degrading, and most of all *he fears being revealed*.

There are insanities where an "unexplained ethical guilt" is one part of the disease or a symptom of it. In other cases, justify the sick feeling of guilt with actions that the normal person finds "innocent" or with heinous acts which the sick have not committed. Also normal People often have a feeling of guilt they cannot explain and who are happy associated with *anxiety*. Psychoanalytic research has done these things to the main theme. In the following, however, we have nothing else in mind ethical guilt associated with the individual, conscious act actions that at the same time imply psychological guilt, the decision being subject of a motif fight. What might be behind the motives, or thus apply in a non-motive form, thus shall not be investigated; without we cannot hope for this simplification of the object within a proportionate limitation, finding what we seek, a practical usability foundation for the concept of ethical.

The creation of ethical guilt requires a number of things:

1. Where maa Consignor gives a specific *candidate* action (or. Undladelse) or *norm* of action that the perpetrator can compare his he dling (attitude) with.
2. The notion of this second act or norm must be present in his consciousness at the moment of action or at the time of the decision was matured. If the thought arises *later*, the associated shame feeling *not* being ethical guilt by the definition used.

3. At the same time, the other act or norm must stand for him as *better* than his own act (or the norm it expresses) - below the present circumstances better. After what is in the past developed about morality this means that it either with greater certainty or force *leads to the goal*, or leads to a *higher* goal (judged by it subjective hierarchy) or better voices with a subjective *autotelic* moral requirements (possibly ideal, above me) according to which an attitude is experienced which is better in and of itself. It follows from condition 3, *inter alia*, that the subject of a collision of duty between equal claims cannot be raised ethical guilt (possibly just physiological) by sounding one commandment and neglect the second.
4. The trader must deviate from the better norm, though he felt that it was in his power to follow it.

How, then, was it possible that he did not follow the better norm? Is not the idea a paradox, whether one considers the relationship from deterministic or indeterministic point of view? The simplest explanation is probably that one chooses to obtain one inferior, but *nearer* good, rather than a larger, but more distant, one that is less relevant at the moment, but as you know it will join with strength later (see Social Economics Doctrine on Present and Future Goods). Often it is a sensory life belonging to autotelic good which is "of weakness" preferred rather than a heterotelian, which you cannot do without being full moral force and working with severe horizons. But the contradictions can also be others, thus a "low autotelic" interest can often be promoted. penetrate a "high-autotelic" into the subjective assessment. The crucial thing is that the position of the goods in one's principle assessment need not correspond to it brightness they have at every moment. Central fixation trends must is often realized in battle, and in this battle partial and total occur defeat. The same goes for unfolding trends that demand the individual's total force and therefore necessitates abandonment.

The moral guilt-creating act is not exhaustively clear through this summary, but with some additional it will suffice for the purpose - to understand it later the role of ethical guilt plays in tragic processes. First, it must be remembered that morally guilt can arise both in the biological as well as in the social ("moral" and legal), the autotelic and the metaphysical sphere of interest. Fault creative actions are called *sins*; bread, perdition, crime. after this use of words should "inherit sin" rather be called "inheritance guilt". Forsaa Whether

we apply to the term, it becomes to count to the physiological (possibly metaphysical) guilt type. In our time, we are very concerned about the opportunity a future extinction of the moral guilt, but these ideas should we do not stay by. Another thing is that a person can "settle with himself", revise his ethical status, and finally acquit (possibly judge) itself. The acquittal may be perceived by a listener as real when, e.g. a plausible motive is presented, and as fictitious, when it seems to depend on one desirable arrangement, a sought rationalization. The tactic of purification from an ethical accusation made by others can be varied, but measured will always make the act look ethically superior or ethically indifferent out. Even more complicated are perhaps the maneuvers you make in your own

awareness of the reaction to an ethical guilt.

When the individual has a single intention in mind, an attitude is experienced that ethically high (compared to possible other attitudes) to the same degree as it presents itself to the trader as more profitable. The "good" reaction The measure of measure coincides with the technical judge, and it "Evil" with the technical erasure. But here are two reservations: an ethical test must not measure the technical accuracy with the actual result, but with the perpetrator's subjective opinion, with his «good will". In other words, in order to gain ethical value, one must have the attitude of one's own becoming a passing authority; a fixed reaction, an appropriate one reflex has no ethical value and an inappropriate result also does not ethical fault. And this choice can thus stand between two positions in relation to same intention. Here is the second booking: Is *this* choice enough? to give the attitude ethical value? May it not be required that the choice be made flour limb *competing interests*? *W* \ not a normal individual towards the individual intention is *necessarily* the best attitude unless stated say competing impulses, e.g. indolence? This question remains here to the ethics. We ourselves will operate with ethical value both when it comes to choice of attitude towards the individual intention and when it comes to choosing between hensigter. We thereby avoid having to take a stand in each case to the competing impulse that can often be difficult to design; nor does it always have any interest to take such a stand.

Ethically intangible, then, is an attitude when it covers the perpetrator idea of the best attitude as far as his ability goes. Vet one sufficient to be able to pronounce such a judgment, then that judgment will be "Objective" or "objective": one holds given sizes such as performance, ability and bet against each other and see if the bet completes the ability in the off

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the direction stated. Such an ethical judgment is a finding and no rating; the same is true when one asks whether *the interest*, the perpetrator sought to realize, also stood for him as he is now *should* realize, not just in weakness feel *tempted to* realize. A change ring, whereby the finding is replaced by an assessment, does not occur until the viewer grinds the perpetrator's highest interest with his own highest interest.

Within the individual group of people, there is a kind of formation greatest common goal of the many diverse interests as a member- the people individually set the highest, and for the attitude that is considered best relationship to the realization of the interest, - an ethical result standard that also covers the very need for a norm, the need for fixation. The norm therefore becomes strengthened with a rational underpinning, defended and given increased dissemination by means of power and other agents. The norm can also be claimed by a minority, which holds the means of power, while other minorities form «opposition tion "and seeks to work through persuasion, etc., a business power- they can stop through censorship. The collective judgment is partly aimed at "Abnormal" interests that the individual will realize, partly against the deficient must, in which he realizes the recognized, "normal" interest.

Rarely do you hear a verdict like this: Once he has decided to go in for this unworthy object, then he will at least put in those abilities He has. Sometimes the consideration of the legalized object strikes so strongly-easy that it is considered to better *neglect* the reprobated object of your choice say, than realize it by force; this is especially true when the object is counted for detrimental to society or for other reasons is subject to positive disgust. It is then considered better not to have any "morals" than to have a strong positive "Immorality". Dramatic poets often look at this relationship differently; for them the "aesthetic" interest is sometimes more important than the social interest, and the dazzling social immorality tends to have aesthetic value more than it lacked moral. It is an autotelic moral norm that sets in here.

The comparison between the viewer's value scale and that of the trader (or the action itself) will usually act as an assessment and end praise or reproach (expression of affection), but it *does* not have to. The viewer can also be neutral in his or her own judgment and make a joint decision the affair purely factual. "Breeding" in a sense other than social veto, seems to lack both logical and psychological basis when made by others than the trader himself. Which *consists* essentially a reproach, aimed at the perpetrator on the part of "society", such as Hagerup

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hævder? Have the perpetrator by an act called "society" immoral and punishable, tried to benefit himself and hurt his neighbor, then you can consider him stupid or dangerous (traitor, human enemy) because he allows himself to be a bad environment for his fellow human beings. Against such man protects himself and the individual evades his sympathy, but The "ashamed" attitude has no place in the visual approach used here.

A person always houses a plurality of interests and only in the few in case he has them arranged in a fixed hierarchy. He will therefore be strong available for *doubt* when the situation requires that one interest be sacrificed for the other. He will be able to protest the necessity itself of choice, and in this necessity see a deficiency in the fitness of the environment; in the last In the end, criticism will be directed to the "world order" or the metaphysical environment. Farther away is to despair over one's own complicated circle of interests, that is, to desire another being.

I have so far avoided retrieving examples from fiction because external, above all "aesthetic" considerations are easy to interfere with. At least this applies to problem poetry, and since *Ibsen's Doll 's House* is like created to illustrate the thinking that has just ended, i will hit one violation of the drama's ethical leap:

Helmer is sick and will die if he does not come to the south. Nora provides the money by a crime and saving her husband's life. This interest is for her the loudest, not just the brightest at the moment of action, but the one she also considers within her total circle of interests as the high one esteem when she is "on her own accord". The forgery is moral, ie most possible effectively in relation to the realization of interest, and the action is thus morally in a double sense seen with Nora's eyes. *The social values* that Helmer

sets the highest, perhaps higher than her life, does not even register for Nora objection; no conflict arises. The case shows the constraint of the ethical freedom of guilt on two sides: The stronger the contradictions manifest themselves, the stronger the doubt first and then the guilt. And the weaker motives for the positions arise, the more the action approaches the fixed reaction, the instinct of expression, which is triggered so as to say blindly and without passing the voter authority. Already the instinctive certainty with which Nora writes false means a danger to the moral relevance of the action, and this danger is sharpened by them considerations which Nora does not raise, then or later, they are determining for most people. Nora's lack of "social conscience" in common sense exempts her from the "fright of the election," and it is this abnormal one-sidedness in the circle of interests that makes her *accountability* problematic.

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The *mere knowledge* of the judgment of others when that judgment does not coincide with one's own, is conceptually unimportant for both guilt and guilt. freedom in the ethical sense. In the area we deal with here, however, you will find Time saw finger-crossed transitions, such a complexity of the psyche and such a strong one suggestibility, that the feeling of guilt and guilt quickly goes away in conflict with the thoughtful result. If one is blamed for a shamelessness, get there feeling ashamed even if you know yourself innocent. The number of impulses is unclear and the boundary between what we have sought to determine as ethical guilt, and related states are not clear. Clear is also not the boundary between vur ambiguous and established ethical judgments. Modern psychology has opened up the prospect of new border areas and new views that further blur conceptual distinctions.

Add a few remarks about the so-called "moral geniuses". The term is widely used in dramaturgy, e.g. in connection with *Hebbel's* Gyges and his ring. - In a society, both will eventually be stabilized value scale and an attitude scale; the benefits of such ethical fixation are many, thus providing rest and security. But it is also not free dark side; First, it harms both the under-equipped and the different evaluator (conflicts) and secondly it can be unhelpful when new conditions and new insights come into being. Under such cultural crises sometimes appear as moral innovators who propose or practicing a new value scale (possibly new *anchors*) or a new measure safeguarding old interests. The contemporaries are often divided into two parties, one who joins the innovator and considers him a moral genius, and one another who sees in the innovator a danger either considers him a delusional or a fraudster and seeks to harm him. Or they acknowledge tacitly but will not admit this, either because of the new teaching deprives them of certain pleasures, or because it touches tender points in their nerve life. Sometimes the innovator stands alone and can do without difficulty is destroyed. Since his teachings win the applause of posterity or not, he is then declared by "the judgment of history" to be "tragic genius" or confused swarms. Sometimes the idea itself can find recognition, though it cannot be implemented in practice. As for Nora, so is hers assertion of the right of love undoubtedly in accordance with a widespread assessment. But her love is what *Forel* (*Die sexual Frage*) calls an "Egoismus zu Zweien": the program's ordinary implementation would mean social chaos with subsequent annihilation precisely of the values it new morals should save.

§ 70. *Penalty* [What Hagerup in a number of places calls it "subjective 'or' own 'guilt, is a relationship of changing contours; soon it is meant almost psychological guilt, almost ethical. Neither does the Constitution detract between the "subjective" guilt and the criminal guilt. The value of Hagerups it is not up to us to investigate, but to investigate the criminal law study what we can't help but avoid is the concept of "punitive guilt" connection with the mindset otherwise.

A man is liable to a penalty if he meets the conditions to stay convicted under applicable law. These conditions are, for modern western in the case of ropean law, in short:

1. That person has induced a condition such as the legal order does not tolerate (an unlawful condition) and has been charged with criminal seal.
2. That the emergence of this state can be attributed to the person as psychological guilt (that he is accountable in his generality, and so was he the sharing moment - and had awareness of the consequence).
3. That he has, in the court's opinion, acted morally guilty, not in relation to abstract norms, but in all conditions in it special situation is taken into account. But here's to note that the court does not in principle ask for the defendant's own moral opinion, but according to the action's relationship with the assessment the community has put reason for the legal order. The accused has a moral fault, it is called, when he has acted as he did, although he was aware of someone else handlemaate was better after the *society's* assessment. What a step hand the thing represents in his own subjective assessment, just come considering the relationship to be relevant in the social context say assessment. First, one decides whether the threshold for the penalty is exceeded, then the *degree of guilt*. The last question is different habit faster to decide than the first. A large number of factors play in here and a lot of rules are set up; in most cases these are rules rationalizations of sentimentality considerations. The question of the presence of the fault whatsoever is decided in law-human rights cases in Norway by the court, and the question of the degree of guilt partly by the store and partly by the court. As a result of this division it can peculiar circumstances arise, that the defendant first becomes guilty, after which he is acquitted because the degree of guilt is too small.

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Many have therefore felt that the criminal law should first be taken into account the moral value of the act, and when that value hangs most closely together with the so-called "accompanying circumstances" (cf. above), then these circumstances must be taken into account in deciding the very thing the guilt question and not first in relation to the degree of guilt or even only with the sentence. What Hagerup partly organizes under «objective conditions of punishment "(section 46) and partly under "exclusionary grounds "(p. 278), partly under "conditions of accountability" (§§ 39-41), and partly under «Psychic moments that are beyond the intent, but important the penalty charge "(section 43), and partly under "modalities in the outward appearance of the crime; forms of conduct "(§ 20 et seq.), and partly under "objective unlawfulness as a condition for criminal liability "(sections 31-36) and finally under "reasons why the punishment can be increased or decreased "- these are all moments like some of these deceptive theorists (consistent with a widespread lay view) will give application to the blame itself. A prominent representative of this view is Reinhard *Frank* (Tubingen) whose article on the subject we have mentioned above. Frank states here (p. 528) in accordance with the results we have come to ourselves: «Nach meiner Ansicht ist der Schuld- understand a composite term, *among its constituents and others* also precaution or negligence. " Unfortunately, Frank is not trying to win an exhaustive overview of these other components of the concept of guilt, however he mentions, for example, that there must be «normal Beschaffenheit there The circumstance, under the way in which acts act "(p. 530). And about the fairness, which is often referred to as a "premise" (cf. Hagerup p. 286) is called 527: «Sic is not debt forgiveness, not debt prediction, prob they are to blame. " And a better definition than this one, like Frank himself calling a slogan (p. 529) he has not found either (the wild one in the case being pretty long): «Guilt is Vorwerfbarkeit - Guilty behavior is foreseeable behaviors. - a prohibited behavior (unlawful) is someone- then to blame, if you take a throw out of it can make it hit him. " As a *condition* , this can be done happens, Frank mentions the following, cited here, though the term "condition" is contrary to the just-reproduced statement, p. 527: 1. «One normal spiritual Characteristics of the tater, which we call ability ability. 2. One certain concrete psychic relation of the tattered to the standing in reason

in Ober den Aufbau des Schuldbegriffs, Festschr. former jur. Fak. Giessen 1907.

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Tat. 3. The normal nature of the circumstances, under which of the perpetrators handelt. " The meaning is: what you could in normal circumstances "Blaming" a man may be morally wrong by exceptionalism conditions such as emergency protection, prior mental and physical abuse, etc.

This is a predominantly *ethical* concept of guilt Frank has developed, and in this concept includes psychological guilt as a necessary link. But one such ethical guilt does not mean the *penalty*. A new law makes one action punishable today as it was not yesterday, punishable even by deed

the man does not know the new law, but only knows that the act is civil forbidden. His ethical fault is the same yesterday and today, but today he is also guilty. There is another moment that shows that the penalty is a concept for themselves: In ancient times people were not asked for subjective at all guilt (ethical and psychological guilt), see § 6, Hagerup, cf. primitive rules about violation of taboo, - and there are still reminiscences of this view, where the interest of the State so requires; see Hagerup p. 280 and the doctrine of punishment for unintentional follow p. 181. While in the latter case there is a rash of the pure revenge instinct will be the punishment mentioned at Hagerup p. 280 in our days more be perceived as a security measure than as a repression. That the law here establishes a criminal charge which neither presupposes ethical nor psychological guilt, however, cannot be denied. That is also so to say by virtue of a "delegated authority" that has the ethical and psychological guilt will have a bearing on the guilt - seen from the point of view of power.

§ 71. *Metaphysical guilt*. Finally, for the sake of completeness, it must be done brief account of the performance metaphysical. While all other forms of guilt has a real earthly basis, it rests on hypothetical assumptions. It emanates from a metaphysical (possibly transcendental) norm, but the person has to bow to whatever his own judgment. Otherwise it will be trader "guilty", ie he becomes *Wirkungsträger* for transcendental cancer's "punitive" reaction in this or later forms. One can however, being metaphysically guilty (falling back to judgment) also without their own contribution, by model of biological malfunction (physiological guilt): Without for demonstrable reason, it and the bad, that and the individual, are made to slice transcendental bodies (gods, demons, destiny, etc.) destructive throwing gun, which can affect interests of any kind. A reverberation of this particular Greek view seems to be heard in the Calvinist *prædestinationslære*. Here the metaphysical guilt is linked to the mere but it can also be related to ethical guilt in the Christian consciousness of sin.

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§ 72. The *cause*, the "*triggering cause*". Of the three groups of factors which applies when a disaster is created, the two are now treated first, the object of attack and the attacking force. The mention of the second group has been disproportionately large, but this was not to be avoided, naar first it *lost the man* was flash indordnet among motmagterne. The disposition could also have been a different one: had the court been considered as a counter-force, the crime must be perceived as a cause. But for The victim is the criminal offender.

Third group, to which we are now going, there is reason to give it the widest possible scope. Theoretically, *no* limit can be drawn at all; no human being knows for sure what could be done without assumptions no one, without the disaster lapsing or changing his identity knows the hidden causal tissue in the world course. And so complicated and small

individualized, the contributing factors may be that it has none meaning to say, that and that relationship are the triggering cause. It's just on purely practical reason that a condition or process which is ahead of time the disaster can be declared meaningless in relation to it; one separates then out in the same way you have to do it in your life.

Japan's ministerial crisis last week has no impact on my stomachache today - I think. - The striking interplay of coincidences, where forms, processes, constellations, and structures are created, altered, and deleted, promoted and annihilates human interests, has captivated our thoughts at all times and imagination. What was the reason and how it went - what forces met what difficulties under which conditions - that is the theme of practically everything what people have communicated to each other in words and writing for the joy of experience guilt as far back as history goes. So it is with fairy tales and legends, myths, drama, epics, gods and heroes, fables and legends, novels, shows, lais and anecdotes - not to mention the writing of history itself. Just that *lyrical* twists and turns of floral appeal and praise about the harsher epic dynamics. -

The distinction between attacking force and triggering cause (cause) will do not always make sense or provide greater clarity. Often it will be closer to talking just about attacking power, since this includes the lead. But to completely abandon the notion of a "mediating impulse", a catalyst so that say, would hardly be lucky; In all practical life one distinguishes between closer and more distant causes of an event.

The reason appears in its simplest form in cases where known and conspicuous values to daily are surrounded by known and conspicuous

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declining dangerous forces, but where order and isolation prevent them "Short circuit." The ships cross the sea with life aboard, bacilli fill the air and the drinking water, the individual's unfolding takes place in a scrub forest regard, the orderly will is besieged by dissolving desires and inclinations. How such tense but appropriate structures are broken through has the phrase prompted its best and clearest meaning.

The cause may, like the force of attack, lie in the organism fixed characteristics, in one (congenital, acquired, chronic, transient, etc.) condition of deficit, surplus, underfed, overfed severity or malfunction - in interaction with certain situations. They make a difference even though the *allegations* of equal treatment have been dealt with above, apply here, since there is no conceptual distinction.

So far, disasters have been thought of with a practically «simple genesis», e.g. this: A lion breaks out of his oak cage and kills the animal passer. AGGRESSIVE value is the life of the animal passer and the attacking force is the lion. The rat, like rubbed over the oak board, may perhaps still be counted towards the assailant force, while the district professor who on the occasion of his vitamin trials went with rats in his pocket and lost one in the menagerie, can only claim the term lead.

In *digterverker* has often with such simplistic causal relationship that do; the poet has already in his work in a way "digested" the frame- The material and the structure are presented, so he has almost prepared the case

negotiation. A particular interest is put in the foreground and exposed to one a certain attacking force that is triggered by a specific prompt. Without

Such a simplification would have been difficult for the poet to achieve the artistic effect which he intends. The acquisition of the work often requires that the spectator or the reader stands loyal to the conditions the poet has worked with, and does not comes with questions beyond these. A poem works most strongly when it does makes any excess questions meaningless or disinterested.

In practical life, the lines can easily be blurred or lost in it grænseløse. It is true, however, that there is any point at all about disaster, then there *must* be an *interest* that has hit and it must be hit *by something*. And these two factors can usually be determined quite well nøiagtig. But in a case like the following attack object is set equal civic esteem plus normal business at home and at work; and the attacking force in the reaction of the state criminal justice agencies, where the lie then the "cause" or the "triggering cause" really? I'm doomed life imprisonment because I shot at the constable who wanted to arrest me

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for the street disorder, which I made because I was drunk and desperate, because I had been given leave, because I had taken advantage of the cash advance, because I wanted to pay a medical bill because I had to get Dr. A. because he was the only one who was home because Dr. B., who is my friend, was away because ... and because A. is a villain who I don't want to owe anything because ... and because I got pneumonia because I went to work with a strong cold because they shouldn't say, because ... cold, because I was standing in the wind without a coat, because the coat was borrowed, because ... and looked at a battle that had come stand, because ... and came to see it because I walked a different gate than usual, because the ordinary road was blocked, because they were rough, because the sewer was close, because Mrs. Nilsen had filled it with debris to annoy her husband because they had tired, because Nilsen had said something about the "woman" he had heard the night before at the club, where he stopped because ...

As you can see, physiological guilt (susceptibility to colds, etc.) bored with functional guilt and psychological guilt, partly within risk minimum (the need to go another gate), partly within for the legal risk (that I stopped believing), partly outside (that I went in the cold without a coat), with ethical guilt (the one I felt by borrowing from the cash register) and with external coincidences (Nilsen sewer) and formed a series of causes adequate and inadequate joints in variegated confusion; also joints of different types of profit customer been with. An even better picture than the chain provides a branch of rat ruts. A branch point then signifies that this is it naturally to bring the present impulse back to *its* preconditions. Yes The farther away from the disaster an impulse lies, the more *doubtful* it is meaning for the destiny of interest, or better: the more doubtful its meaning in the cutlery that the trader makes up. The more distant it is, the more opportunities there are for the impulse to take a different direction than that the one leading to the disaster. The chart shows one more thing: all the impulses of Proximity is practically as "important" as causes, the same applies proximity impulses of degree 2, etc. The farther back you go from the disaster the greater the number of assumptions considered, and soon it will become incomprehensible. About each of these distant, numerous assumptions One can rightly say that if they had not been there, they would the disaster did not occur. Each of them is thus a condition of its own

non. But to note this, first of all, can be a lot of disaster principle identity changes, without the practical identity doing so. For secondly, quite a few of the assumptions will be the normal conditions for life at all, and disaster will be just one of the countless consequences they have

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made a contribution to. By their presence, they may have hindered a number of *others* catastrophes etc. Do you mention working with a speculative "causal metaphysics" and instead use a practical yardstick, then one can with a hard hand cut most of it away and keep what's practically relevant.

More serious, however, is another form of complication lift holders. In the recently cited example of the convicted, one can change last paragraph: Nilsen remarks on the woman as *I* said to him at the club to act spiritually, thereby strengthening my middle-dignified position. This impulse is suitable to *serve* my (social) interests on the causeway in, and turns out, albeit in an inadequate manner, to harm it along such a path 2. Such an impulse (or cause of action) will in the following become cold *a double acting* impulse (or cause moment).

It has now been developed that an inadvertent consequence cannot be traced back to the subject as psychological cause, at the height as physiological. It could then there is doubt as to what the double-acting impulse was supposed to have caused. Two possibilities arise immediately: the impact can include any consequences that *show say* to have causal relationship with the impulse in such a way that the impulse is a condition for the entry into force of the *qua non*. Or it may include only those who joined in the merchant's consciousness. An average it was possible to include all appropriate consequences, but no one else. The so far it is safest to use the performance to its fullest extent, consistent with the first mentioned alternative. A double acting impulse is after this a causal moment which proves to simultaneously serve and damage the interests of one and the same subject, regardless of himself or herself Most people could wait.

A double-acting pulse can, in its simplest form, be produced schematically in this way:

Impulse

V is the value, A is the force of attack.

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The double effect ("ambivalence") occurs here in the first degree of proximity.
 Example: Hungry dog and hedgehog. But it can also last longer
 bake in the causal network, as in the example of the convicted. Skemaet
 then this becomes:

The closer examination of double-acting impulses and conditions such as associated with them belongs to the following chapter. Therefore, it could good to finish the chapter here, but for completeness we should first take a quick look at the different *attitudes* the affected person can take before, during and after the disaster.

§ 73. *The victim's attitude* during the various stages of the catastrophic Progress will have its premise partly in «ordinary» and in «special» factors. To the common hears: The character of the afflicted (for example, of "willed man" or "Affectionate person", anchored or anchored, real or irrelevant, over- or under-equipped, etc.), the cause of the disaster and the relationship for its own sake, the previously hit "fate", the nature of the destroyed value, the disaster sudden or successive, anticipated or unforeseen entry, etc.

For the special you can count passing mental and physical haze positions, the affective value of the power, and other modalities in the details of the emergence of the disaster.

The attitude *ahead of the* disaster could thus be respectively unsuspecting, anxious awaiting, conscious or nervously challenging, proud, self-conscious, energetically counteracting, trusting in the belief in one's own power, panicking

evasive, prayerful, heroically reluctant, upset and despairing, stupid resigning, logically analyzing, philosophically reflective, aesthetically pleasing, posing, gallows humorous, mocking, etc.

Some of these attitudes may also be maintained *under* (and partially)

after) the disaster itself, they must then not have their prerequisite in this accident has not yet entered. In some cases, certain variants will be rendered impossible the destruction of the catastrophes that the catastrophe causes, while others is untouched. It is of significant importance here whether the affected person has *reserves* ; or whether he has been deprived of his last and only asset. backlog can exist in a real or fictional anchorage, in value by making a good appearance the eyes of others (or even their own), or just in a hope or a clue as to yet is not all lost, there will be a vengeance, an uprising, etc.

It can also be expressed this way: the attitude depends on whether the affected "Identifies" himself with the broken value, or he can set it apart from its "true self," rise "ironically" over it. In physical pain will Often any attitude other than the one seeking relief through screams. Is the disaster of a more psychic nature, one will philosophically or morally worked out consciousness react differently than one is in the violence of affection.

Uniqueness is the attitude that one decides to "choose the inevitable" thereby preserving a (albeit purely formal) skin of being the situation lord and not its victim. You have somehow "achieved what you wanted" and dies sufficiently (see section 48).

It is only possible to talk about the post-disaster attitude *when* it comes to the disaster does not consist in or result in physical death or destruction of those traits by the life of the soul which is a condition that one can talk about at all "attitude". We have run into a problem here, which we just have to deal with stop by. Where are the boundaries of the concept of attitude?

Attitude is a narrower concept than reaction; a reflex or a blind Outbreak cannot be called an attitude. On the other hand, it is too strictly requiring a well-balanced act of will. The attitude may well be affective the concrete, but *a certain degree* of "accountability", of the presence of orderly abilities or "selective force" must be heard. The attitude is therefore something other than the psycho-physiological *state of the* disaster, spiritual ruin, collapse of will or action, disillusionment, etc. background of which there should then be talk of teams after the disaster things like grief, passivity, despair, hopelessness (especially where they hit forces have been overwhelming) - rage, revenge, despite (especially by forces

one, albeit only through affection, feels capable of fighting). By resignation, heroic tenacity and loyal tenacity, possibly with readiness to rearrange the fields of interest (though also by the cool retaliation cabinets) begyndelse *the will* that play stronger ind. The affected may discover their reserves first through the disaster itself. This one has not been complete, as he first thought; maybe it even opens his eyes to fundamentals mistakes he has previously committed, for values he does not hate idea, for the prospect of a new and better life. Suffering has aroused strength in him whom he did not know possessed or had neglected to unfold. The disaster is blight for *crisis* , for revolution, and yet it undoubtedly has been experienced as a disaster. Disasters must therefore be distinguished

of "educational" nature, as it is tempting to call them, and others who is just devastating. In the latter, it lacks any reasonable meaning talking about refinement and new life, and the only "atonement" about the result is in case the awareness that one has done his best and that now there is at least no more to lose.

EIGHTH CHAPTER

QUALIFIED DISASTERS
 DETERMINATION OF THE OBJECTIVE
 TRAGIC

§ 74. *Qualifications. Double acting impulse. Peripetia.* A disastrous course is hereinafter referred to as *qualified* when it exhibits marks that make it in a special class before such courses and thus it differs from «elementary» catastrophic course. These brands are of purely interest and have none necessary connection with the impression value of the course, e.g. its advantages as poetical raw material, cf. Chapter 9. A qualification is then an interest semantic (factual) seen as significant property.

On the road we have so far, phenomena have not emerged as natural

the thought of the term *tragically* led, without precisely where such was the case qualified disaster, e.g. by the giant deer, the cats on the islet, the gifted abnormalities and the seeking metaphysician. So it must be on it chosen path be hoping to find a category that strongly demands that is called tragic, and which cannot be exhaustively described by words as accident funny, sad, disgusting, pointless etc so it must be within the frame of the qualified disasters - a result that is also not at odds the tendency of linguistic and aesthetic tradition.

In what ways can a catastrophic course have characteristics that set that in a special class of human interest? Keep the analysis from the previous chapter, then, finds that the qualifying circumstance may lie

1. in the attack value,
2. in the attacking force,
3. in the preamble,

separately or cumulated in the ratio 1-2.1-3, 2-3 and 1-2-3.

ad i. The *attack value* is indeed qualified in advance as it turns be it about disasters as opposed to sincere or less comprehensive

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accidents. But there is room for a further qualification. Partly it can destroyed value play a particularly important role for the affected subject, either in its generality or under the accompanying circumstances of the moment. The applies e.g. the realization of a particularly outstanding ability or a particularly strong one the tendency of fixation or the attainment and preservation of all-pervading values - the feeling of moral guilt, the affirmation of life as opposed to party culinary affirmation, the possibilities of the future, the actual and principled hope. Metaphysical interests often occupy such a dominant position. Angrepsværdiene can be representative, either because it *is rated* highly or because the affective emphasis is strongly applicable regardless of assessment, eg. bodily pain (torture) and suffering inflicted on an "innocent". Here a difficulty arises in the classification, a simple accident or one elementary disaster can be more affecting than a qualified disaster. disaster - sometimes you prefer to suffer a loss you *consider* as much worse, rather than a painful or disgusting cure.

But the afflicted individual can also be considered by his fellow human beings as a representative specimen, carried by an inalienable intersubjective værdi. The "innocent", the "good", the "righteous" are hit, the "holy", talented, enjoyable, master. The poet gets a head start, maybe just like that he should complete his greatest work. The composer becomes deaf. That composer losing a tough, on the other hand, is not even a disaster if the man is never so brilliant. Even without being an outstanding individual, a human being can be a carrier of large intersubjective values, e.g. the pregnant and the sleeping. The killer here not only affects the individual, but "ideal values", "sleep" and the "source of life." The individual's defense preparedness is impaired in value service.

ad 2. *The attacking force* z lier its carrier may, on the one hand, be special scary, surprising, overwhelming, eerie, despicable, trivial on the other hand - and on the other hand, especially sympathetic, kind-hearted, distressed you, culturally worthy. Examples: You are attacked by a human being

have done well against. A man loves two women, who love him again, though the order of society, which the man also recognizes, does not allow the bigamy.

The counter power can also be peculiar to the attack value: the doctor gets sick, the firefighter burns inside his own house ("The case looks like one thought"), the desert expedition perishes due to rainy weather (qualitatively disparity, inadvertence), the mouse gnaws across the ship's hold (quantitative mismatch), the artificial airplane falls out of bed and becomes invalid, the only navigator among the shipwrecked doors of a mosquito bite. The qualification may also be due to other species of coincidence in which you fall

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the grave one had intended for his neighbor or his enemy ("the irony of destiny").

The attacking force was set in motion to delight and delight - hunting accidents, crashing carousels, etc., or it consists of factors like each by themselves are harmless ("Summation der Reize", etc.).

Still, the repeated and cumulative disaster, long may be mentioned like the brush, the damage comes spot. Japanese mothers who showed up the station to say goodbye to their sons is run down by a buggy train. The church collapses over the believers who ask heaven for salvation from one intrusive enemy. A little girl putting flowers on her mother's grave, being crushed by the tombstone.

Disasters that are qualified in one or another of these must be designated in the daily press very often as tragic. But for us, this conclusion was wild be rushed.

ad 3. The *reason*, the triggering cause, gives it without comparison richest selection of properties. Both in its elementary and qualified form gives the lead the deepest insight into human life and then has also at all times seemed captivating to thought and imagination. This is especially true when the lead gives a course in a completely different direction than the one that was expected and reasonable, or the fate of interest turns out to depend on the bodies one had never thought of the cause. Such instances may lie inside each other like Chinese boxes: The castle will be spared if any of its residents can cure the hostile field lord - the only medical expert is the wound - the only stranger is ice thickener - the only carpenter expert then the one on which it all stands. The world's loveliest people live together a lighthouse where loneliness and monotony destroy their nerves it, in everyone's opinion, ends with madness and murder.

Often there are disparities between attack value and prompting: A family has over the centuries expanded its prosperity and social reputation - and then it is all laid in gravel by an insignificant insanity in itself. By one The anonymity of an anonymous soldier throws a torch into the library or artificially meeting. Particularly interesting, however, is the prompt that can be taken back to the affected person's own efforts or related to a purpose opnaaelse. The following example is most interesting for curiosity: One known

entomologist comes to India to search for a rare fly. There before a procession was held in honor of the famous son of the empire. Including being an elephant furious and the scientist himself gets hurt; he loses sight and has to give up their science. The elephant's rage came from a fly it caught his eye; the fly gets teased out and brought the entomologist: it is the sought after species.

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But the example transitions to the most important kind of qualification by prompt, the *double-acting impulse* mentioned at the end of last chapter. It was defined there as a cause of action, possibly an act of will, which in one way, one way, promotes or creates an interest, and in another way, in another way, this interest or another harms belonging to the same person. In this formulation, a double-acting comprises impulse, which delineated historical unity, all the actual, serviceable and harmful, adequate and inadequate follows it turns out to cause. It becomes an object for our attention at that moment, as an anonymous cause, enters into the proper functional connection with human interest. Its peculiar significance lies precisely in this relation and in it alone. In terms of cause, there is nothing special about it; all impulses will be able become double-acting by arranging interests in connection with them. If I open a window to vent, this impulse is fortunate to be single-acting. But the divergence can be established by summoning an elderly lady who does not language features. Is my fiancée's heir apparent to a window opening on the one hand, earn my immediate physiological well-being, and on the other jeopardizes my economic and social perspective. The action is being double-acting in relation to my circle of interests when the aunt came.

From the outside comes the impulse when I get a tariff in my head and come injury, but would have died in the certain death if I had not been hit. From other people it comes e.g. by the doctor's painful intervention.

If the impulse comes from one's self, it can e.g. have its root in physiological Guilt: I have long stingy fingers, but they lend themselves well to piano playing. The interests are two different, but the characteristics of the hands cannot be shared; both characteristics must be included, even when the hands are unilaterally engaged.

Furthermore, the impulse may have its origin in functional (legal): Tired after the trip, I enter my bedroom and surprise an unknown couple who have sought refuge there; the man gets furious and stabs me down. Or: i does my company a favor and does not mean that I thereby harm my brother business. Or: I want a young lady who turns out to be mine lost sister. Or: I stumble across a suitcase and break my leg. This leads to discovering a hell machine in the suitcase.

The impulse can also come for psychological reasons: I've been told in advance, that there are a couple in the bedroom, that my brother's business will be damaged, that the lady is my sister. After careful consideration, perhaps inner struggle, decide I still act like I did. Or: I finally decide to drive B. to bankruptcy, and do not know that he is the creditor of my own obligations.

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Ethical guilt is present in the following cases: I cannot give up the connection with my best friend's wife, though I say to myself that my behavior is disgraceful; I avoid meeting him and feel socially reduced, but my passion is too strong.

Punishment: I decide to take my enemy's life and then pose before a court.

A new qualification comes when it is the *same* interest as earned and injured. To ensure the welfare of her daughter, her father chases her away worshiper, who is a villain. In despair, her daughter takes her life. Examples are they many kinds of contradictions in adjecto: The Tourist Association writes that everything for few enjoy the breathtaking solitude of the Eagle Valley (disaster must be here which in some other examples is thought to occur in the extension of the process).

Uniqueness is also the case that an interest is created, established, by it the same vein unit which later leads to its destruction. For example, one pathological condition that initially triggers an artistic or philosophical business with associated confirmation string 1 but gradually dissolves the personality and thus the extraordinary ability. *The fate of Nietzsche* is often (rightly or wrongly) produced as an example of such proceeding. Or: A. finally wins Miss B.'s love and "happiness makes him Poems." He neglects his work, is terminated and must renounce the lady.

As it turned out recently, it is important to distinguish since the subject is aware of the double effect of the impulse or not. In the first case, when the injured interest is not inferior to the conveyance; could cause a *conflict*; which occurs at equal, or affective, stressed considerations an embarrassing choice: I depend on morphine, but I know that it degrades my health. Violence is such a conflict, when both interests are vital; it is in reality a camouflaged disaster, the subject's choice is illusory. Example: A man has two diseases, of which no one is deadly; they can be cured individually by using the right medication. But just the medicine and the behavior (exercise etc) that is prescribed for one disease, is catastrophic in relation to the other, and perhaps even the reverse applies (biological antinomy). mountaineers is driven by storm from the egg, but in the ravine he is exposed to rock leaps. In both examples, it is pure sophistry to say the endangered "chosen" to die

in "Maniform expansion", cf. *Vögt*, Medical Psychology and Psychiatry, 1923 pp. 184-85.

sickness. But the choice then applies to only one person in relation to it second, not in general and not at all in relation to continued life. The progress with the exception of a minor detail, is decided by strangers Kraeft.

Where the trader is not aware of the double effect of the impulse will be this simultaneity of inhibition and prompting dissolved; come first the rush, then the action, and finally the inhibition. This one can be so strong that it would have prevented the action if it could apply for time. The shipowner sends out a rotten ship to serve the insurance sum, and discover late that his son escaped with the ship.

In connection with this it can be mentioned that two single pulses can also be functionally linked in such a way that they resemble a double-acting one impulse: I am known for my magnificent gifts for prostitution bekjæmpelse. Just before I receive the Merit Medal, I discover that mine lawyer has put all my money in public houses with a sixty dividend procent.

Related to the double-acting impulse is an effort like that hand lende thinks just to serve him while it turns out to just hurt him - through the same, or through a different interest than the one he meant to serve. The slave murders his master to win the promised reward, however instead, they are punished for their infidelity. This type includes all kinds of mimicry, mistakes, misunderstandings, camouflage, lies and deception, imagination, certain kind of betrayal, etc, all from the victim's point of view.

Misunderstandings are often related to human message lack of clarity of means; a statement is perceived in a different sense than the one in which it is delivered. Nor can *all* details be communicated through one statements; it is essentially said and assumed under legal risk that the recipient complements the message in the usual way. I ask a man to calm down the fjord and he says yes. I do not mention all the preconditions that lie ahead behind, that the weather is usable, that the boat is close, that the man can rest, etc. But this under-condition can easily be perceived differently, and this circumstance can again be exploited deliberately through ambiguous and cunning speech, where both "Have said" and "have not said" since the words are interpreted.

Mistakes often come from a lack of insight - partly an insight man happens to be missing at the moment, partly one you couldn't have as that individual

one is, partly a man in terms of human being cut off. The environment can e.g. have changed between the expression of will and the onset of effect. Or the commandment have changed character along the way or my interest has become another. Look for the rider on the white horse, says the commander and thinks it is the enemy commander in the field. He does not know that his own son in the tumult of the battle has overcome this one and climbed his horse. Or: a message is intercepted, changed and sent on. Or: A Kristianssandman man in letter to a lady on Kirkenes. While the letter is on the way, he falls in love with another. Many cases are covered by the following formula: One chooses a *detour* to the target but being captured by the detour and marked by its destiny; at emergence is one becomes another. Sometimes they are cut off from hiring surveys In advance, at other times they may well be hired but necessitate an overly comprehensive appliance - examining everything gives less prospect of luck than that to rely on a "rebus sic stantibus". Or: The object has other properties in addition to the one who caused my action. Property A has set

started my «Wirknetz», but it is the properties B and C that then ram more with "branding". An owner triggers the appropriate in terms of Wirkungsträger reaction in me that I turn it on and smoke it. My enemy can therefore count if he gives me a bomb in the form of an owner, then I myself will come to turn it on as this is the experientially correct response to one cigar. It is "real" of the insect to search for the light, otherwise the customer might not the species live, but not when the light is a flame. You remember the example from amoeba; on a sugar bar in the form of a sling, the animal must react on "jam" and not on "sugar". As the subjects evolve, the outside world becomes Wirkungsträger increasingly differentiated. But there is a limit to that degree of differentiation that can be combined with a fairly uninhibited life of action, and there must be a functional risk (legal risk), for example. for the upkeep of public trust. It is good social morality to put one's suspicion aside, and under certain conditions the better, the less suspicious one is, because you are helping to create an appropriate mindset.

But such a trend towards social dignity requires a similar one increasing demands for justice in the environment. The expansion of the field of life, the doings Growing numbers and increased concentration requirements result in an expansion of functional Th e risk: the more one relies on the predicted structure, the easier and the harder you get when the structure fails. The more correct one is acts in relation to the supposed structure, the more perishable in relation to the real (the traitors). The most worthy attitude as usual here is the catastrophic, while the lawless (suspicion) gives sanction.

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With this moment we have reached a new qualification catastrophic course, and to the one whose significance lasts the longest. It hears naturally at home in a new paragraph, and so we take the opportunity to make some further preparatory considerations.

The overview so far of the qualified disasters in no way means that To be exhaustive, it has only sought an overview of the most important categories. In poetry and practice you will find complicated courses where the mentioned sections Tours are found only as elements and where the thinking used must are given new uses. This applies for example. at the course where one apparently intention covers another, underlying, where what is published as the goal, in reality is a remedy. And this is the case where the action is taking place the trader in election situations he had not envisaged in advance. Or: You start an enterprise halfway, but then give up back for the funds that prove necessary. Or: One's servants, etc. go longer than one would have thought, using more dangerous, more brutal means, exceeds a mandate whose interpretation is more and less subject to doubt etc. I mention these supplementary examples also because some authors in such qualified courses has meant to find the tragic, an opinion I can't find enough reason to share.

Finally, it will be useful to have the concept of *peripetia*. The word means upheaval and in a certain kind of course (effort-result) denotes a certain phase, namely the crisis that occurs, when the effects of the action, from real or seemingly to go in the merchant's favor, suddenly (or successively, i several steps) *turns to him* and then develops into his depravity.

Examples: A country arming in confidence in the League of Nations. Yet by the enemy whim and first acts of violence one waits confidently for the union indgripen. Peripetia comes with the first doubt, which turns out to be the cause rigtig. Or: A young man is subjected to torture and thrown away to die. The mother finds him and uses all his love to relieve his pain and save his life back. Succeed. The peripetia comes with it first clue that he will be seized and must go through the bench for the second time.

A cover in conjecture that does not match the actual circumstances there do not be reason to call peripetia unless the effect is the same as if in reality - a power ring that gives a hero and someone puffly rounded course of interest in opposite direction. A bare and bare *change* in the direction of the course, the exchange of objects, etc., on the other hand does not call for to use the term peripetia. Greater reason could be there when the crisis turns

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a threatening course "for the best". Outside of the linguistic tradition wild it is to use the word in cases where it is relatively insignificant interests at stake: The hosts are finally so worn out by the preparations to the big company, that they must send cancellations. But in disastrous events have the word a widespread use.

§ 75. *The tragic qualification.* It usually happens that there veto (zero or minus result) occurs, though expected, and after experience no one had reason to wait for sanction, now no longer has to bother us. We can go to the special case of veto, though there was *special reason* to wait for success, and it *is* precisely *these particular reasons* that in this case the annihilation. Example:

A troop of volunteer soldiers has been able to pass through *outstanding* bravery a river that lies between the fighting lines. In full concentration on they have failed to look back; they think the comrades are on their heels on them. Their courage and skill justify their experience, upbringing and military tradition, to a particularly strong expectation of victory and distinction, if they survive the trial - and to the hero's name, the fatherland's thanks and carefree care for the survivors if they fall. None of this hands, but something completely Second: First alternative: The order is completely misunderstood, it just had to hide for the enemy that a transition was planned until reinforcements arrived meth. The squad receives an order for a retreat, including being mowed down and listed as "Ordinary fallen". We presume they knew this would be their destiny, when the retreat order came. Second alternative: The troop is surrounded and taunted. prisoner, led to a remote camp and left to his fate; here they perish successive of neglected. At the same time, they see from the homeland's newspapers that you are there exclusively preoccupied with domestic politics, after the revolution all war pension to the survivors, etc., no one seems to believe that they exist. Finally, their final point of view dissolves: even the ideal they have sacrificed for their lives and his happiness is a fraud. ¹ The destruction is total, biological, social, autotelic

and metaphysically, and the reason for all the misery is that they reported themselves volunteers, because they were their combatants superior in skill and morale. Third alternative: The captain does not have time to destroy his terrain map; the map falls into the hands of the enemy and causes defeat. The squad is holding entered under the icy silence of his countrymen, being charged with treason

i Sml. *Dwinger: The Army is behind Stacheldraht.* (Not allowed on loan Univ. Bibl.)

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(the old officers, who knew the relationship, meanwhile, were replaced by new ones) being sentenced, shot and buried in disgrace.

A *less* effective effort would have given them a less terrible fate, they can say to themselves. But at the same time, they *as soldiers had* no other way see if they would do the best. They would never have been able to forgive even if they had not signed up, that was how they stood in the election moment.

The crucial structure for us in a course of this kind is thus clear, that a number of examples appear immediately; also from plant and animal life, when you see it in the human image. (The inverse relationship has less interest in a study like this, but can be mentioned for completeness
Guilt: The cowardly and defective recruits are wrecked as a front soldier and get through politics power over its former comrades. - The deer that the hunter has trapped, is so lean and weakened that he gives that freedom back.)

The following example from the plant world will come in handy below the further investigation: A fruit tree, in my opinion, should see its "task" in carrying as rich as possible. But now carries the branch so rich that it breaks of its own weight before the fruit is ripe, then it has reached the opposite of "what it wanted" and precisely because it was so outstanding representative of its kind.

Similarly should *pragteksemplaretwæ* be the "target" means a dyrehjord strived forward if it wanted anything more than mere continuation. Both in biological terms (speed, power, sharp senses, etc.) and in auto telisk (the joy of erection, antlers, feather splendor, etc.) denotes the specimen a plus in value, and there are special hopes attached to it. But right away where a hunter appears, the relationship is put on his head: The driver falls victim to his first bullet, one and only because it is superior to the herd. What's in that one environment, in one relation, provides increased prospect of affirmation, means in another environment, in another relation, an increased danger.

Disasters of this kind seem to be the most qualified ones
Tænk. They are nothing more than what happened there and then; they have consequences for the future, not just in fact, but in principle. Before this, customer happened and the subject had to believe that the road to confirmation went through the richest and the true manifestation of its innate or acquired characteristics. One down teams in the match could be explained as follows: I was not skilled enough. The theoretical (principle) confirmation opportunity was still in power. Stare differently the case after a disaster of the kind just mentioned has occurred: the pursuit is not stranded because ability and will do not hold goals, but because they kept targets to an exceptionally high degree. And it's not just the individual

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the pursuit that has been beaten down, but the very idea of the fight has got a basic shot the belief in the principle of confirmation is, if not killed, then violently shaken; the perfection that is the path to greater cultural feasts is bland stængt. Trust in the environment and own ability, for life, in other words, has faat a dangerous, an irreparable crack. The more central the interests involved is, the more devastating the course must be.

And the effect does not always limit itself to the affected individual. lead the fate of the pure does not matter to the flock. He lies a bit ahead of it the only direction in which the herd can have a view from its genital plants for confirmation by own effort; he shows each of his species traps one piece of the way of hope. The disaster strikes to a greater or lesser extent both the hope of the species and the individual.

Thus, even in the case of qualified disasters, the described course of action stands a definite special position, and some further qualification, which in turn should putting it in the shade can be hard to imagine. The course completely fills them in urges which (in § i) were posed to the tragic phenomenon: that it could not exhaustively, by any other simple word, there is no other phenomena that, with the same right, could claim the designation and finally that the application of the word to the phenomenon lies at the focal point of linguistic and aesthetic tradition, although it also exhibits divergent rays.

The objectively tragic, hardly defined, is thus destruction of the principled fighting opportunity. In other ways than described above namely, such a destruction, under the present earthly dynamics, not take place. A more elaborate definition might sound: The tragic course is realized in such a way that a person seeks to realize a representative way of life with representative means, thereby obtaining a veto that breaks the faith of his life down.

An assessment element here mixes with a purely functional element. It could then be noticed by the phrase objectively tragic: the provision contains subjective constituents. The term is chosen to create contradiction to the "poetic-tragic"; it signifies the events in the outside world who could possibly give the raw material to «tragic poetry» (cf. chapter 9).

The definition, however, arouses a swarm of associations and supplements questions. These questions, however diverse they may be, are nevertheless, to the degree that I have had to give up dispo down them in a clear row. It is better to illuminate them implicitly through one consecutive lectures; Repeats will necessarily occur, but have the mission to show where one prayer flows into the other.

§ 76. Comment. Looking back at the fruit tree, which breaks because of it carries too richly, there are immediate comments to make. The tree must be anthropogenic morphed, it must be moved into a tragic aspect. One can assume that the tree have no conscious urge to break out of repetition and create one "Higher" life form, a richer, more complete manifestation of the fruit tree «Idea» - ie function type. Although the tree was conscious, probably wild its molding forces, its underlying substrates, unfolded without residue and realized in and with the mere continuation, the maintenance of it standard that is once saddled, and its transfer to new individuals. There is from the apple tree point of view (ie from human perception of the apple tree) nothing unsatisfactory about this, every year wearing the same respectable number of suitably large apples - with periodic oscillations about an average. Because the tree lacks choice and perfection (from unrealized) substrates and inherited fixation tendencies) it is cut off from being able to experience a tragic fate. A tree that became deadly rich in its wild species traps are seen as simply and excessively sick (hypertrophic), as non-viable and reproductively perfectly in line with others of nature's stepchildren, the worm eats, the ones on the rock, the ones broken by the storm, etc. Completely different if the tree or co-trees associate a value with the growth that has occurred, and therefore feel encouraged or find reason to strive for it, or to acknowledge it and be proud of it when it comes by itself. But alarming will be the situation first, when the new value enter into competition with the continuation considerations: In the generation of several and still bigger apples, the tree now sees the only meaning of its existence. any Stage, once tried, has exhausted its opportunities for the individual history, so repetition or staying at the same stage is unnecessary, desolate, wasted, non-life. One can imagine the new value, the new proud heat and the new danger, the increase in life stress, the increased ecstasy the more the rupture is approaching - that all this has sprung as a differentiator mutation forth of the old saint, who only knew the repetition with its hazards and its values. With the new value comes a new disaster and one new perspective: Now I'm not hit like before, without contributing anything else than my susceptibility to misfortune, but I'm hit because I represent, and will represent, a plus compared to the old ways of life. ¹ The tree becomes tragic

¹ Certainly, as we shall soon see, a purely biological tragedy may also be conceived, where the game is about the continuing interest alone, but then that interest must be it the only thing that comes to mind at the moment - its a qua non for all other values.

in that man puts into it his own confirmation urge, his perfect-congregation operation, its endless longing, its "cross-border tendency" (E. Berggrav).

For in man, the critical mutations have taken place, in man there is sprouted a germ, which demands to be unfolded by beauty, strength, courage, sensitivity, love, insight ... beyond anything limit dictated by the consideration of life and breeding. The fruits of this "holy death germ" is found in the highest *cultural* productions. The culture, the individual and the collective culture *in the widest sense of the word* is the vehicle which carries the human quest for confirmation of its readiness for life.

Since now the tragic perspective requires both a unique functional

unfolding and a summary intelligence of relatively high development at whoever is to experience it (whether it is sacrificed or the spectator), so it is almost thinking that one will not find it designed at any level cultural steps, at least not as a defined category. It does among other things, that the perceptive must be able to distinguish between the actual and the principle. The experience of the tragic perspective also seems to be a relatively late fruit of human spirit development, a privilege of a more mature, more different bad. They preserved cultural documents - that here, in particular, questions about scripts and legends will be raised, for the sake of educational art - contains as far as I know nothing that contradicts this assumption. Considered the tragic insight as a qualified evil, possibly as a meta physical disaster, then there is tragic dynamics in this development itself.

Primitive tribes hardly have any clear idea of a difference between elementary and qualified doom. When the delicate, delicate, imaginative or deep-thinking individual breaks down during the war and the bloody wildness of the hunt, while the simple and blunt nature endures, then the victim is surely alone in feeling his attributes as one morbid impairment; maybe he even despises himself. He tries himself with humanist reforms he is killed as a rebel against the fathers customs - and "rightly so": ten everything speaks to him being an insane seducer and a false prophet. Only a later time that shares the victim's ideals can perceive the tragic in his lot. Should there be a deeper vision for such a tribe, both effort, purpose and disaster must be representative on the basis tribal assessment. One very first step, then, is the doctrine that those killed during the hunt and battle are given more proud conditions after death the bedridden. A situation like the following should be suitable to wake it up first "tragic amazement" of the affected:

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A young man undergoes the painful initiation to man; he is hung in a branch for sticks in the meat. He carries the specimen with brilliance, though his fiancée (sister, mother) who does not understand what this is good for and not keeping the sight out (maybe they think he's going to die) lifts him down into unconscious state and caring for him. The test is thus ruined, man is unworthy in the eyes of the tribe, a life of shame is the only thing that awaits him. IN fury and despair, he casts the woman into the den of the dead, that she may be killed at sunrise. Another woman is sitting here for attempted murder on her man, they tell each other his destiny. Don't the benefactor, if She has a brain that she has heart, will begin to work on a question who lies and gnaws at consciousness and whom she is unable to put into shape?

The historical-psychological question of the first expressions of tragic consciousness should not be raised. We will also keep the term tragic, even though the roles are distributed: one subject fills the functional betin second, the intellectuals - just as the doctor makes the diagnosis regardless of the patient's experience of the symptoms and his knowledge of their importance. The viewer can either put it on the hit or its own assessment to reason.

Section 77. *Victims and spectators.* At this point there is a reason for a distinction which will prevent confusion. The course can be experienced as tragic *only by it affected themselves*, or *only by the spectator*, or by *both*. The difference in opinion can refer to one or more of the characteristics which constitute the tragic course, namely the cultural relevance of the purpose, the quantitative or the effort qualitative adequacy, the importance of the affected value, the attack severity, the causal relationship between effort and disaster.

If the viewer adds the affected judgments and judgments reason, he may certainly see the process as "formally tragic", but it does not have tragic consequences for him unless he has the same assessment yourself. The process is experienced as tragic only by the affected. But the spectator can also base his own assessment, and the course is then for him not even formally tragic. The viewer can find it hit key purposes are less significant (the affected are "in favor" of incurred the thing that the viewer cannot designate enough - or: the viewer is set unilateral metaphysical and the affected unilateral biological etc). Or he finds the efforts of the affected person insufficient; his aids are not representative in a qualitative or quantitative sense (he agrees with it hit that "the world should improve" but not that the road is terror - or: they also agree on the road, it is information and reasoning; but it

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affected knowledge and logic are in such a constitution that the plan is doomed in advance). Or the viewer finds no functional context between effort and disaster. (How tragic, the afflicted erupts my rhetorical power frightened them! No, says the viewer, they went because you picked nose during the lecture.) Or he thinks the hit customer having suffered the accident "like a man" instead of breaking down; reale reserves were still undamaged, the heap was not in principle destroyed, just actually stopped etc. The spectator may also be cut off from perceiving the tragic because he is a coarser, less differentiated nature (the primitive strain) or because it is fixed in some arbitrary condition or timed assessment.

Under similar conditions, the tragic may be perceived by the spectator, however not by the affected. The purpose and effort that the spectator admires, is experienced by the wearer as something natural and ordinary, or it is innate features of him with which he connects no thought. The carrier misses the new dimension in the image that the spectator has.

Finally, the tragic can be perceived by both bearers and spectators. Betingelserne must not be set too strictly here. It must be remembered that most people do not have firm and clear ideas about the nature of life confirmation. They are as a rule amenable to new proposals for both targets and funds. Not everyone "knows" about it is any road or where the roads begin. Whether the striker is fighting for another goal, or by means other than the viewer, can do it anyway feel on the same front; the task is so huge, so seemingly insoluble, that virtually every attempt can count on participation, when it does not is far too peculiar. A solidarity relationship between carrier and

looks, as between the soldier in the rear and him in the front line; opgaverne are initially different, ultimately the same. The importance of unity and disputes between «tragic» theorists we disregard here.

Both subject and spectator can *shift* greatly. The subject can be hit either as an individual or as a member of a group (family, guild, nation, race, etc.) or as a human being in general, as a species representative. Group-the fellows will then experience the tragedy and be affected by its principle consequences if it is the group interest that is involved in the process. If extended meaning of the word one can see tragic structure throughout the cultural movements stream; the frame, then, is not the individual supporters, but the movement itself, which one becomes the bearer of interest by a kind of personification. But in the foreground stands the personal tragedy in which the interest carrier is an individual who happens to be experience the collective interest as a personal matter.

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Even the *individual's* position in the tragic course can vary greatly. It the same extraordinary ability, which for one is the most powerful vehicle of his the hope of life, for the other, constitutes an obstacle, because his hope seeks quite another weigh. The critical intelligence, which to the thinker is a weapon of his qua non, is precisely the worst danger to a believer. Or the goal may be the same, but the means are different: two subjects both seek the "eternal life" of history, one as a strategist, the other as a poet. Or both seek ecstasy, the one through action (women, political power, voyages of discovery) it second by meditation or mysterious initiation. Or they are seeking different goals by the same means: one of two outstanding warriors fights one for Christianity, the other for freeing his son.

With the *spectator* the same factors and thus the perception of it changes tragic. As the individual and collective conditions of life change over time races where new life goals, new obstacles (counter power) and new species are reported cause for the release of or in addition to the old: race, inheritance, upbringing, temperament, character, social and political conditions, landscape, cultural tradition, collective and individual skin solutions, etc., come into play. But also on Over time, the term spectator can change content: the tragic subject can abstract itself as a spectator, the outsider can be a single person (a "layman", a poet, an esthetician, a moralist, a believers, a pessimist, a historian, a philosopher, one who combines several of these characteristics), a group (an elite, a party, a "school", a direction), where Everyone thinks the same thing - or there can be a disparate mass of viewers (an "audience"). The spectator does not always realize the tragedy of life, often he is referred to accounts of real or poem tragic events. An intermediate things between reality and story form, as far as the impression is concerned, the *this* scenic production. The spectator by the poetic-tragic course takes a special position and will receive its treatment in a separate chapter.

As mentioned, it depends on the spectator's own interest in a course of events must have a tragic effect on him, and it depends on his ability to *see*. We from now on expect these assumptions from the spectator everywhere, when not other things are said.

§ 78. *Culturally relevant greatness*. The individual's central, or about one wants the last, ultimate way of life - more and less conscious and clearly designed - can be very different. It even changes in the course of the individual life with age, experience and what one might call his "nervous destiny". The is more and less comprehensive, tangible, abstract, contemplative or affective concrete, may belong to the biological, social, autotelic or meta-

physical circle of interest or several at the same time. Some goals can be arranged, others are subordinate and subordinate, so that one goal *includes* the other.

That a goal is central doesn't have to mean that the goal is the only thing determines the person's well-being so that he happily sacrifices everything else for this one purpose. This with centrality is a dark question; it is not good to know what an inquiry would bring for the day. In many wild animals one may not find any ranking at all, no one who came to express in their practical lives, they could not explain what was them "most about doing"; everything is just as important and they can not fail nothing. The case does not rule out tragic, but through the tragic course will the committed interest in a special position.

The possibility of tragedy is greater when a single interest clearly dominates. The exclusive, so to speak *aristocratic*, of the tragic fate is intertwined but with such selectivity in interest life. ¹ 1 the predominant number of tragic in the case of an overarching interest or interest group.

In what ways can the central interest now be confirmed (really done, fulfilled)? First, it can happen through hazard, chance in the outer world; the long-awaited condition occurs without functional connection with the desire. A man seeks "the woman of his life": one day explodes a strange airplane over his head and a parachute lands on his feet the adequate object of his erotic life-readiness.

But for the developed man there is something unsatisfactory about it hazards as a principle of affirmation. It's probably possible that the happy couple is not yet particularly troubled by this side of the case. The clearer the star the question for the congratulatory friend, who himself sits down in strindberg rædsler. The gain per hazard is a costly gain, a pyrrhus homeowner, a harvest questionable success; for it does our abilities, our motives, our will and ours effort meaningless, irrelevant to the historical course. It is a breach of all structure, it tears away the ground under our feet and the board out of our hand, it puts us outside the "wedding yard", the happy one the party of the order, where there is darkness and the gnashing of teeth. And about it - with one another use of the image - another time would put us inside, then we are guests without identification, without guarantee for the duration of the party. The hazard is Amoral and wild as a monotonous principle mean that life and the world were lacking

ⁱ This selectivity can be seen in the context of the fact that it predominantly the number of tragic figures in the literature are *men*. (The sentence is roughly schematic.)

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meaningless human sense. For meaning means structure; iethvertfald the word implies a functional connection between what works and that which is reached eventually.

In the earthly dynamics, the hazards are paired with opportunities for *determination* *accommodating* *Indsats* from the human side, and thus, as far as possible forwards naar, for structure and meaning, for determining a *direction* in the human unfolding and fixation efforts. The insert, the outer and inner perfect stability and its fruits in action, is for man the adequate way to the goal, the only way of assuming *hope*. This road does not just give a nude result, but a meaningful creation. By virtue of the relevance of the effort, by perfection's home-ground right in the environment, one human being can *learn* from it second, and it may ask him who has come further along the common path: what does it look like for our hope where *you* stand?

The term *culture* brings together all human endeavors aimed at central life goals, individual as collective. One can therefore say that the tragic is linked to culturally relevant forms of pursuit; the irrelevant ones are too strong prone to being judged as malfunctioning. Within the overall cultural the pursuit can now be repeated the distinction between representative individuals and the big average. The first ones have come further, they are directly or indirectly, at stages that are the average of the first or second average place. We need an expression for this representative trait, which, of course may vary in the unlimited. The theoretical tradition offers the term *greatness* and I see no reason not to use it.

The greatness is *downward* to the full-fledged average; in some cases it is even natural to expect this. The "fully correct" behavior can be the right surroundings get the character of greatness. Especially when it comes to assessment of autotelic forms of greatness, subjective factors can be greatly debilitated Dende; the heterotelian greatness is easier to determine "objectively". *Opada* greatness has no principle limit; it may just have something boundless by itself, which is related to the human "infinity."
But *in fact*, there is a limit: For certain species of greatness, death sets a bar for higher development: The body and the "nerves" are too weak foundation for the mighty superstructure. And in relation to the tragic, one does peculiarity applicable: The *superhuman* greatness has less to say me than a grandeur I can easily grasp, put myself in, think about. It is too remote, too little current; its disastrous consequences do not block mine the pursuit to the same degree; it's long before *those* problems become central to me (direct or per reflex); maybe my way will never pass.

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In two ways can the great (culturally worthy, representative) individual deviate from the average. (Greatness assumes deviation in a positive direction, they towards an optimum, an ideal. Is the greatness of a culture hostile, it must contain a "positive core".) It is 1) by nature and degree of fixation ("static fixation") and 2) by the nature of unfolding ("dynamic fixation") and degree of unfolding (capacity). These major types of grandeur can again OPDEL. The fixation can apply to the full range of human characteristics

and unfolding the full range of abilities.

Both types of greatness may be due to innate dispositions or acquired again easy willed work. In both cases, greatness can be culturally relevant - but how does the different genesis relate to tragic qualifications?

The acquired greatness in this respect raises no doubt but it congenital causes a difficulty in that it does not appear in anything choices and consequently are morally irrelevant. For the spectator, who does not know either greatness is innate or acquired, the tragic quality can be weakened. But for the afflicted, greatness can be something he has never thought about, it is a matter of course to him as all his other qualities, it has no peculiar value. If it leads to disaster, he sees nothing qualified in it event, it is in line with other accidents. Also the spectator, who knowing the relationship may be difficult to see tragically in the process (it is assumed here as everywhere else that the spectator is not a supporter of one divergent formulation of the tragic). In this case, the tragedy becomes indirect: No single subject is the tragically affected but the cultural pursuit as a whole. If the tragedy is to become direct, the carrier must "discover" his innate greatness and its cultural value, knowing it, taking the consequences off it, so to speak, acquires, gains, acquires in a "higher", more qualified meaning what he already *has*.

To a large extent chronologically and topically, the fixation *is* like coal turbulent value, both by its "rightness" and its strength. That can be distinguished as mentioned between *static* fixation (faithfulness, steadfastness, steadfastness) and *dynamic* fixation (persistence, continuity, goal awareness). *værdi* may be partly of *autotelic* nature (fixation magnitude as intrinsic value) partly of heterotelic (the importance of reliability for the order of social life and secure het). But the fixation is not the sole proponent of greatness; it happens also that precisely the infertility is set highest, thus in the case of imagination, adaptation, tolerance, objective thinking. Dogmatic times will most easily see the greatness of the unshakable attitude, while the "relati vis terns" see it in agility, unboundedness, "freedom". A transition to fixed reactions (eg civil

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reputation) is sometimes condemned as apostasy, betrayal, calcification, other-partial death. In yet other conditions, the highest is in the right ratio fixed and unfixed elements. When infertility becomes a *program*, *one is* created strange mixing conditions; infertility gets fixed. The word is used here two different opinions, one psychological-physiological and one logical. Also one "Culturally hostile" "greatness" can have autotelic and cultural value; one has in it is by no means a guarantee against that one culturally relevant greatness appear in insoluble competition with another.

In practice, the limit to *capacity* quantity is not sharp. Fixation without Capacity is an abstraction in the same way as capacity without direction. Generosity eg. can have elements of both: That A is more generous than B may mean that A always gives something, B less often, but it can also mean that A gives *more* than B. In other cases, the distinction is clear.

Also, in terms of capacity, it can be found both above and below the average. The order of thought and language of properties in contrast couples play in here. When the magnitude is at a maximum of property (performance) X, then it can often be said to be at a minimum of the contra-X property. The maximum of courage equals the minimum of cowardice etc. The maximum of goodness is equal to the minimum of cruelty, however not the reverse; the minimum of cruelty may lie in complete passport civility, goodness comes as something positive. Upon a closer study of the language usage may prove that the system in opposite pairs does not allow maintain that the properties must be treated independently of each other because they have different psychological conditions. There are also conditions where one cannot determine whether the subject is courage or cowardice or both association (you save a drowning because you have no courage to tell that he let him lie, though it was morally defended).

Also the superiority of capacity is partly autotelic and partly heterotelian værdi. In terms of impression, the quantitatively large will often seem stronger than it quantitatively small. In practical life, tasks are usually insoluble because one does not have *enough* power and insight, less often because one has too much. Which most often it is easier to regulate its forces downward when the task requires it, than getting reinforcements in a hurry. As long as a task is still unknown pages, man will mobilize a maximum of funds and ability, provide having reserves in hand. A development usually consists of a *growth*. Man then also puts his notions of a life affirmation in connection with a development to the *more* comprehensive, in time and distance, in power and insight, to larger fortunes, increased numbers of people, etc. The task is also frequent to fix it

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the capacity of a particular height, less frequently one finds a diminishing the pursuit (the ascetic's willful destruction of sensory capacity, muscle power and physical health throughout).

The concept of greatness usually assumes that the door of hope does not *pass* under the quantitative growth. The skipper who sets too large sails and thereby leaves is not justified by greatness, unless you look no further the purpose of the journey in the safe emergence, but in the satisfaction of adventure lust, jealousy, youthful passion, etc. The gardener, who warms the greenhouse to the boiling point shows that he has a surplus of coke, but the deficit in insight becomes crucial to the outcome.

The normal person here will limit his efforts to the serviceable means. target. But sometimes you also find a *reluctance* to adapt rate according to task requirements. And this reluctance may be due to culturally relevant consideration. But it can also be a manifestation of mania or obsession: the skipper *speaks* not to see empty trees.

The design and delimitation of the concept of greatness can now be completed with any additional and summary considerations.

A human being is thus great in its characteristics. One characteristic is large, when it is in kind or degree closer to the recognized optimum than the supposed average. When the average - the only the basis of humanity - raised, the area of greatness becomes correspondingly smaller.

Optimum, the ideal, does not have to be designed; it's enough to have one direction pointing towards it. Optimum is either a life in itself, or that is the most suitable prerequisite for the realization of such. Best suited is a prerequisite when experience shows that it is, or one is a priori must believe that it is, or it is immediately felt that way because of it the nature of human nature.

The notion of greatness as autotelic value may depend on them heterotelian interests, but need not be. The bishop may well be moved by the pathos of the revolutionary speaker. The assessment of a present greatness as a medium, on the other hand, will be colored by the assessment.

§ 79. *Greatness and disaster*. The tragic course can now also be described as a course in which greatness leads to disaster. We are thus faced with one questions of a *functional* nature: How can greatness lead to disaster? *That* it can do so is already shown by examples. The task therefore becomes providing an overview of the variants; there are many kinds of greatness, many kinds disasters and many ways from one to the other. For this reason report there are a number of subdivisions that lie across

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each other, but each of which is apt to illuminate distinctive sides the tragic. Instead of dividing into a single one of these therefore, we will use them all in turn. Repeats cannot is avoided, but is not always evil; a simple case of tragic course will always illuminate several aspects of this.

What must be sought specifically is the structure of the apparent *paradoxical* in that greatness leads to destruction. This paradox can for one Biological basic view is explained only by the greatness of their service interests attributes connect others, which are conflicting interests. The paradox reveals itself as a double-acting impulse, as a *cumulation* of good and evil. There there is no room for speculative mystery until you start asking for them hidden sources of the earthly, biological-physical, dynamics.

Majority-damaging elements must be a malfunction (incl. over- and under-fixation) or an inappropriate degree of efficiency. how these elements can apply without greatness losing its character as such, it becomes an important question in the following.

In four different ways, the dangerous property can be *functional connection* with greatness:

1. The dangerous trait lies in the *preconditions* of greatness : a soul illness produces greatness and at the same time prepares the personality downfall. The structure here is of a psycho-physiological nature; the details are evaded our knowledge.
2. The greatness is *identical* to the dangerous trait: the researcher spirit below church inquisition. An autotelic value is perishable in the special environment in which it unfolds.
3. Greatness is *associated* with the dangerous trait: the ingenious driver do not speak to others; the oppressed join together and crashing him. The master has challenged a counter power, which he mastered on one edge, but superior to another.
4. The dangerous trait is a *consequence* of greatness: A man shows greatness gift in a private enterprise and is celebrated. After this one experience he can no longer adjust to in his past life, neglect

more their work and eventually perish.

In each of these four measures (the boundary between the groups is not sharp) can greatness be functionally associated with deficits, respectively shots, underfixing, overfixing and misfixing.

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When you say that the tragic disaster is due to properties that are functionally associated with greatness, then one thinks first and foremost *adequate* disasters, on a perishable basis one would expect, such that everything depended on. The expression *can* also *be* used in cases of inadequate disaster, but must then be drawn to the hair. After all, greatness is always connected with the "dangerous properties" the carrier is in possession of *human*. The great man is not evaded from the *general functional risk* that everyone must run. Where disaster in the present case is caused by greatness, but does not appear as an adequate consequence of it, but rather as a fruit of it general human functional risk or of the property as such, regardless dimension, where it is not natural to say it is due to a dangerous property *by grandeur*. So far we are dealing with adequate and inadequate disasters unde right; The distinction comes first in a later paragraph. The dangerousness of greatness properties are therefore not used as a subdivision basis; it would feel as an unnecessary rigidity in the system, that all kinds of conditions of life and death should be seen from this point of view. Partly as mentioned, it is the properties of man in general or by the carrier as an individual, and also by the casual or ordinary environment that most strongly captures the attention, sml. what is listed under double acting impulse, error, etc. "Property" is also a relative concept: a subject's characteristics are determined ultimately its relationship with the environment.

The different species structure is best shown by examples in association to the individual subdivisions. These are (when already mentioned included):

- A. The power of power is linked to the creation, manifestation or result of greatness.
- B. The magnitude is of an autotelic or heterotelian nature.
- C. The magnitude lies in a fixation or capacity ratio.
- D. Greatness applies to the biological, social or meta physical fields of interest. It unfolds in a hostile (satanic), indifferent or sympathetic environment.
- E. Greatness is linked to a real or irrelevant commitment.
- F. The disaster affects (directly or indirectly) the interest that is linked to the realization of greatness, or it strikes another interest.
- G. The magnitude is one-sided or multilateral. It leads to disaster through

conflict or without conflict. Interfrontal tragedy.

H. The counterpower is external or internal.

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I. The affected person contributes to the course of existence, physiologically
guilt, disability, psychological, ethical, legal or metaphysical
fault.

K. The greatness is due to «necessary» or «random» assumptions.
The catastrophe is adequate or inadequate due to the greatness.

A given tragic case can be set in any of these relations.
and by taking them in turn one will obtain the case elucidated from one
variety of pages. However, the set-up does not claim to be full
sufficient in all circumstances; one must be prepared for, in literature and
Practice finding cases that make new distinctions desirable. They can too
have such a complex structure that the individual lines are difficult to draw
up, and the device may then have a certain degree of arbitrariness. - Right
For that reason, I also take the first letters, though they have served everything below
preparation of the outline.

§ 80. ad A. *The power of attorney is linked to the creation, manifestation or greatness
result.* A good example of power that has a common origin with great
the heat is insanity of the kind mentioned above. But that can also be thought
second. A young man is mistakenly assumed for the throne, "totally agrees"
his task and attains to become an excellent regent, an ability he undergoes
other circumstances surely could not or could not have developed.
The welfare of the country now becomes his sole and central task of life, which he is in
lead the way when the mistake is discovered. Presumably chased from
his position is soon undermined.

The case gives rise to a supplementary recital. A destiny like
this customer also hit a man with no special abilities as regent - sml.
the false Demetrius. Wouldn't his fate also be tragic, and where
does the case lie the difference? Does greatness play a crucial role here
Is it not the pretense of letting the degree of endowment determine the degree of tragic?

It must be acknowledged that this kind of tragic has a somewhat weaker impact than
those species where disaster is a *consequence* of greatness - that it is closer
the case where greatness and disaster go together without being functional
connection. In other words, the course we have for us is closer to the limit
for the tragic. But I think it would be too strict to put it outside
grænsen. A greatness infested in its very source has not hoped, and
yet it justifies its carrier to the expectation of qualified sanction.
He would have the same fate if he had not been great, it is so,
but then he was also not allowed to look into the Promised Land.

During the *unfolding*, greatness awakens its counter power wherever real-
the cation goes hand in hand with the generation of hostile interests
impulses. These can come from outside - envy, violators,
or from the merchant's own consciousness - scruples by means of greatness

necessitates. Umusical neighbors threaten to murder the composer as receive his divine inspirations at all times of the day, the wife threatens leaving the chemist, who ruins the house with his ingenious experience ments. A mediocre pianist and a gifted chemist may also be one scorn for their surroundings, but their fate does not matter central to humanity's pursuit of affirmation.

A fængslende example paa disaster as a *result* of Grandeur realization (the difference is not just at the time of the disaster, but above all in that the greatness here really gets to be realized) one finds in what might be called the *tragic irony*: In the *form*, sanction is won, but in effect, corruption. A statesman educates his son to an excellent politician, to continue his father's great deed - after which the son puts his insight into the antagonist's refinement. Or: it is successful the gifted leads to conduct his country's liberation struggle - but the consequences of victory are internal split and then decay.

§ 81. ad B. *Disaster by autotelic and heterotelian greatness*. Greatness that carries or spectates experiences as autotelic (eg artistic endowment) could cause catastrophe by its vanity. The carrier is lured to to base his entire life on the autotelic value and have nothing to fall back on when this one fails. Fame often seems that way; fame does not, however, mean greatness, but rather a fruit of it; utsigten to fame can heterotize a grandeur, which was previously autotelic lisk (the wearer "loses his innocence"). The Dangers of Fame ("Falling on their laurels »etc) could have been mentioned under point A: the disaster associated with the consequences of greatness. There is also fame given without demonstrable greatness, and the fame cannot therefore be readily recognized as a tragic one ferment. We must then look to the greatness that underlies fame the message, and for the characteristic of it, it is immaterial whether it has found public recognition or not. Nor may wealth, nobility burden, royal power or titles are confused with autotelic grandeur, what often seems to be the case in the literature. That advantages of this kind are connected danger is safe enough, but a tragic effect will be a disaster just for those who in titles etc see a real road to life confirmation or this affirmation itself.

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The *relevant* autotelic greatness already implies enough danger, that is needless to resort to autotelic skin values. Attention and power is subtracted from the tasks that underpin functional basis the room: the biological and social adaptation. The stormy demanding endowment does not have the patience, humility, peace of mind enough to go it trivial detours about a building life; he requires the confirmation for free, with "The right of enjoyment". One would easily assume that what feels like the most value-

full also will be the most effective, be the golden key to one any area of life. This is "a cheap claim to the world order", a metaphysical pretension. But our living conditions are completely un sentimental and susceptible to excitement; they work according to their own law with ice cold relentlessness and requires appropriate action in each area: In the sea, nothing counts without seamanship for anyone who wants to save their lives. The tension between perfectionism and continuation will increase as in a steel spring, until a rupture occurs. In it *everything can* go down, or the spirit drives into the oceans of ecstasy as the land of life sinks into the horizon. The musician neglects finances and health, wife and child, and join ram more decayed also his art. Or it's the metaphysical hygiene that neglected: The demonic worshiper is obtained by his metaphysical sam wit and finds his life wasted in higher meaning. Or the youth life requirements through venereal disease have led to loss of reproductive ability, and the mature man breaks down either because his love is stranded, or because there is no one to take over his deed, name and goods. It stands for him as if his "eternity" was killed. But he *was* breathtaking when he lived and devastated at worst, and the dimensional joy of life has undeniable a place in mainstream cultural consciousness: culture is not just producing, it is also burning.

Also the opposite extremity, the greatness of the delay in the personality- the winding service (an autotelic value: *Hochstes Glück der Erdenkinder*) is tragically dangerous. Nature is taking revenge on one-sidedness. Or the value reveals say as illusory. A psychoanalytic realization that greatness is due the opposite of dignity, namely anxiety, can go up for the wearer in his mature years and show him a "lost youth" and a lost love life like never come back and now stand before him as the highest. Or he sees his contemporary life as a desert of sterile selfishness, where no heart warmth could hold out; he remains lonely until despair. But he *was* magnificent in his shiny self-sufficiency, its kindling pathos and its spiritual power, and many were the ones who went to help and enrich.

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Patos is the adækvate style in which a autotelic greatness (delay or a heterotelian) lends itself to linguistic expression to the counter power. To the pathetic language style corresponds to a psychological reality, a state of mind which may well vary, but as a rule can be characterized by the same main features. Its head element is a fixation of attitude, a security, an assessment, a belief. This fixation is supported partly by thinking (arguments, apology) and partly by affectivity. Where conviction and affect go together one speaks of passion; Pathos is the orderly linguistic expression of passion in the struggle for its realization. But pathos is not just an *expression* of such passion; through the linguistic designing comes where clarification, consolidation, strengthening of attitude; the expression is reflected in the condition in which it is stated. The individual can feel himself *bound by* the program he has pursued; he has his eyes on him, faat followers - now that changing courses or moving back is more difficult.

Pathos may also give expression to a *heterotelian* greatness, but it is then nourished of the random autotelic value of the waving target and the reluctance towards other goals.

Heterotelian greatness has its immediate danger in the temptation to choose double-acting means to achieve. Meet with an enticing «Wirkungs

troughs »inspire the striving to the limit of coercive action; intoxicated by the tangible proximity of the realization he does not intend sufficiently the warning signs and choose the *height* at the expense of solidity. Or he intend on them and become embroiled in a devastating conflict. Often the gift is *one-sided* and may even have its counterpart in a catastrophic sub-device on another edge. The philosopher is called to the helm of the country, but as strong as he is in theory, he is just as helpless in practicality; in his new position he in the best sense the worst accidents and breaks down himself.

§ 82. ad C. *Greatness in fixation and capacity*. As an example of greatness In connection with underfixation there are previously mentioned types of artistic endowment, where the main strength lies in the proteus-like switchability, the cozy lability; one thinks of the actor. The only fixer factor lies in the requirement of *style*, but the *style* requirement is not always supportive of it fiction-seeking man *behind the* artist. Like the critical relativism tical endowment he is threatened by impotence, inner dissolution, melancholy Depression. It doesn't have to go like that, but it *can* go like that (Amiel, H. v. Kleist) and the underfixation (relative to the fixation minimum cure demands) is then also a condition for greatness and for the downfall.

Overfixing in the otherwise right direction can have tragic consequences, where a but man's greatness lies in his *absolute*, his *unconditional* allegiance to a principle

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he has kneeled once and for all, and which is still regarded by the beholder as rigtig - but so there *maa* a certain game Lerum to, a certain ability that gaa on a chord. Shame on the one who gives himself to the find, says folk wisdom. Examples of life will easily seem artificial because they must be so schematized strong, but the literature (which I avoided before the ninth chapter as much as possible to quote, so as not to interfere with heterogeneous considerations) does not have the following: think of Timon of Athens, Michael Kohlhaas, Ibsen's Fire. The have the right direction, they say, but they exaggerate. The poets believe: their nature is such that if they did not exaggerate, they would not have it either right direction. And precisely in the exaggeration, in the "all or nothing" attitude, i the cross-border will, lies both the culturally constructive and the poetically breathtaking, the "sublime" of these figures.

Characteristics often encountered in catastrophic overfixing are faithfulness, sense of responsibility, objectivity, honesty, selflessness and love. (We ignore here from any of these properties possibly through depth psychology research can be reduced back to simpler elements.) *Faithfulness*: You will Don't betray a friend, idea, deal, etc. even if there is the strongest call for it, yes, even if it can be shown that the friend, the idea, etc. is not deserves the shown faithfulness with the sacrifices it brings. By night, opportunism, the "adaptation," is the life-sustaining correction of tionstrangen; unfortunately, at the same time, it means giving up and submitting the idea under conditions one degrades and feels it is their job to change. The problem is relevant for the child who finds an order immoral and doesn't think he can do it. But the step into the "rigid" / "Throaty," meaningless, culturally irrelevant is not far: A crazy man with revolver urges me to shout: Death over all women if I have loved my life. Ha, I answer, act contrary to my beliefs, never, etc and gets shot. *Sense of responsibility*: One considers all possibilities so

conscientious that the power of action is paralyzed. Something similar applies by *objectivity* regarded as a condition of scientific research: Det is sometimes necessary to submit subjectively arbitrary to a case, for whatsoever to get something done, often objectivity can work as well under the mask of subjectivity (though the reverse occurs more often). Objectivity has previously been mentioned as an example of underfixation; the battle lay on the ability to take views other than one's own affective; in

i Sml. Otto Ludwig's Erbforster.

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this connection lays emphasis on the imperative principle. *integrity*: He who ruins himself for the sake of the idea of fairness, who sacrifices his fortune e. 1. To be able to join and establish a regular high-level spirit, can Unfortunately, do not always count on sympathy and retirement: does not yet exist some "moral fund" to comfort those who have sacrificed everything for the culture. And with poverty follows other evils; Eventually, it may happen that the affected person loses their faith. The *intellectual* honesty often strikes faith directly. *unselfishness* and *love*: Without being a culturally irrelevant "godfather" you can know a given unfortunate environment being utilized precisely in the service of the forces as it were the intention to fight. Tilslut can positing that the *religious belief will*, utsprun- of trust in everything and of human conditions in everything, in its overfixed form can lead to fatal errors ("cures" that result in the patient's death) etc.). On the border of capacity greatness is the *refined taste*: The overly sharpened selectivity limits the range of objects to a degree that can be devastating.

Error fixation occurs most easily when a fixation has been right in relation to a former environment, but by a change in the environment becomes devastating. revolution the vision has prevailed: The more magnificent a man then represents the ancient culture- ideals (the driver), the stronger he challenges the new, leading men. That these are probably incapable of seeing any tragic dimension in the victim skjæbne, is a candidate matter - *big* is he the only ones he parts ideal holders with, or who considers him objectively despite differences of opinion. Greatness and malpractice may have the *same source* in psychopathological cases.

Greatness functionally associated with *deficits* seems rare in practice without it being more natural to see the deficit in ability x as one excess in ability versus-x. In a special position, however, deficits in *receptive- ality*; Here one often finds the precondition for the incredible strength with which some people carry terrible blows of fate; an insensitivity that others must try to get through isolation. Who doesn't know the daily press the jubilant wife, who has been ill and poor in the sixty-fifth year; the man is dead at sea, five children are insane, five are disabled and five are prison - *but good mood all day long* etc. (we ignore satisfaction delirium,

Guardian p. 185). Even if you don't want to talk about greatness in *this* case, then, however, the straight-back inflexibility under an unbridled fate can undoubtedly seem "big" - and then there is nothing in the way of its weakening susceptibility can be catastrophic in another area of life, where exactly a certain degree of sensitivity is required. What the warrior owes to his invincibility, may make him unfit for marriage to the highly cultured woman who

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he loves, and this will be his ruin. A similar double effect can be observed in memory deficits and associative ability, narrow awareness etc. (here is meant deficit in relation to the average or to the life task one not powers). Worth mentioning is also the greatness that can be won by *compensation* and which is still threatened by the source being infected.

However, the richest tragic crop is probably found in the area for greatness by *excess*. Chapter 5 listed some examples profits that led to disaster, without the notion "culturally relevant greatness »was applied. There are also plenty of surplus cases who cannot claim this designation, just as greatness can lie in a peculiar combination of a particular hue (ie a conditions) and a certain degree of capacity. It is possible that this applies to some of both the foregoing and the following examples, but that is then either a fixation or a capacity page at its strongest catches your attention.

In *receptive* grandeur, there can be either objects enough, and then there is danger for the pressure to get too strong, the "nerves" fail. People are given as are just sounds, only bare nerves; they lack Reizschutz against life rough grips, but are approached poets, etc. Or there is a lack of objects; oplevelsesbehovet grows besættelse and *missed* switch carrier down, or he seizes destructive surrogates. The lack of «Wirkungsträger» in the environment can also appear catastrophic by active greatness, as we will soon see. Usually, both types go together; The engagement provides interaction between action and reception. Thus in the erotic-sexual life and the person just love life where a burning, very rewarding and very demanding nature is in danger both of neglect and of blasting. Also the *loss* of the adequate object will have worse consequences for such a person than for one more lukewarm nature. By greatness in action readiness, it is often purely autotelic application for ability, the wearer longs for, the unfolding for its own sake. He is then tempted to seize his objects wherever he finds them, without falling asleep inhibited by heterotelian considerations. And here it matters that it matters is much easier to reach huge dimensions in destructive than in constructive direction. You can compare what it takes to create time and ability works of art, a cathedral, a machine, a human personality - and what it takes to destroy them. - We will then look at the individual capabilities.

In our day, it is relatively rare for a man to seek it central fulfillment of life through the development of *physical strength*, agility, etc.

Before the time of social fledging, this was different when they took on the physical skills an important place among the cultural factors, both means and targets. At that time there were also greater dangers to a "greatness" of this kind. The adequate unfolding lay not so much in the work performance. tions or in the mere weightlifting or other play, as in *challenging it a counter power*, be it humans, animals or forces of nature. And safest the admiration of his peers was the one who chose a task over ability, and indeed the one in particular strong and physically courageous man felt a kind of duty in this direction he had to give his surroundings a sensation. Greatness of the bodily skill- Er's area still counts on voyages of discovery, in war and in sport; here it has yet another real cultural value, partly as a means and partly as a goal. And that one then also does not miss a "certain attractiva" to destructive influences. The superior can be put to life-threatening tasks that no one would think of to approach with only means available. As a slave or prisoner of war is the giant prone to being abused, being put into a more intangible employment than the others. *You* probably do, the guardians think, until the strong bow down - while the others manage. Body strength plays especially a role in biological tragedy, see below.

To speak of culturally relevant greatness in connection with profits in it pure *sensation* does not have much in itself; what is said about physical force can partly come into use. Only in conjunction with *sensitivity*, *imagination and artistic ability* can bring sensation into a greatness and condition disasters (cf. the increased sensitivity of the differentiated personality) pain - § 19). Not just in the absence of unfolding conditions (the musician in prison) and at the undermining of health through the overly violent experiential pressure may show an artistic grandeur incompatible with ordinary *velfærd*; the disaster can be triggered in countless ways by the extraordinary endowment's failing ability to incorporate into society, by the lack of the environment on understanding etc.

Nor will an exceptionally good *memory* alone be likely claim the term culturally relevant greatness; also this ability must serve in more general endowments, especially the *intellect*.

To the intellect (such as § 20) such things were understood as understanding (insight, critical analysis, judgment), ability to combine and technical ability; they are all of the thickest cultural relevance. That a critical-analytical insight can to dissolve both life and vitality it is unnecessary to repeat here. Such disasters are inherent in nature, but they can also be external: the rulers beating down on the opposition, which they fear the stronger, the more gifted

it is. Next to the philosophical and political is especially the *technical* ability suitable for awakening an external counter power. The authorities fear the genius the consequences of invention and clears the inventor (Salomon de Caus).

Or: The inventor (possibly the scientist) is gripped by the intoxication of the idea, he

must have money for experiments and get them into a crime. Or:

his family suffers distress; he must abandon the experiments and undertake firm work; his

life has lost its purpose and meaning, he is spiritually devoured. Or: When it is rumored that he is about to succeed, his apparatus and records are destroyed

a competitor, who fears being put in the shade. - Unhappy consequences
technical victories are pointed out in section 20 - supply exceeds demand and becomes a threat; the device takes power from the people. *The weapons* are constantly more effective and enables the annihilation of life on an ever larger scale.

Alongside these more particular types of grandeur, there is a larger general partiality the "cultural personality" that combines in countless variants the various abilities and attributes and which, by their magnitude, can attract themselves different kinds of disasters in different ways. Going into detail here is untrue.

§ 83. ad D. *Greatness applies to the biological, social or metaphysical fields of interest. It unfolds in hostile (satanic), indifferent or sympathetic environment. Biological greatness becomes culturally relevant when it is not posed in the shadow of any "higher" value when it either touches the field alone or when the biological sanction is a condition its qua non for everything else* stræben. This can, of course, also go beyond self-preservation or precisely seek their way through biological self-surrender (certain species social and metaphysical) the pursuit, for example) - "das Leben ist der Güter höchstes nicht".

The following example of biological tragedy can simultaneously serve as an image on the cultural situation of each community: A wrecked ship's crew a deserted 0 has abandoned waiting for rescue from outside. They then decide to do one only and last attempt at the path of effort. They equip an expedition of two man, who naturally becomes the skipper and first mate, for them to try to reach inhabited areas. They give them the best they own with weapons, food and clothes, tearing down his cabin and building a flat, giving his blankets a sail and sending out on the only path of hope. Now the surface of the storm is crushed, has the effort been in *vain*; the current hope is broken, but not the principle: the flat customer been better, sea cheaper. The disaster is qualified and death for they remain certain, but the process has yet to have any *tragic* dynamics. It

i Sml. Andreas Munch's drama.

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occurs first when the two selected with arms in hand force the others also the last remnant of food and clothing, and then sail away: now they want nothing tell them if they are coming, so that their partners will not be known.

Or: The long suffering has destroyed the man's nervous system - the two on the flat gets crazy with joy at the prospect of dropping off and starting to shoot again after the remaining.

The case, however, lies on the border of the tragic; The concept of greatness is the clothing legally far. This weakness should be eliminated by the following example: The stranded ship's crew lies in the sand devoid of means of existence, has given up hope and indulges in wailing passivity. Only one has yet mental and physical power to hop and act. With tremendous effort creeps he entered the island to seek sustenance and water. Eventually he will return to the stranding spot: a ship, meanwhile, has saved the others, he sees it disappear into the line of sight.

Social tragedy. We assign a course to a particular interest front when both the interest associated with the effort and the one affected disaster, belongs to this front. If they belong to different fronts, there can be in doubt about the device. Social tragedy here includes both social efforts and social disaster.

But how is social tragic possible? The trader is standing there like pioneer between co-striving, and an important link in the common is the pursuit just to give the recognized greatness the best possible conditions? Unfortunately, the conditions are not so idyllic. Self and group interest often go ahead of the common cultural endeavor, the demands of affection take precedence the reasonable and honorable conceptions of good and evil, servile and dishonorable, worthy and unworthy are irreconcilable with each other. The "moral genius" that look for new and better ways to the recognized goals, or "higher" goals behind them, cannot fight for their thought without breaking existing beliefs, violate values, hurt feelings, blow up anchors. While he himself is progressing Forward against increasing security, he spreads anxiety and resentment around him. Many see his peace of mind etc threatened and his only salvation in the dangerous defender death and in the annihilation of his work.

Greatness is loved and recognized, but it is also hated and persecuted. Only at the comparison, after all, is the big big and the small small, and that are not all small who can reconcile this comparison with their self-esteem and their self-assertion, or with continued good conscience. *Envy is* traveling counter power: If we cannot be as big as you, then at least you will be equal small as we are, or so you should be cleared off (cf. *Ranulf* op.cit. bl.as

186 ff. 217). Often, the shot succeeds because the enmities use the weapon as the great man despises (slander, etc.). *Elections* often have this paradoxical effect: Instead of raising gratitude, they awaken the feeling of inferiority, inferiority, and addiction, with the result enmity; the benefactor loses his "faith in men" and becomes misanthrope.

The driver is always severely exposed - not everyone can be a driver. And the counterpart primarily targets his shots at the man with the gold helmet. Of inconvenience sonic prowess the driver can be driven into tyranny and thereby acquire enemies also among his own.

Illustrative is the relationship between ruler and field lord: the task of the army commander is to win his master's wars, but victory is not without danger - the field lord must do not grow *too* big in the ruler's eyes, nor in their own; then he will be "Liquidated" as it is called in recent ministerial jargon.

Other structure: A man has done an excellent job on any occasion effort, and now everyone demands that he remain high. Either powers or would he not do it, and then forget as well that he even *has* executed (Roald Amundsen circa 1922), or he undertakes the task or he seizes reproved means (example for fellow believers: the medium Einer Nielsen). Or: After the success, he can't trust himself with his old fellows; he have got a taste for a higher standard of living and beaches while trying to reached it.

Periodic shifts in the collective assessment can cause tragic for

those whose greatness depends on the condition of one period. One can also talk of tragic *characteristic* of the period, determined by its cultural main thoughts: the tragic spirit of the researcher in religious-fanatic times (especially when religion is really threatened - Socrates, Bruno), the tragedy of political honesty (ancient Rome, the Renaissance), military pursuit (ancient conquest train, Wallenstein, Napoleon). The outstanding Russian work advances in charge, are assigned insoluble tasks and punished as a saboteur. The period of value-bearing is tragically cut in Oswald *Spengler's* apperception: The maturation of a central cultural thought is a warning of its impending doom.

That the individual's cultural device (displacement, sublimation) may have Nervous disorders result and thus social disability, is a relationship which *can* show tragic structure but does not have to. Just where they are Nervous disorders are contingent upon the *greatness* of the cultural device

in Freud, *The Discomfort in Culture*, Vienna 1930 *

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the relationship becomes tragic, not when related to the arrangement above head. Here we touch again on the restriction question. That opinion seemed namely, claim that every effort (regardless of greatness and importance) as only *pointing* to a recognized optimum and bringing about an evil (regardless of the evil prominence) should be called, tragic. conceptions would However lead so much conceptual content that you still have to make a distinction qualified cases. ' More than a degree difference, however, is not between it said tragic concept and what we are operating on here; our term includes so to speak the essence of the other. This is to explain that e.g. a simple carbon lision between love and stand-by cannot claim to be called tragic, no matter what is the habit of literary-historical tradition.

On the border is a case like this: a Norwegian receives a «Viennese-children "in their home and there is mutual friendship. For the sake of the child's well-being and security during the journey home he leaves his wife with him to Vienna, and here a love affair develops between her and the child's father. All brands know tragedy is present; the doubt only applies to the man's efforts - is it commonplace or culturally representative? Financial position could be important as well symptom of the mental layer. Sml. also the following cases: A man has skin disease guarded at every step of his wife's, and also obtains to have her himself. However, his moral consciousness is developed so that he thinks: I will do not practice coercion anymore, she is a free man like myself, she must have allowed to meet other people (he means men). Then the wife becomes victim of the first raft sweep coming in her way. Opponents of The women's emancipation here will not see the man's behavior as a result of greatness but as weakness and foolishness.

Metaphysical tragic. Outside of the fixed creed, that is the case which was mentioned in Chapter 6: A man puts all his ability to seek the metaphysical right through meditation, which is his «faculty

maitresse. " This path led to the blockade of the same metaphysical endeavor; the impossibility could be of a logical, psychological or physiological nature. Logical, because the conclusion was that he could neither act nor act, psychologically, when the ever-expanding and deepening empirical impressions of the course of the world destroyed every metaphysical trust, every opportunity belief as real anchoring, physiologically, when the destruction of the body did

in So it must be called tragic that a man freezes his legs as he walks to his work, to turn off the light when he thinks he turns it on, etc.

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end of the metaphysical endeavor before it had even come close of any result. Tragically, too, is the course that has found expression in the The Book of the Author: The highest growth in wisdom has led to wisdom being revealed say like a skin. Just by reaching the last heights the Preacher could pull this painful ending; for the less able, the road still has hope.

For those who are constantly hating *faith*, if the "realization" should fail, wisdom strictly speaking has not been the royal way of hope, just a preliminary attempt, and thus the tragic character lapses. Also within for the confessions, the metaphysical pursuit may be carried by intellectuals reasonableness - even science presupposes a kind of "belief" in axioms and performance models. The idea of God as a working hypothesis does not rule out intellectual fairness; here is not the wish to be published as "knowledge", here is not a "Sollen" made as a "Sein". Nor in the case where the faith is acquired in childhood as something of course and has never been exposed to criticism, it is appropriate to talk about metaphysical cheating. The term skin-Solution does not rule out the possibility of greatness, even in the eye of the doubter. belief has natural soils in the human mind and the *need for faith* dares to be so strong in most (be it faith in any future life-affirmation) that even the doubter will not be able to dismiss the cultural relevance of the belief - negated that it is one of the main avenues for metaphysical confirmation. Where ends "Reality" and where does "shine" begin - it's not just in the metaphysical sphere of interest is an issue that cannot be decided in a hurry. If a but man declares himself perfectly metaphysically satisfied, so you cannot disprove him with arguments, reveal his affirmation as a fraud and evading his maneuvers from tragic relevance. For these maneuvers, like the doubt looking at with disgust and unspeakable contempt, marks precisely for the believer's victory above the thought and the earthly self-interest. The scale decides everything, and man have here as little as elsewhere allowed to just use a heterogeneous assessment. The conception of the Confession must be based; it Greek beliefs and fate, Islam, Buddhism and Brahma, Catholicism and Protestantism must be seen as bounded fields metaphysical tragic. But tragic events before the individual creed will then have no effect on anyone other than the afflicted person.

Such a process most easily occurs when there are *several* metaphysical instances (transcendent subjects) which contradict each other represent "Opposite" or incompatible engagements. The more a human being then

worshiping one god, the stronger he annoys the other. Orestes sounds Apollon and therefore pursued by the Moirs. Hippolyte (his tragic, though, is not

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metaphysical in our sense) cultivates Artemis and violates Aphrodite. For monotheists, this danger has lapsed, but it still lurks in incompatible scriptures. Throughout a lifetime, a man has truly achieved the demand in it Fourth commandment - in happy ignorance of the newer: One who loves father or mother more than me, is not worth me. He first finds this word on the deathbed and exhale in the assurance of eternal perdition. It must be assumed that he by less zeal at one point would have made acquaintance with the corrective claim. The simple greatness of faith lies precisely in the naïve trust in every single word as opposed to theological ingenuity, which replaces utters the word with interpretation and disputes what God intended. It stated tragic variant is a little practical. More often, it happened that a human being in it seeks to do the will of the god that he is unable to bear the consequences; efforts have been above capability. Either he then feels unworthy in the eyes of the god and the return to perdition (the subsequent metaphysical disaster) or faith gives way and leaves room for doubt (this one-sided metaphysical disaster). A first glimpse of this tragic lies in Jesus' words on the cross: Why have you left me? Also compare Ibsen's Fire: Does not a fluke of salvation / man's quantum satis? Doubt has the danger of being there first goes hollow on the wall in one place, then everything can be uncertain; one begins first to argue about the "truth" in a single word, then one can argue about everything.

For those who expect a real existing metaphysical environment it is important if this is hostile (satanic), indifferent or sympathetic. In Jesus and in Brand's outbreak lies the fear of indifference.

It seems difficult to say anything in general about the environment's relationship with interest with a view to tragic events. As for the hostile environment one is to make a distinction because the hostility concerned the interest of greatness or others interests. In the first instance, the environment is highly prone to tragedy; in the latter case nothing special to note. In an *inert* environment, the *coincidence* seems to get bigger In the play and in the sympathetic environment, the tragic seems preferable is caused by misunderstandings, mistakes and ignorance. Here too had to be distinguished because the sympathy concerns the interest of greatness or the other's bearing interests. - Hostile environment is the political driver's opponents, indifferent environment is the forces of nature that turn the explorer down, sympathetic environment it is rescuing ship crews who unknowingly leave one of the ships brudne.

§ 84. ad E. The *greatness is linked to a real or unreal commitment*. The The first alternative raises no doubt. The irrelevance of the engagement is also not

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in and of itself, obstructing greatness, as just stated. For that is the cultural pursuit too strongly relied on to build on hypotheses and hopes which cannot be verified. But the same endeavor also applies, largely, aim at a future state where all commitment must be real that where isolations and distractions, fictional anchors, simulations and compensations must finally be avoided and replaced with "authenticity" and business insight. Already, supporters of this program will demand it high-ranking person, that he must be representative on this point as well; he should not *settle for* an irrelevant commitment wherever possible it's real.

But one must not confuse *the origins* and *result*. A human being greatness may have a neurotic basis, but the *insight* he gains the unreal maneuver (eg overcompensation) may be real enough. The operating spring for a mountain climb (anxiety, inferiority, originality sickness, weltanschmerz) is roughly without any influence on the geographical value of the overview of the landscape, which one has from the top. Getting to When it becomes clear, you can often throw it away as a ladder you do not more need now that you have come up. Maybe most people have though acquired with greatness a neurotic factor played with in its creation. Nothing, after all, gives such an embittered energy and so unbearable endurance at all they detour to the target to which the neuroticist is forced. Neuro 'search importance for cultural pursuits in general is a relationship one cannot disregard. That the *assessment* of the cultural benefits again may have been partly neurotic background, is an opportunity that this will go too far into.

§ 85. ad. F. The *disaster affects (directly or indirectly) the interest that is related to greatness, or it strikes another interest*. The most condensed case of tragic is where the greatness interest (the interest of interest) is affected direct: The leading pacifist flames the peace supporters so they go armed action against the war party. Or he by forcing armament like protest against the war; even defense war is reprehensible even though it cannot be compared to attack war. The land is conquered and the pacifists become along with the other crews forced to carry out attack war for the alien power. The fate of the leader is tragic in the eyes of the pacifists, while the defense friends do not see greatness in the leader's performance, but dazzle. - The Freedom Friend realizes his life's program, that there must be meaning and freedom of propaganda for all, including those who want to abolish freedom. These triumphs. - The humanist politician compels the view that the opposition just has to be countered with arguments. This also applies

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the opposition that despises the arguments and wants to use force. Consequently, victory these: in a battle between words and weapons, the outcome is git. - A doctor won't recover the fees in his poor district, though he has kept lower rates than he is eligible for. His own family lacks the essentials; tilslut he is rendered incompetent and now a solicitor is recovering his claims after top rate. The patients are deprived of their only lambs, the excitement rises and join the assailant and curse the doctor because he was no stricter courage them, then they had escaped being ruined. Often these are hidden a "contradictio in adjecto": "There must be no morality; the one who is moral is immoral." The word moral is used here in two meanings, i) to follow them

adopted norms; 2) to follow the new norm: not to follow the adopted norms.
 - The high school community approves by a three-quarters majority that the minority always is right. The Cretan makes sure that all Cretans are lying (minus walking minus giving plus).
 - It is better to suffer the clock than to do the clock. If I have the choice, I should give mine brother the better part, so to suffer the watch, while I myself sacrifice to do the clock. However, I am judged by the action and not by the motive.
 An esthetician uses impressive acumen to decide the battle about the tragic; he will replace the 200 existing theories with a new one, only, finally. In the history of aesthetics he then finds himself listed as no. 201. Not all of these examples fill the demand for the tragic, they just state a structure that may be the basis for a tragic course. Adequate is on the other hand, the shipwreck who is out for recognition while his fellows gets saved (see above). Here, the stake interest is directly affected. - A father goal is to raise the standard of the bad by leaving his son a bigger fortune, but the wealth goes to his son's head so that he destroys both wealth and himself. - A field lord sacrifices his only son to the gods for victory. The smoke from the sacrificial fire reveals the camp's location to the enemy, who raids and annihilates the devout soldiers.

It may be more frequent if the interest in the stake is affected *indirectly* - as a result of another interest being knocked down. The simplest and most effective is that the carrier is deprived of life, then lapses the rest of themselves. Or his cravings may be paralyzed by the family held like hostages. Or he comes into conflict with social statutes and loses the basis he must have for his continued work in the service of greatness.

The variant leads to a new main group: the disaster goes beyond one *candidate* interest end indsatsinteressens, while this in princippet are ukrænket. The inventor is broken, but the recipes are safe. A human being well-being and fighting ability do not usually depend solely on the person's interest

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destiny, which is his most important; only on a less frequent basis is he able to sacrifice all other considerations for the "one needed". The general welfare depends on an overly complicated system of interests, rational and irrational. It merchant's "eros" towards a single task or life in general can be undermined in a myriad of ways. On the basis of the division into fronts can the following main groups are roughly distinguished:

- I. Biological effort (with sanction) - social disaster. By «biological efforts' one can partly think of an effort that sets biological values at stake, and an effort in favor of such values. In eczema stain applies to both: Husband and pregnant wife are on the way to a doctor; storm crushes the boat against a islet, it is winter evening. One night on the islet means death for all three lives, and the man decides to swim tillands, an incredible feat. Everyone gets saved, though the man is physically destroyed. The wife takes a lover, the man shoots the lover and comes to prison where he curses his swimming art and wish they had all perished on the islet.

2. Biological effort - autotelic disaster. The most capable of a man-cabinets in the sea are expected to swim ashore with a line. He manages it and saves everyone, but gets their face crushed and loses sight. Neither biologically, socially or metaphysically, he suffers from disruption, on the contrary.
3. Biological effort - metaphysical disaster. The man throws himself at one attacking ox to save his wife; it succeeds, but the man stays lemlæstet. The wife takes a lover. The man does not shoot the lover, though he loses faith in God, the principle of justice, and the meaning of it life.
4. Social Action - Biological Disaster. A man knows his only son is a thief. Another is suspected and the wife thinks they should let the other to the punishment. After a soul struggle, the man decides to enter anyway son; but the wife takes revenge and gives the husband poison. - A lawyer unable to recover his receivable from his poor clients then that would be their ruin. He or his only child gets sick judgment that can only be cured by a trip to the south, but it powers he not financially.
5. Social Action - Autotelic Disaster. Under voluntary sanitation the dancer loses a foot and the musician a hand. The effort was for bound with risk, but no more for these accidents than for others: an exchange of injuries the two wounded had been prepared to bear.

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- The shipyard master refuses to parry the order that a rotten ship should released too seaworthy. He is terminated and unemployed and left his wife, whom he despises, but is madly in love with. Can't endure the agony of skin disease.

6. Social effort - metaphysical disaster. When the child really dies lose the lawyer of No. 4, his belief in the moral world order. - Cross the father has taken pity on an unbeliever, and is told that he has has wasted his eternal bliss: he has not "loved God more than the humans".

Any kind of tragic may have the effect of losing or shaking in the faith on the moral world order.

7. Autotelic efforts - biological disaster. The polar scientist solves one superhuman task, but upon freezing an impotentia nuisance. The athlete sets a staggering goal when it, but bursts. (Examples like these can easily play factors that weaken the tragic structure; thus e.g. the catastrophe of the disaster and the relationship between the victim and the victim value obtained in the ranking of the affected. About this later.)
8. Autotelic efforts - social disaster. The poet who only seeks poet Iconic values, not moral, are supported by the "good company", where He does, however, have its natural roots. Was he less imprisoned by his commitment, less in the violence of his endowment, he would have been more easily able agree on the benefit of the social organization.

9. Autotelic efforts — metaphysical disaster. The philosopher seeks “sand the heat” for its own sake, that is, for the sake of intellectual delight. The duty of scientific skepticism makes the faith imperceptibly crumble, so he finally falls back to despair by standing alone in a godless universe. - In Faustian spirit you could also lead the man with it huge life-hungers that prescribe to the damn to be able to empty the bowl of the earthly joys abounds. By autotelic greatness will the specificity of the impression in each case is often a bet appreciation for the great recognition of greatness, and the schematic form, which the examples here must be clothed, is little suitable to over prove.
10. Metaphysical effort - biological disaster. Often will at a central metaphysical involvement the biological considerations to the extent

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arranged that a destruction of biological values is not experienced as disaster. But candy doesn't have to relate; one can be fiercely interested in his metaphysical destiny without being the least disposed to be abused or slaughtered or to neglecting their health in the whole. In the light of the confession all features become disturbed; the best examples are found outside: the meditation going beyond the livelihood or breaking down the nervous system. But also inside are examples: The missionary is ready to sacrifice the god his life, but if he is also deprived of his backlash, he manages to do so no more. A "weakness" like this one is well compatible with a significant one metaphysical personality.

11. Metaphysical effort - social disaster. It is intellectually reasonable supported by the dogmatic environment, where he has his natural roots-ter. During the dictatorship of the proletariat, meditating spirits are declared the enemies of the people.
12. Metaphysical effort - autotelic disaster. The man's religious or Meditative commitment drives from him his wife as he is used to witty in love with. The ascetic must give up her artistic joy, but can not bear missing.

§86. Letter G. The *magnitude is one - or multiple - sided; it leads to disaster without conflict or through conflict*. If a person exhibits more species of greatness than the one who is tragically engaged is in itself of no significance. But there can also a peculiar constellation arises: It is precisely considerations of greatness which prevents the realization of greatness a, perhaps also applies repented. The *one-sided* greatness has only relatively inferior power struggle with, on the other hand, there is a counter power that is equal if not *høiværdigere*. The realization is affected (by multilateral grandeur) by the same considerations leading to realization; the obstacle is therefore not only actual, but principiel. The consequence may be that both species of greatness must forsake, and thus are the wearer's life is wasted - or both seek realization, and thus destroy hinanden. Especially where the wearer cannot avoid acting (with passivity is even worse) he will be tempted to seek liberation in the *suicide* that is here tragically justified. The third possibility, that one is sacrificed and the other implemented, can provide tragic course of types mentioned under point F., but only when the sacrificed interest is roughly equivalent to the favored one. Example: The felherren loves his wife who belongs to a hostile nation. There is greatness both by his love and his fatherland and strategic

ability. - The gifted statesman is at the same time a great "humanist"; considerations mutually mutilate each other; separately, the tasks can be solved but not simultaneous. One has a case of *interfrontal* tragic.

The interfrontal tragedy contains a *conflict* (moral antinomy, «duty-kollision"). But the total area of conflict is much further than who saw; in any tragic course there is the possibility of conflict, namely when the double effect of greatness is foreseen while there is still time to step back. The tragic fate, on the other hand, is accomplished *without* conflict, when in the end the rate is considered lucky single-acting, so disaster strikes as a surprise. In the latter case, the tragic when it just lapses can be explained as *sub-equipment* that the trader did not foresee double-the belt effect or the unfortunate single effect. The soldier who signs up as a volunteer, no tragic fate gets shot; it was something he did had to count. He cannot have any culturally relevant hope broken down by this disaster, even though he incurs it by one act "greatness". The tragic assumes, after all, that the effort is linked to an empirically or apriorally justified hope. The volunteer thinks outside danger, or has the danger not fallen into him at all (he is packed with reading a novel and just thinking about the medal he needs to get home with, and what Tuppen will say then) - then he reveals such a weak judgment that he ceases to be representative. The greatness of his choice of action was well precisely depends on the awareness of the risk he is exposed to. In the former fall - when the double effect is foreseen - the tragic can lapse by: the trader of knowledge and will puts a value on the value; the process is then not tragic, but possibly heroic (see § 92).

Besides the heroic conflict, life presents a number of conflicts such as can not be called tragic even if they end up with disaster - the conflicts namely, affecting the individual in terms of human and not in large human. They have their natural space between elementary or otherwise qualified Disasters: A man is given the choice between death and the renunciation of his faith. There is no biological greatness needed to make life terrible dear, and no metaphysical greatness is needed to be able to see with horror in the eternal torment. The case borders close to another, which shows better the transition to completely elementary disasters: A ship has caught fire in the monkey sea, life boats are broken and the sea is teeming with shark. The choice made the crew only has to die. A "conflict" like this one is just a link in the disaster itself. However, as *such*, this conflict can also join in a tragic process, namely where a human being because of his

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greatness is exposed to such a unity of conflict and disaster: the religious of the people
the leader is given the choice between renouncing his faith or watching his mates be tormented;
 he is selected from the vanquished because his decision is representative.
 In the *tragic part* of the process, which can be considered completed as the election becomes
 prepared are motmagten not *inner* ; what it always is the moral conflict (ref.
 (H.) but outer, namely the enemy army commander. A tragic like this is
 just seemingly interfrontal; in fact it is monofrontal.

A tragic constellation (we now no longer need to see the progress played out)
 to the bitter end, it is enough to have an overview of the possibilities in a situation)
 - a tragic constellation can be experienced as interfrontal by the spectator, as then
 represents the ordinary cultural pursuit, without there being anything real
 equally tragic subject, or without the tragic subjects perceiving the interfrontal
 by the relationship. You do not need to seek exceptional cases like this
 that the philosopher and pianist have to live in the same room. State consideration for
 individual considerations, nationalism against cosmopolitan humanism, "emperor"
 against "Galilee," "faith," against "knowledge," the different apperception of the sexes
 life ----- the cleaner and stronger each of these cultural elements is designed,
 the more difficult the reconciliation or synthesis becomes with the opposite element.
 (The possibility of a dissolution of the contradictions is discussed in § 91.)

The interfrontal tragic is perhaps the most qualified of all tragic
 types, insofar as the affected person may not even want the counter power
 gone.

§ 87. *Subsection H. The counterpower is internal or external or both.* About this one
 difference is already stated in chapter 8 and in connection with interfrontal
 tragic under point G. It is possible to discuss where the boundary should be drawn. We have at
 the position to take into account physiological and even psychological factors
 external power when they act without passing the elected body. Here is
 gradual transitions, less and more can be encouraged of this kind (drives,
 effects, etc.) become preoccupied with censoring (increasingly by it)
 willful character and personality formation) and thereby eventually
 over from outer to inner power; they cease to be "blind". This is true
 in other words, traits that do not express themselves as automatic or as
 an irresistible imperative, but more like a *tendency* to fixation, unfolding
 or inhibition, thus intellectual honesty, sexual desire and others
 sthenic or asthenic affects, jealousy, cowardice, will to objectivity
 and logical thinking.

Characteristically, by external power there is a decided subject, one
 unified and unilateral willpower and a face-to-face action ability with

the besieging forces. ¹ In the face of inner power, the line of battle is not between
 subject and the outside world, but in the subject's own choice and energy distribution
 authority. A *split* subject wears between its various incentives, one
 shattered discretion seeks to align itself between incompatible interests,
 a paralyzed and blocked action stares at a dropout. There is *civil war*
 in the aspirant's consciousness.

The tragic structure of inner power often consists in that greatness

one's reckless realization arouses contradictions, inhibitions, poor conscience - other interests are reported with demands for protection. This can happen both before and after the effort is performed: «Ein another's Gesicht and they happened, and Andres accomplished that. " Self-contempt and self-condemnation can be the result. Factors of *neurotic* origin often form inner prowess of dangerous strength; desire and anxiety have the same origin, the subject relates *ambivalent* to the adequate object etc. Flickering between Consciousness and unconsciousness are the *rational* activities: the motives is arranged as desired and when the action is completed the veil falls: man has been fooling himself; the drive spring was not high-value, on the contrary. - Here you can mention the tragic variant that a human being dangerously develops his ability to self-nemskuelse. No motive is final; the moral-intellectual reasonableness ironic x-rays just drive him further and further into himself, until he loses all ability to act because he can't stand anything of what he does. 2

In metaphysical tragedy, the counterpower will preferably be internal because imagine The metaphysical environment is derived from the metaphysical need and forsaaavid is a fruit of self-activity. God, "destiny", world morality, Nemesis etc are notions that derive their life force from the subject's imagination. nation capability. They are therefore to some extent subject to the influence of the will and they acts on the subject's choice of attitude only by enrolling in consciousness. Exceptionally, there are metaphysical factors represented in the external environment - servants of the Church (God's Deputy), consecrated vessels, taboos, sacred animals, inspired writings, prophets, medicine men, oracles etc have metaphysics destiny determining power within the respective confession.

1 Here I had to interrupt writing to chase away a flock of herds, solving company I had attracted by my animal friendliness.

2 Sml. **Tilling** , Individual Geistesartung u. Geistesstörung i Grenzfragen Vol 4 p 12.

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External power can go into the moment the merchant be aware of it and acknowledge its justification. Such a transition will be able to prevent the process from ending tragically, and it will also be able to do one progressed tragically that would not otherwise have happened. Example:

The brilliant radium scientist has two goals: to benefit humanity and to become socially and financially capable of real Miss B. He (A) spends day and night in the laboratory and have no idea that his organism is about to odelægges. He is a pioneer and only later does one learn to protect himself. One today he sees that the accident has happened, he has lost his potentia generandi. The discovery cracks him; now he can no longer prepare himself for the miss B. Yet he has humanity's salvation from cancer, but the two goals were closely connected in his consciousness; he despairs more and more and ends up

to take his life.

We now think he will be warned in time. Thus, the counter power moves in his own mind and create conflict. Humanity or privacy? And some he is unable to make a decision, and as a last resort he submits the whole The case for Miss B. She declares that he will follow him even if he continues as a scientist. An *approach* to tragedy is *deflected by* the counter power inner and thus in the given case, opens the way for a tertium.

Conversely, the tragedy can be triggered by the outpouring of power: A is poor and loves Miss B with hope but decides to leave after a soul struggle her not to cause her misfortune (poverty, break with the family) etc) - a trait of social-moral, heroic grandeur. He manages to fight the test, and eventually he falls in love with another woman.

It is now thought that during A's inner struggle, C acts as a lover, and A knows C as a villain. Like A's wife, B wants to get better anyway than by falling into the claws of C. Thus the end of the doubt, and a total, actionable subject turns to the external power C. This screams no means, and A ends up shooting him during an attempted assault (representative action). Prison stays and ruined health. B marries with D and get it horrible.

A new oscillation may be conceived, whereby the counter-power again becomes inner. A happily carries the prison sentence and knows that B is waiting for him when he arrives out. But then it starts to dawn on him that he didn't kill C for that help B, but the driving spring was rage and insanity when he thought C was the one preferred. The unconscious motivation art has led him to the light. One less delicate moralist would give a good day in these opportunities and after the release approached B with sharpened appetite. But A is no longer feeling

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worthwhile; in his own eyes he is now a common killer; the inner power, conscience, stands in solidarity with the external, judicial apparatus.

§ 88. Section I. *The affected person contributes to the course of life's debt, physiological guilt, dysfunctional, psychological, ethical, criminal or metaphysical fault. The term "tragic guilt".* - No interest-bearing subjects, no one disaster; *owing to existence*, therefore, always present in a tragic course. Existence-the blame is a purely causal relationship that has nothing to consider do. The same goes for *physiological guilt*. This form of guilt is premature also present in any tragic course, such as greatness - also the business-wheat - must at least seek *some* of its preconditions in the carrier's constitutionality. Clearly, the relationship is where there is a physical defect there has driven the subject to acquire greatness as compensation, and even clearer by innate greatness. The philanthropist gets dead sick; it turns out that he did not breathe the air in the slums. (He may bear his death heroic, but not that his work must be interrupted right now; half done it's worse than nothing.)

At first glance, the *functional fault* seems to be in the same position because an accident that occurs due to disability (breathing, eating, walking on the street) belongs to the *common* human sphere of life. It flows by a risk minimum which the affected person is exposed not to big man but to man.

Nevertheless, the functional fault may conceivably have an independent meaning for one

tragic course, namely where the affected person did not want to exercise the common human function *now, here and such*, if he had not been driven by his greatness. The philanthropist has a road accident on the way to the slum. Shall he went elsewhere, he did not want to take *this* cab. Aarsaksforbindelsen is, however, so «weak» that one must willingly give way to an opinion which excluded the functional fault from the tragic course. That commitment, one could say, aimed at the realization of greatness, has already left the common human basis and belong to the exceptional. In current cases could soon have the one, soon the other point of view the most.

In innate greatness, it seems to make no sense to speak either about *psychological* guilt. The realization is initiated by constitutional forces which need not be conveyed by an act of will. But as it does on its own place was highlighted, such a property could have greatness value just for the sake of the scourer, as it did not stand out for the wearer from his other characteristics. Should the wearer become aware of the peculiar meaning of the property (ability); by meeting resistance), then he must incorporate it into his consciousness, evaluate it and know it. Thus also comes the psychological guilt

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the creation of greatness. That it then plays an important role in realization, need no further proof.

Ethical guilt joked in the background as talk of inner power. Nu one would think that when one gets ethical guilt by realizing one greatness, then it would have been even "bigger" if he had forsaken he realizes - and ice waste he ceases to be tragic; by putting its big hot in life under *these* conditions he no longer does "his best", trades he no longer representative. But a human mind is not made over one a schedule that our current knowledge can set; theoretically incompatible trends can flourish side by side. Ethical guilt may be present even though it traders are convinced of its dominant cultural value. (One such a value may well have *in general* , but certain considerations may call for it to come into the background *here and now*.) And you are not always ready to give it up at the first tinge of doubt. - The artist working on his great work. As long as the work goes on he cannot earn to his bread; he is entertained by his old mother who is tiring for his fault. What determines whether the artist is great? His own knowledge or indbildning? Judgment of the day? The judgment of the future? Which posterity? Which there is a rank relationship between the desired, possibly achieved, and the sacrificed value? For those who, in the peaceful age of the mother, see a more important cultural matter than the completion of the work of art, the case will not be tragic for the artist (even if it was a picturesque or plastic works like Michelangelo's, a symphony like Beethoven's, a drama like Ibsen. At Hebbel, the example is practically realized). 1 Unfortunately, one is missing common, intersubjective scale. The conceited fool, as after all to judge no one's ability is not tragic if he lets his mother wear out and afterwards being broken by a nag of conscience. (It must then be tragic on another basis, namely a recovery to ethical greatness whose source is infected of disastrous ingredients.) The limit must be drawn in each case.

Although the artist's own efforts and good faith are the same in both cases, will it does, however, influence the judgment of the tragic in his destiny, either he has success or not. And it will also affect his self-esteem.

But even with *definite success* , the ethical guilt is not excluded: Under

the high voltage of the work does not make sense to the artist - now that everything is over, he remembers his mother back then and there, the bent back, the tired eyes.

1 1 relationship with Elise Lensing.

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Or he didn't think she was working *so* hard - now that she's dead, he gets it knowing that she also had night work, but kept quiet about it so as not to distract him.

The first thought one gets when *criminal* charges are mentioned in connection with it tragic, is it well: can culturally relevant greatness be criminal at all?

Does not the Penal Code at all times be kept in accordance with the same cultural assessment, which is the basis of something called great?

Unfortunately, this is not the case with these things that you would prefer. The human group that produces the criminal laws is not the only one which counts culturally, and greatness can get its stamp before another candy group than the Criminal Code Commission belongs to, an artistic, religious, philosophical, political, sports group. For *that* reason, lawmakers do not need to to represent an inferior cultural consciousness. They just have other goals to aim for against. The tragedy of the punishment is of the kind that can act interfrontally the spectator, though for the wearer is monofrontal: he does not acknowledge the criminal justice considerations, just their own greatness - while the spectator recognizes both and with pain realizes their incompatibility.

The social moral consciousness of a human being sometimes works quickly; the road is short from experience (case) to a new principle. Not so fast can not legislation paves the inductive path; the commission may be inside on it, but reverses; maybe you will come to the same result later like the individual reformer, but *it takes time*. The Commission has things to do considering which the individual may overlook. At this time is in force rule and new opinion contrary to each other. The moral genius must act according to his conviction, but thus he is also liable to punishment.

But even outside such legislative crises, an anti-nomi between the culturally large and the criminal permissible. *The motif* of an action may have cultural relevance, while the *consequence* sets the legal system in motion (formalities, unintentional consequences). Or the merchant has dared a means (for example, a downfall) in confidence in the success and the associated economy miscellaneous yields; but this fails due to unforeseen and unpredictable sammentræf. Brief: The representative pursuit of individual and collective confirmation cannot always be confined to the criminal roads; life sometimes breaks the frame of criminal law. - Something similar applies the *moral* judgment of society which the wearer does not share.

Ethical and legal guilt can also be linked to the *creation* of greatness. The young A steals an idea from old B, which collapses after the loss. The idea solves endless abilities at A; he realizes the idea for the good of humanity

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in a way that shows his absolute superiority over B. Then he gets hear about B's fate and this message destroys him. His own efforts is now for naught to count against the wrong he has added to B. The contemporary judges different. - A probably had a "latent" or "potential" gift as well before he stole the draft, but without its inspirational influence, one must assume that it would not have come to fruition. A wild e.g. be mindful of the rest of his life, while B.'s idea concerned a method of ore removal; A becomes instead mineralog.

The blame may be linked to the realization of greatness, as we have all seen, and finally to its *consequences*. Ultimately, ethical-legal guilt *is part of the disaster*; meaning the loss of "the joy of guilt". The religious The driver will have ethical-metaphysical guilt if he saves his family's life by doing so renounce his faith - and he will have an ethico-social sense of guilt if he "selfishly" secures salvation by giving up those closest to the executioner's imagination.

The notion of a *metaphysical guilt* has often been associated with the past to tragic, or rather catastrophic, events. The gods give man glory in order to raise the height of the fall, man realizes his greatness in conflict with the privileges of the gods - exceeding the limits set for his unfolding (cf. the idea of "the envy of the gods"). Or God uses it big man who implements and throws him away when the intention is achieved. Or man buys greatness for the salvation of his soul. - Our point of view is neither historical nor aesthetic, and speculations of this kind should therefore, do not occupy us without giving a pictorial expression to a biological or psychological reality; as *interpretations* of these we cannot use them. The can then also be varied and supplemented by inventive brains at any time. - It can feel a *real* ethico-metaphysical guilt as if to realize a greatness in the outer world neglects its meditation. It's just one special case for ethical reasons. The *unintelligible* metaphysical fault, however, is a separate concept.

" *Tragic* guilt". The previous studies have provided the term a preliminary omrids. The tragic guilt must *contain* both a *cause of action torque* and an *assessment moment*. The cause can be dressed (besides guilt, physiological, psychological, legal and metaphysical guilt (in the Greek or Calvinist sense). Greatness is one of them many conditions to which the disaster can be traced. - *Assessment* - *the moment* is clothed with ethical guilt; but this ethical fault is of a dual nature: it refers partly to *the realization of greatness as a norm* of action and partly to *other* considerations such as norm of action. "Tragic guilt" is therefore a synthetic one

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term; it refers to the risk a person takes by realizing his greatness, risk in both causal and appraisal terms.

But this risk is pretty much the same, either realization later turns out

to lead to success or to disaster. Where, therefore, the disaster must be considered as a *random* consequence of greatness, the utility of the term becomes tragic guilt greatly weakened; one is tempted to let it go. Something better is the position by adequate or "necessary" tragic course (cf. K.). I would anyway not have come up with the term, if it were not too dominant space it occupies in older theory of the tragic. And even there, the hat is changing CONTENTS; soon put the emphasis on the metaphysical, soon on the ethical, etc. For The layman has a sphere of obscurity and deep mystery. If you use it today, one must always be prepared to support it with generous comments; it lends itself poorly to going out into the world on your own legs. The word tragic on its own then also covers practically the same opinion content and the blame relationship get to know one best by dissolving it into its individual constituents.

§ 89. Point K. *Randomness and necessity in the tragic course*. For one philosophical reasoning can make the difference between necessity and presumption is not maintained; everything in the overall process is for it basic views like "necessary" or "random" expressions doesn't really make any sense. 1 If they are to make sense, one must first separate it determined, bounded course, with beginning and end, and adhere strictly to this. Easily, such a handle falls when the course is coated with *interest*, when it somehow coincides with a human the pursuit, a *plan*. In two ways, such a course of interest can be considered test: From the result back to the assumptions or from the assumptions towards the result. In the first case, you have the result before you as historical fact, while conditions and creation lie in the past and must be reconstructed, possibly under doubt. In the latter case, current conditions are adjusted for one future, more and less questionable result.

If you look at the first case, then you can distinguish between the results significant and immaterial moments (*essentialia* and *accidentalia*). To get the route crushed the man had to throw a stone, this is essential; *uvæsentlig* it is on the other hand whether he throws a piece of quartz or granite. The distinction is because one does not perceive the result with "theoretical" or "principled"

i Sml. *Clauberg u. Dubislav*, Systematists Worterbuch d. Philosophy art. Zufall.

accuracy, but makes a practical selection between the brands that are known-draws the result. The selection is determined by the meaning of the effort: A house, a ship become meaningful, device, *sammenhæng* and *Praeger* by the *Funktion* one have decided it; man creates *by his relation to the objects* one synthesis of planks, bolts, ropes, etc. and call this synthesis a ship.

The location of the twigs in the woodwork, on the other hand, is irrelevant

the result ship. Thus by all human purposes, they are given outlines, names, identity by what man *wants* with them, seeks in them as cover for its needs. Their "demarcation in everything" "corresponds" to a demarcation in evidence stheta. From this point of view follows a different philosophy than the principle, a *practical* philosophy, and it is in it alone that contradiction is necessary and randomness has meaning (except for metaphysical systems).

The unimportant circumstances of the result are captured head not attention (that the planks come by car or train, that the builder has a red shirt, etc.), as long as the result is consistent with the plan. But if the plan is crossed (the boat is leaking etc), then I ask after the cause, and I do not find it by the essential (adequate) features upon its creation, I examine the immaterial ones. And there it can happen I find it: The ox in the neighboring yard has pierced the boat. Really aimed it at the builder, who was wearing a red shirt, but he got saved by a side jump. When the change of plan is due to insignificant features of in the following, *it is stated* below that the *cause is accidental*. / In relation to As a result, the shirt could as well have been blue. Through chance gaining *accidentalia* interest of relevance.

Now it turns out that the boat is leaking because the planks are field-fed. I ask the builder, why did you take the planks? He replies: because I was drunk, the cause is random (unless the man is persistent is full) - but he replies: because there was no other material to float, so it is necessary. However, it is immediately seen that another joint is going backwards in the causal sequence (the previous «last paragraph» is then considered as the result), then new possibilities of chance arise: why is there nothing else material to get? Because the warehouse burned last week. Why did it burn? etc. The question whether a premise is random or necessary can therefore

ⁱ Other formulation see *Rotscher*, *Der Zufall und die Notwendigkeit im Drama*, in *Jahrbuchen f. Dramatic Kunst u. Literatur B. I*, Berlin 1845 p. 123, cf. *Zimmermann* *ibid.* pp. 376.

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is only answered when you draw a certain limit for being, arbitrarily determines its beginning. The conditions that exist at this limit then *accepted* as necessary.

I lose my left thumb while chopping; the reason is Random: you can chop on without your finger. (Chopped on the other hand, it is not to be avoided.) But if I was *born* without left thumb, the reason is not accidental, but necessary: I pull namely, a limit to the exploration at my own birth. The conditions as existed at *that* time, I accept as necessary because I never have been able to exert some influence on them. That I *could* have been born silent, beautiful, rich, like a prince of another century, etc. are "opportunities" which belongs to the daydreams and is of no value to my real affirmative hope. The case that I was born with a pronounced sleeveless and reckless nature saw it "Looks like me" chopping fingers instead of wood, points to the necessity of a scale.

The *necessary* prerequisites for a result must then be partly in nature the laws ", partly in the human will or intentional effort.

Under natural laws, here comes the static and dynamic fixations of the environment, night darkness, gravity, growth and growing age, biological death, neighbor's envy and other normal reactions, etc., common human or known individual features of soul life. No need for boundaries is necessary the dullness of the first tinge of doubt into descending degrees of predictability, until the scale ends in the pure hazard where human plans are priced tilfælde. In epic and dramatic poetry one often finds the main character one's *character set* as unshakable premise; at the same time the poet gives in *the exposition* of the state of things outside the character, which he asks the reader accept without criticism.

However, this kind of necessity has proven to be dissolving into feebleness when one or more steps backwards into being. Pieces of necessary context is separated by random elements, and necessary the complexity of the overall chain will then not be stronger than the necessity of the least necessary joint. At the ship one goes back to the fire the store and from there to careless roaming, by man to the parents and what made *them* come together. Just by drawing an arbitrary limit for the creation we were given a sequence fragment with the necessary creation. There is however, also another kind of necessity; one can call the first for the *monkey's* necessity, the other for *closed*. A loses her brother's glasses the grass and do not find them again as they have fallen into a hole - random cause. A

lose them in the sea from a ship, and do not find them again - the cause belongs the open necessity. Brother B loses the glasses himself in the grass and finds did not leave them because of a *closed necessity*: Had he the weather able to find them again without glasses, then he had no need for glasses whatsoever. Only by *chance does* he find them again. C is negated union card because he has no work. The reason he has not work can be very random - he is e.g. been terminated because of one peculiar misunderstanding. Or it may be "openly necessary" - he is incapacitated by illness, possibly congenital. *Closed necessary* is the reason when he can't get to work at all without him first has union cards. The student must give up the exam as he does not pass private lives; he must have that in order to pay for his studies. tilfælde cause: A female colleague whose favor he has despised defames him in the students. Clearly needed cause: He lacks the ability to teach. Closed Necessary Cause: He is not allowed to teach without having exam. I *could* n't have come to the world as a beautiful prince in the eleventh century, for had I done so, it would not have been "Me." Sometimes the closed necessity reveals a double act impulse: If the psychopath had not hated his illness, he would have either do not hate their greatness; the disease is therefore a closed necessary cause the resolution of greatness. In order to have the revolution implemented, the leaders must flatter and excite the mass; after the victory, the mass turns to the leaders and demands the power the mass deserves according to the agitation used. (To et Aid has two properties, one of which cannot be avoided

but also the other needed.) But the mass could have been different - then one has the open necessity. Answered: If the mass had been otherwise, the revolution had either been superfluous or failed - then necessity is closed. By the monkey's necessity, the value would have been rescued *if* condition a had changed slightly to a dementia does not help such a change, for by it the value itself lapses.

(In a monograph of the contradiction coincidentally - necessary one had to here go both in breadth and depth. In relation to the concept of the tragic will the given hints are sufficient.)

I have not seen the term monkey and closed necessity, on the other hand, one often encounters the term *external* and *internal* necessity - worse in the rule of no definition. The term *customer* is used synonymously with the monkey closed, but also invites to other views. Partly they could by "external" necessity think of a factor bound by its "causa,"

by "inner" on one who was determined by his "telos". Or with external needles virtue could be linked to the compulsion that "external" forces exert on one course, natural forces and other people's intervention - while "inner" customer refer to the character, morality, logic etc. of the trader.

The possibility of even more interpretations comes to the reader when he encounter the expression of the various writers in tragic and dramaturgical theory. Because of this ambiguity, I have found that must differ the linguistic tradition.

Random are such assumptions, which later prove crucial the fate of the plan, but which the merchant neither "had to" nor "customer" count. While necessity is linked to fixations and calculable variations, the coincidence is related to the *unpredictable*. You think about it *Veira*. The example also shows that in terms of assumptions (as follows) a change can occur from chance through increasing adequacy to necessity - namely by growing insight, here the meteorological. Whatever for the undeveloped is coincidence, the advanced must sometimes take into account. The term *adequacy* has many advantages on the whole rather than necessity; it fills the word's absolutist-mineral crust dynamic life. And that leaves room for the comment that we have nothing else than the experience to build upon when we say that a is a necessary condition for the result A. Many sources of error can be included in the experience and its interpretation, the word adequacy has room for all of them. It shows the living life tension between object and ability, while the word necessity is just a death formula. The contradiction is random — necessary, as stated, neither sharp; the transition is formed by a scale of adequacy. With necessary *mean* we are thus highly adequate, and by chance we mean inadequate. In dramaturgical in theory, one immediately finds the expression necessary, preferably «inner necessity virtue », used about a nexus that is not even high-decadent, but is formed by any selection among the determining factors.

A moment can go from random to necessary as well in a way other than that the insight grows. It was said that what By being just as good the customer could have been different, without the practical result

identity was shifted, can be attributed to the unimportant circumstances upon its creation, and that a cross-cutting result of such an immaterial moment was to be considered random. The result whose practical identity is A (ship), according to experience has the necessary prerequisites a, b and c (planks, bolts, builder). Whether the planks are pine or oak (a or a²), The nails of iron, metal or wood (b — b² — b[^]), etc., are of no consequence to the result

tailed ship (A), but important for the result polar ship, ship for scientific expeditions, etc. (A – A², etc.). The more detailed one describes the result the more presumptions are shifted from being insignificant to to become significant, and the more kinds of disruptions go from being inadequate to become adequate, from being "random" to being "necessary." Dige. "

Curiosity, Karl *Marbes*, is still learning about the «statistical» equalization "; When a certain "random" result of two or more possible (boy's birth, red color in roulette) has been repeating for a while, one happens cover; the figure never reaches staggering heights (which in nature would mean catastrophe), which takes place in an "equalization" as if an invisible regulator hand intervened. In a brief paper like this, the theory says almost nothing, and the lush speculation that it invites to, unfortunately, we must unfortunately abandon.

Coincidence is an essential part of life as long as our insight is limited. Through growing knowledge we complete a successive transition, recovers we "chaos" for "cosmos"; that is, partly we adapt the world to our needs and partly our needs according to it.

You now see the process in the reverse direction, from the given assumptions to the possible consequence, then, of a perfectly similar consideration, which it will be remembered from the section on criminal law in the previous chapter. "Necessary" follow means high enough follow, "random" follow means inadequate follow; between the extremes lie a scale. Here, too, you find the coincidence as variant within an adequate main phenomenon: The explosion is a necessary due to the ignition of dynamite, but in the points of impact of the stones one can observe a rising coincidence. You then think about the significance of the downturns for *other* interest-related courses that have nothing to do with twilight do: At the critical moment, there is a stone that corks the keyhole for the nose on the insane husband, which in turn determines the family continued unity. A shot at the crowd necessarily takes (ie with high adequacy - degree of probability maybe 1000 mot i) one or the other, but it is a coincidence that the victim is PW Pedersen, a widow's only son, who were in the mass because ... and who should be on the very same day ... etc. - here, the probability level is perhaps against 1000. These circumstances were unknown and therefore unimportant to the shooter.

i i Grundfragen d. applied probability calculator u. theor. Statistics, Miinchen u. Berlin 1934 p. 12.

The analysis of the concept³⁵⁵ of random customer like other such preparatory studies have been assigned to a previous chapter so that we could settle here with applying the results. But *this* is exactly what I wanted to have fresh memory when the aspect is to be applied to the tragic course,

IN the tragic course has to do with two main stages of being, greatness and disaster. In detail you could distinguish between the greatness, the emergence of the attack value, the power of power and the temptation and of each. Instead, separate the random from the necessary. Any value will such a candy under search in general and in addition to the previous hardly ha. Shall In a practical case make it desirable, funds are made available.

For the *innate* greatness (possibly certain dispositions) lies the creation in unknown heritage pathways; for the wearer's life, inheritance is a prerequisite he does not escape, but in the preconditions for this assumption he finds the lushest game of chance. The transition to the profession greatness is characterized precisely by moving the decisive coincidences down into the wearer's own life. The more one believes to make out of innate features in one the greatness of man, the easier it is to see it as inevitable; one thinks: a trait that this would have broken through in any environment. The question raises a myriad of other issues and should not take up space.

Far more fruitful is the recital's application to the disaster as great the consequence of the heat; here you have a more easily accessible and quite well limited observationsfelt.

When it comes to the moral judgment of the merchant's efforts, one must acquaint himself with his terms while he acts while he is still stand with the hope in the soul and the means in his hand and know nothing for sure about how everything will run out. In other cases, one is facing a given disaster with the task of clarifying the preconditions. Poets like Sofocles and Ibsen have used such a retrospective method. As a rule, we must however, assume that the tragic course lies ahead of us in its entirety, so both conditions and disaster are git. The task then is to decide in which the extent of the disaster is a necessary or incidental consequence of the greatness, or rather: *to determine the degree of adequacy at each stage.*

Generation of power in itself is usually of no interest. exception must be the counter power that represents another cultural endeavor and thereby get the mark of necessity; in a peculiar position also stands the proxy that is a fruit of greatness or has shared genesis with it and is thereby associated to the greatness of closed necessity. However, more important things are necessary. the ques- tionality of the *reason* for the opposition being directed at

attack interest, by "short-circuit" so to speak. Two main variants

There it is: a. The disaster comes from the realization of greatness in the original environment, b. by the carrier seeking a new one.

ad a. A single jealous man in an otherwise favorable environment will appear as random power of attorney unless one assumes that there will always be «one or others "who do not speak the greatness of their neighbor. Different where the whole age

oppose the greatness-bearer; where it is precisely the mark of the age that has evoked or triggered greatness (tyranny) the necessity is closed. Or greatness is such that it must awaken the power of power regardless of time period, because there is something in common in the reaction. By *Inner Power: The Character* composition may seem random: a great artist may well be thinking or politicians who *also* speak to the youth. Certain characters menses are more common than others; nature provides, for example. needy one man the valuable trait a without at the same time gaining the unfortunate trait b or miss the valuable trait c. Moral feeling is possible difficult to connect with acting power etc (see below).

Scheme: Imagine ad hoc greatness as a pillar of tiles placed individually on top of each other, then pieces of such form are given that the pillar will collapse even on the flatest ground, reaching a certain height sewing. With other pieces you could theoretically reach an unlimited high (planed slices); but the earthly foundations are never perfect plane, and winds and shakes occur everywhere. To avoid everyone too boards had to build such a hard appliance that the stacking lost intent, etc. The disaster is everywhere adequate. Coincidentally, however, it is by one stacking up like wild state for sure if the substrate was just about level (at limited height); but the builder has unintentionally chosen the top of a cone, or the selection of foundations was outstandingly mud (mud). The results are adequate within this range.

Practical example: A gifted and idealistic politician hopes for his his only daughter, whom he loves everywhere on earth, will carry on his life's work (Adækvat). He raises her to a significant political personality. On a discussion meeting she learns the counterpart's leader knows and is captivated by his glow (adequate? random?); a love relationship arises between them and they marry. She anticipates her father's awful movements and dare do not meet him personally; they leave and tell in a letter about it has happened. In his first desperation, the father writes a letter back and curses daughter. But at night he has a fight with himself, and love victorious (adequate?). The next morning he telegraphed a conciliatory text

daughter and ask her to take ³⁵⁷ the man with him and come home. By mistake of the telegraph service gets the daughter the letter first, despairing and shooting (random?). Or: On receiving the telegram, the daughter dies of joy. Or: She rushing to her husband with the telegram; he is irreconcilable and swears to will destroy the danger. Her eyes are recharged, she leaves him forever and leaves home (NB train accident), after which everything ends with idyll. Or: The daughter goes to the station for telegraphing back (a way she otherwise would not have gone) and will be hit by a tariff (random) or a meteor stone (yet more random). Or: Even her husband is overcome by his father's love light; they travel back, and there will be full reconciliation (adequate?). The man stays then shot by his peers as a suspect of treason (adequate? I if the man's party is terrorists, the consequences of the reconciliation are adequate but *they* are not because the father-in-law is reconciled - the adequacy is the monkey.) The daughter curses her father for his reconciliation - without it she now had

lived happily with her husband in the stranger (totally inadequate?). Or: It young couples are not allowed to move by the telegram; eventually her daughter poses knowledge of the man's sophistication, after which he destroys by virtue of this knowledge father-in-law and his work.

As you can see, some moments are undoubtedly adequate, while others are undoubtedly random; still others, and probably the vast majority, cast *doubt*. Well, you say, a course like this sounds reasonable, but a different or opposite progress had also been reasonable. To speak of necessity by any of these processes as a whole obviously have no meaning. To the playwrights talking about "inner necessity", they usually mean nothing else that the course is reasonable.

ad b. Where the greatness is realized by the carrier seeking a new environment, can the ratio is prepared by a single scheme.

S denotes a group of subjects surrounded by the present environment I, whose gun-density is 1.1 this environment can keep life going at a low level and with a great suffering margin. Only one of the subjects, namely S_x , has buoyancy and ability to strive for a higher way of life; but to realize this one he must think out of the environment in which he lives. The representative succeeds subject to break through the boundary and penetrate the surrounding environmental strata II. There are three possibilities then: The new environment has a degree of advantage 2 circle around, and greatness will then necessarily lead to success. Or the new environment has the circle around favorability 0, and the result of the effort then necessarily becomes a disaster. (Whether the subject S_r comes living back to environment I, at least the *hope will* be killed.) Third possibility: Only one sector of the new environment has a degree of advantage 0, while the rest have favorability degree 2. The narrower the sector with degree 0, the more random is the catastrophic output, the wider it is, the more adequate it becomes tragiken. Coincidence may prove to cover an underlying adequacy: The subject S_j has a character that forces it to attack the new environment by 0. If he did not attack right there, he would not have exceeded at all the limit (closed necessity).

The scale from elementary random disaster to necessary tragic can be done illustrated by an example, namely the fruit tree used above. 1. The storm breaks both the rich and the poor: elemental, random disaster.

2. Both rich and poor branches wither as the tree grows old: elemental, necessary disaster. 3. The storm breaks the rich branch because of its heaviness, but not the poor: random, "tragic" disaster. 4. Gravity breaks the rich branch, but not the poor: necessary, "tragic" disaster.

The necessity may be related to the different species of fixated relationship (laws), chemical, physical, physiological, psychological and logical laws, as well as moral considerations (biological, social, autotelic and metaphysical); intention necessitates they and the means.

§ 90. *Is there a necessary tragedy?* It is clear that the case tragic tragedy remains for the necessary, in the sense of the cultural stræben. Random tragedy shatters the hope now and here and for this man, but not there, not in the future, not for other people. The more necessary the tragedy is, the greater the area of hope that is laid waste. Necessary tragic is *qualified* rather than random tragic.

The lower one sets the requirement for adequacy, the easier it is also to find examples; as the requirement is tightened, the committee shrinks. The is then close to asking if it is at all possible that it is absolutely necessary,

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general human tragic, a really definite principled blockade of one or other unimaginable hope of affirmation of a general human life readiness. We then no longer ask what is needed during them and the prerequisites (with a sufficient number of approved prerequisites any "necessary" disaster - such as temporary and local climatic conditions, the current social form, the and the cultural period, during the dominion of those and the collective skin solutions. We ask what is necessary tragedy under conditions that are present for all people at all times, conditions that cannot be changed without bathing "Human nature" and its "cosmic conditions" are new. We ask about that is given a kind of tragic in the sense that a human will always meet it, as if he is the bearer of certain types of greatness.

The question falls into two parts: 1. Are there any characteristics or abilities, who at all times are considered great by the culturally conscious, that is as significant to the common human affirmation struggle? 2. Is that any of these properties will always, directly or indirectly, result downfall for the corresponding pursuit?

ad in. If the question aims at the possibility that every one existing man in historical times throughout his culturally conscious life should recognizing a common form of greatness as inalienable, then the question is answered with no everything in the foregoing. A sharp reduction in claims must be made to, we should approach a positive opportunity. Investigations, as for themselves alone required human age, needed to compare the different racers and assessments, ways and goals of cultural traditions; one could not beat trust with an external conformity (eg between Germanic and Japanese "Heroism"), but must go into the elements of the individual performances and being, the dynamics of thinking and feeling, etc., and even that is not said one reached out. In the first instance, therefore, we find

the field is limited to what people with Cyclopean language usually call the Western European cultural tradition; but also within this report there say new boundaries between an increasing number of separate assessment communities. IN The history of philosophy, as in the image of Europe today, is looking for vain peas formulable common main lines of cultural pursuit.

At least it should be clear that only *it* can operate with a species typical tragic course, which in the overall human confirmation struggle believes that eyes a community in assessment, a widely recognized "ideal". The safest here is just to hint at the possibility of a scale, where the most volatile individual whims form the lower pole and rise toward ever greater

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community of the culturally conscious, both in time and space. Relatively high on this scale (not to mention the highest step) one would find, or rather, one had to ask, an assessment like this: It is favorable to it unified affirmative struggle that each individual expands their consciousness and refines his sensitivity, sympathizes with his fellow human beings and seeks to find and realize a meaning with existence as unity, its own and mankind. More commonly, these strongest widespread common tendencies not well formulated. It now appears that some of these efforts are associated with danger as much as they deserve the term greatness, then you have come so close to a case of common human tragedy as far as possible - within the main aspect used here.

ad. 2. That the various characteristics, which contribute to the realization of the "humanistic cultural ideal" outlined above - reasonableness, objectivity etc. - *disposes* of tragic course in a suitable environment, can be seen as one first approximation to necessary tragic. Thus, the highly developed risk to suffer from object deficiency; the discerning is consistently more difficult to be satisfied than the eater, the highly formed one becomes slightly lonely. In all: the greater the demand, the more difficult the fulfillment. A «universal tragic tendency» could be said to lie in the fact that the capacity for suffering grows As the life of consciousness is developed, one thinks of the scale of mineral plant - lower animals - higher animals - human - tragic human. It is assumed since the growing consciousness does not bring about improved means of suffering Fighting, a question worth investigating.

Outline may also be the fact that the "nerves" cannot carry an outfit of fantasy, feeling, memory, etc. beyond a certain target. The historical development to date, with known and unknown details, has such a wide margin of meaningless and appalling suffering, that it greatly is suitable for connecting increasing clairvoyance and increased compassion on the part of the viewer with increased despair. And the picture today does not indicate anyone imminent improvement in this relationship, on the contrary. It wouldn't help the past either victims whose lives are irrevocably destroyed. The impression can only be improved through interpretations of the past and reference to future possibilities.

Under «dispositions» for tragic one can also mention the «tendency» in nature, that when an «impulse», or what you want to call it, is light enough very strong, or has repeated itself many times, so it appears

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a counter-impulse, or a reaction occurs (cf. *Marbe* and the «statistical equalization»), thereby avoiding disaster. The phrase doesn't really say other than that the environment has so far allowed organic life to exist. Gjælder

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such a conservation principle (which in nature slows down the quantitative 'great called ') also for human nature with *its* forms of greatness? *Hebbel* believed it: A metaphysical regulator cuts down the individual who has "exceeded his nature's boundaries" - either through "hybris" ("infestation") or because it became made a tool in the "progress" service. Sml. Ibsen's "cornerstones below the wrath of necessity" and the Greek idea of the envy of the gods. At *Herodotus* (VII, 10) says Artabanos to Xerxes: "You see God throwing his lightning towards the living beings who stand up above the others. He doesn't allow them to imagine something. The little ones, on the other hand, do not bother him. You see that lightning always crashing into the tallest houses and trees. Ten Gods love to make counters anything that projects too high. ... Ten God does not allow anyone but him even nourishes proud thoughts".¹

The pioneer will easily meet resistance in all circumstances, because the plan is new and untested, immature can also happen; the cautious and traditionalists respond. The pioneer cannot be blamed for lack of insight; it is often pioneering the man's destiny the successors can thank for the insight they believe should have. Sml. Welhavens Protesilaos.

When "wisdom" is driven far enough, it can lead to doubts about wisdom - while value (*Ecclesiastes* book in, 18; cf. VII, 4). Since the recognition "Cool" grows, so does the touch surface of the unknown. A still continued analysis attacks connect as well as values you would prefer to keep untouched; the idea "Beats" and causes depression. But this peripetia does not occur all branches of research; a long way along the way, the research provides useful fruits and joy in itself, and it still claims itself as one of the most important hopes weigh.

Cultural endeavor necessitates certain abandonments and displacements (proportional to the value of the effort?) of direct operational life benefits, and nature can avenge this (*Freud*, *Das Unbehagen in der Kultur*, Vienna 1930).

Caesar of Heisterbach states about the decay of the monastery: "Of all this we see how discipline produces abundance, and abundance, if we do not err cautious, destroys discipline, and discipline in its case rips the bounty with them."

¹ Cit. after Svend *Ranulf: The Envy of the Gods and the Origin of Criminal Law* in Athens, Historical-Philosophical Announcements published by the Royal Danish Academy of Sciences Company's Company, Vol. 18 p. 98. See Chapter V passim.

² Cit. by Thorolf *Holmboe*, *A Look Into Medieval Religion, Church and Culture* 1937 H. 8 pp. 484.

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However, no statistics on the fate of greatness are recorded below changing conditions, and other than an *outline*, an organization of tragedy there can be no mention of such matters as they mentioned. Something

in cases of *basically inevitable* tragedy we cannot boast of having found.

An enticing thought is this: When a greatness is of a heterotelian nature (the has its value in terms of means), it will not be able to cause necessary tragedy; The trait (ability) is just great cold because it has experience proven to lead forward. On the other hand, an autotelic greatness has its value in itself and is thereby ensured sanction as it exists. The thinking seems sophisticated though. First, in all practicality there will be greatness there are both autotelic and heterotelian elements which are not always feasible separate. Second, the carrier of autotelic greatness will usually base his well-being in anything other than the mere presence of this greatness; often requires greatness to be realized, and moreover, the carrier is dependent on others values, e.g. continued biological life.

Here we meet another previously mentioned performance, which it could be tempting to try: Every perfection drive contains an abiological moment and will therefore sooner or later conflict with the continuation-consideration. Theoretically, however, one cannot deny the possibility that it succeed in designing a perfection ideal that is both culturally relevant and reconciles with self-preservation. A widespread assessment is also ongoing that the representative person must be prepared to *sacrifice the* continuation for the sake of growth; but the outcome of the conflict is heroic, not tragic, in that case.

The moment points to *interfrontal* tragedy; maybe we find a fruit-bare fields. Perhaps a magnitude A is given which can be realized separately, and another magnitude B which is separately achievable but mutually outside trust each other so that none of them can be missed in the overall cultural pursuits? Every kind of greatness is, as long as the associated path is not given up, something one-off and inalienable, which cannot always be inferior nes another cultural consideration. Should such a conflict become necessary, regardless person and environment, it must be linked to fixed conditions, either to the earthly dynamics or to the human species-typical constitution or to the interaction between them. In other words, to a law "either-or" against the need for "both" and ". For the earthly dynamics can one does not disregard the possibility of a technical overcoming of the unfavorable conditions, and the same applies, albeit to a lesser extent physiological and psychological conditions (think of optimistic psychoanalysis perspectives). On the other hand, we can see a change in human *interest*

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do not operate here, as it would mean that the whole recital had to rescheduled, as mentioned earlier.

The humanistic-cultural pursuit, which this section takes in particular on the one hand, requires conscientious deliberation on the one hand, and on it other effective action. But the stronger the ability of both is developed a person, the more difficult he wants to unite them. The same applies to the "trait pair" sensitivity and wide horizon (whereby the individual "Burning up"), about high-powered individual and high-powered social culture readiness (freedom ctr. order, imagination ctr. discipline, etc.). The incompatibility is admittedly also present at a lower, non-representative stage, but triggers

then not disaster. However, it must be remembered that the *will* can also be characterized by greatness (fixation quantity) even if the ability (capacity quantity) is not present.

A central position within these incompatible property pairs takes on opposites the relation between experience and metaphysical need, between the image of it historical course and the universal demand for justice and justice, between the intellectual honesty and the equally indivisible demand on one moral world order, between the e-picture and the island-picture, or finally, as it is expressed daily, between faith and "knowledge".

What here is called humanist culture view, acknowledges as *partial* greatness, on the one hand, carried through objectivity, intellectual honesty and wide awareness - and on the other: sensitivity, human love, high driven need of justice and opinion, burning faith readiness. But each by themselves, these property groups mean one-sided equipment. Neither does it "Heart-cold" intellectualist, who only recognizes experience and logic laws, or the blind believer, who ruthlessly interpret the world race at large and tasted according to their own private needs, can be considered representative individual for the overall humanistic cultural readiness. The first one uses recognized funds, but unable to meet the essential need.

The other has found an answer to his need, but has achieved it means that in all other aspects of life would mean physical or spiritual death. Objective research has not yet been able to point to an adequate one meaning with life as a whole, rather it leads to the dissolution of the last points and give us the complete relativity. More and more freezing lonely we find ourselves in a godless universe where we tumble and crushed in a tremendous machinery of interest, around us and in our own interior. Faith, in turn, moves the foundation away from it human ability and giving us the hazards, to the desirable subjective judge. The more a person in his world view approaches the goal,

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the hegemony of love in a moral universe, the more elusive he is light in the light of intellectual honesty. The autotelic value of the methods stands here in inverse relation to the heterotelian: the "honorable" means give one useless result, and the "dishonest" a usable. On these terms will a living metaphysical need (with everything included) paired with one burning urge and an excellent ability to use an honorable method, on the one hand, characterize the most culturally worthy of human type and on the other, at their disposal for despair, with one necessarily bordering adækvans.

To which man should one hope not to unite the highest need with the highest ability? It seems like we have met here the tragic form that closely matches what we seek: the least conditional and the most skilled, an interfrontal, highly-appropriate tragic genius sided "justified", the culturally relevant counter power, a form, where greatness interest is directly affected by the realization of greatness and where the disaster is encompassing. Like fire and water, these two supreme kingdoms of courage roam hinanden; the water extinguishes the fire and the fire devours the water. None of them can

live without the other's death, but together they make up man. In this humanity is a "tragic evil".

§ 91. To the question of the necessity of the tragic, there concludes natural another: *Can the tragic be overcome?* - First it must be made clear what you mean by overcoming the tragic. Several interpretations are possible; we choose here the one based on the following distinction: Either it is *the afflicted self* who saves his life of interest from the ruins of the course, or so is the *spectator* guarding against a similar fate. In both cases the means may be *real* (factual) or *irreal* (suggestive, affectively overdetermined, etc.). Preferably, real funds seem to have their place by chance tragedy, while the irreal must at a more high degree more, just like in elementary disasters. However, it is not lacking either on irrelevant means by random tragic. Real conquest of necessity tragic is a contradiction; to the extent that overcoming is possible ceases the tragedy of being needed.

The fact that the tragic is overcome means something more and more than that away falls, deflects, etc. The tragic lapse thus with the last greatness-bearing the individual, but the tragic relationship between greatness and disaster is not thus overcome; no way of hope has been opened as before closed by tragic. Overcoming can only happen either by giving the greatness access to realization, or the present form of greatness ceases

to be culturally relevant: it has been discovered that hope can follow other paths. The improved conditions and the advanced assessment are coming to an end grant, while the tragic subject itself is helplessly lost. - That it is tragic consequences *survived* (by the affected) also does not mean that they are overvundet; a human being can be knocked down in his confirmation mood without it biological causes. We are here in the border regions between it tragic and the non-tragic. It must be kept in mind that the course should be repeated key interests; if, therefore, the affected are regenerated, and in their time (without with the help of "isolation", etc.) builds a new central interest in life, ie the tragic course is either considered partial or a "pedagogical" stage. Casual matters must be crucial here.

If you first look at *the affected*, it is difficult to see the real overcoming opportunities even if the tragedy is inadequate. If indeed it The consolation struck that the course was random and that a new greatness-bearer want better luck with him, then he is not hit in the middle of his interest, only partially; his fate may be heroic, but not tragic. On the other hand the affected person, as long as biological life is preserved, can save himself *skin solutions*; ref. Chapter VI; Examples are:

Isolation, distraction, and attitude: the afflicted escape from the place and everything reminiscent of the incident, he crashes into a vortex of superficial dispersions, he continues to exist on the low-autotelic remains of his interest life - such a reaction *need* not cast a shadow over his past greatness. This is not a real resource; culturally one is it killed. Alcoholism, drugs, desperate "heroism" or rabulism,

martyr brilliance in one's own eyes denotes resort of this kind. An *assessment* of the new fruits of life in relation to the lost do not come up.

Transfiguration, interpretation (rationalization) and anchoring. By redirection for example, abolish the causal relationship between greatness and disaster; thereby disaster is reduced to elemental and greatness retains its principal haab. - In principle, one interpretation is as good as it is second, as long as one knows nothing about the underlying reality or its absence. On the basis of recognition-theoretic nihilism, it has the desire-emphasized interpretation as much to himself as to that which contradicts desire. The tragic course can be deprived of its destructive character by setting in a hypothetical and desirable context: The tragic death is due just the apparent greatness, in fact the cause lies further back, in a sin the afflicted has committed in the past, or his fathers have committed (Nemesis, punishment). Or it is a reunion with the world spirit,

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the absolute etc from which the hunt through the individuation is broken out for that lapse into finality, etc. One cannot do intellectual dishonesty talk about, as long as the interpretation is only posed as an opportunity one has chosen to believe in. But the step is not far to impart the belief of knowledge. Chapter XI gives a brief overview of the rich harvest of good and evil as the interpretation of the tragic has produced.

Among the anchors occupies the *religious* and the *heroic* anchors a prominent place. At the first of these, the circle of interests is expanded to the beyond, whereby the earth-tragic course becomes partial in relation to the whole, or even a means of confirmation. *The way of grace* is more important than that of greatness - of myself I can do nothing, etc. Is this in-position present from the beginning, the course is not tragic whatsoever. - Yeah the boundary between religious and heroic anchoring lies the idea of the «our the god of the world, the immortal moral universe. For each tragic and unjust fate diminishes the "total sum" of injustice in everything by a corresponding one quantity. What so far seemed meaningless gets positive value in the future perspective; the interest front is expanded to include the late bad guys who should enjoy the fruits of my suffering, the center of gravity shifted to them (cf. § 112).

The religious foundation *may* be heroic, but need not be. It does not always result in a great sacrifice, and when it does, it benefits them celestial values versus the earthly too obvious - the choice is not always admirable. The heroic anchorage is usually less so severe demands on the affected person's faith. But also this anchorage can, when present from the beginning, rob the course of its tragic character.

The heroic reaction (regardless of the distinction between real attitude and surrogate) can be briefly characterized as follows: To save a value that the carrier places high, he embodies a culturally relevant greatness that is associated with a significant sacrifice - a sacrifice the ordinary man would not be able to bring. It sacrificed value *is considered* lower, but in return has the stronger affective value. Thus, goods that weigh heavily in the weight scale of the election perish, but it does

value, for whose sake the effort took place, is *not* destroyed. Herein lies it crucial difference from the tragic.

The heroic attitude may be based on a factual assessment of it sacrificed and the saved good (or the prevented evil) and ice fall are the anchor real; whether this case is § 92. The surrogate just exists present where everything is prepared for disaster (elementary or tragic), but where the afflicted, after the disaster is inevitable, makes a soul

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maneuver and die "for the land of the father", "for the future", "for the good" and so on - something he had never thought about until that moment.

While the heroic skin solution lies closest to the affected even, there are others who are more reserved for the *spectator*; most are available for both. An excellent good help has the spectator in the *sublimation*: It tragic is experienced - receptively or productively - as autotelic phenomenon (cf. Chapter IX). Its most important form, which even has a certain cultural relevance, is the turnover of the tragic course of art and poetry, above all for dramatic poetry. The process itself does not have to in any way be mitigated or beautified; affective already means design a liberation. But of course not factual. As long as this will allow that, by tragic poetry, does not stick to what one might call the "aesthetic betrayal" and which consists in that compassion and the factual "Nicht-sein-soeende" in the tragic course is swallowed up by the artistic enjoyment, creator joy or indignation. At the "tertiary" ¹ spectator in the theater this danger is present in plenty, and it is supported on the slight occasion for isolation and distraction; one thinks of the intermediate act of eating, conversation and toilet splendor. Different from the isolation is the fact that the afflicted or the spectator does not grasp the tragic perspective in it going on and therefore just have to overcome an elementary or different qualified disaster.

But the spectator sometimes has a way out of his availability that is closed to it hit: he can overcome the tragedy *real*, ie he can secure himself and the aftermath of a similar fate. This can happen in different ways.

- i. He can *get the tragic counter power* (what it didn't hit -), thereby giving greatness the opportunity for realization. Image: Naar the herd being protected, the splendid specimen may unfold in peace. The political leaders provide means to exterminate their enemies. Many and many lurking power of power (both in tragic and elementary disasters) is being abolished through technical, medical and psychological advances steps, through care, scholarships and assurance, through growing social consciousness (cessation of the rank difference etc.). But new counter-powers can arise instead of the old ones, and sometimes one achieves just a shift of the tragic.

in Man imagine the afflicted ("hero") as "first spectator" and the poet as «other».

2. The counter power is still present, but the *lead* is removed. image:
The gardener puts a support under the dangerously rich carrying branch. The driver protects himself by a powerful bodyguard against the dagger of envy.
3. He can drive through a *new assessment* \ whereby the old, dangerous type of greatness loses its cultural relevance (think about it driven Spanish royal allegiance), and instead the path of new hope comes which are less dangerous.
4. Where the affected interest differs from the stake interest comes a fourth possibility: the affected interest loses its value. Greatness is considered as before, but it no longer leads to tra mental disaster, in the height of heroic.

When you then end up dealing with the case of *necessary* tragedy, as above was manufactured - the conflict between experience fidelity and metaphysical need - is there any prospect of *it* being overcome? That had to either happen that both types of greatness could be realized at the same time, but how it should be become possible? Or one or the other form of greatness had to lose cultural adequacy. Do these needs have their roots in the human organism, or are they a fruit of upbringing and tradition? Can psychoanalysis with time is thought to reveal the metaphysical need as an emergency relief that covers simpler, realizable needs? Can the metaphysical need be thought out again easy gland treatment and eugenics? Or can we surrender completely uncritical belief?

The question cannot be answered for the time being and it is tempting for the loose Rife. All that can be said is that until today no one has, who experience this central tragedy in its full weight, could give directions real-time victory. The only possible reaction has been to bring about the lapse of tragedy, e.g. by suicide. Closer to real solution lies cessation of *reproduction*: If the conflict is perceived as essentially insoluble, at the same time as its two conflicting readiness types characterize the only one human-dignified development, then the moral conclusion gives itself: i must fail to create new carriers of interest. The decision will end igniting epoch in human evolution; a panicked continuation of time means nil; the end point is already reached. Through the heroic abandonment of The "posterity" like a crashed road of hope, gives the victim a feeling of autotelic confirmation. The tragic insight has matured into a decision, when, through the meaningless, a tinge of real meaning comes, a decision to which all the anonymous victims of the past make their contribution and in the decedent's

consciousness is working on the final redemption. A feeling that says: I this neglect, this no to the continuation, lies the extremity of the human form cultural opportunity. It springs from a dual source: One is an unquenchable claim to love and order in the overall life business, at justice and meaning in all conscious fates. The other is an unabashed one and relentless allegiance to the experience and the tools nature has given us

separate the durable from the failing, the real from the poem, the interest-apparent from the conflict of interest. In the melancholy sense of man reaches man the limit of its spiritual power and at the same time its ability to suffer is exhausted. Then his patience is exhausted and he puts his ultimatum to life: Give give me the *guarantee* or I will use my will against you and delete you. But life just respond with new ferocity, and then he acts. In this act he takes, forced and voluntary, the consequence of the proud curse laid on the firstborn of the saint, that time the *order* was instilled in his heart with indelible writing.

§ 92. *The heroic*. The unity of erection and annihilation in this extreme attitude necessitates yet another delimitation of the tragic - namely compared to the *real heroic*. It is so much more required than there Often a mix-up takes place, also in poetry and theory.

The determination of the heroic meets the same nomenclature-difficulty-similarities that arose in determining the tragic (§ 1), and which not to mention here. However, the linguistic tradition is numerous more overall as far as heroic is concerned, ¹ and to this tradition we supported it preliminary characteristics of the heroic (heroic attitude, attitude, course, exit, destiny), which was just git. It was there that the "hero" (signified the tradition rests on tradition) remains faithful to a culturally worthy idea, trust that this allegiance is endangering him or seriously affecting him accidents. ² The accident, or rather the values that are destroyed, are himself of a lower rank than the ideal, but affectionately it outweighs the opposite fall no heroism. In the allegiance to the ideal, it shows itself in steadfastness or in unfolding, the hero finds central affirmation: "The loss of all your winnings skabte. " The hero does not sacrifice in vain; in the hour of doom, he is the answer to life closer than before. This is sometimes expressed so that "the hero is greater than his destiny »: the meaning is that he is independent of his other interests

¹ Sml. *Kowalewski* in *Grenzfragen* Vol. 4 pp. 6 and 101.

² *Højfding*, *The History of Modern Philosophy* I p. 143 (Copenhagen 1903).

skjæbne. As one will remember from § 4, the word fate is used in this work as meaning: the relationship between the actual and the interest-adequate course of action. - The tragic subject, on the other hand, is in vain; in below in the hallway he stands more distant than ever. The field hero sacrifices heroically his son for the salvation of the fatherland - and victorious. He loses despite the victim, is the process as a whole neither heroic nor tragic, only the prelude is heroic. On the other hand, when the sacrificial smoke (second ritual is impossible), the camp shouts and causing the defeat, the process as a whole is tragic, though the prelude is still heroic. The hero has faith, confidence, in value and its terms, and this belief is maintained and strengthened through the downfall of lower values. About the tragic man originally has faith, then it is annihilated; This is at the heart of the tragic disaster.

The catastrophe that heroic attitude most often leads to in poetry and theory,

is biological (bodily) dead; but other accidents are also considered lift. Thus, many speak to include long-term and serious *disorders*, even if a catastrophic disaster does not occur. A major claim is this as tragically, that the course takes place in important fields of life, in a sufficient way "High level plan". That the abandonment or effort has it culturally right *direction* is not enough: A dental patient is not simply heroic. - What that is said in connection with the tragic about the merchant's assessment in relation to the spectator, applies in full here. If the "hero" poses, then rather lets himself shoot down than he makes an admission that the spectator finds quarantine and not at all degrading (eg facing an insane assailant) - then he does not act heroically on the spectator, but only stiff-necked or even abnormal. Heroism with "ineffable means" may have cultural relevance whatsoever *the mind layer* (fixation, subject) is concerned, but the application is irrelevant. "True heroism" can be spoken of when bravery disseminates a fear or cowardice, when sacrifice is a pretext for escaping from existence decent way, when it is the result of an overcompensation or forced as a "virtue of necessity".

Thus, in the interest of effort and greatness, they apply the same considerations as with the tragic. At the *counter power* you meet it first inequality: Heroic counter-power always has an *internal* component, see below. Important is also another contradiction: Of central importance to the tragic was the "justified", the culturally relevant countermeasure; but know heroism must be culturally irrelevant or of inferior value in it current cases. Likewise, it is necessary that the accident strikes another interest than the stake interest. The rationale will be as follows.

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The accident must here also be functionally linked to greatness, and there must be room for a *choice ha*. the hero's side. Heroism assumes engirt *the rank* of the hero so that he has no doubt what value he should foretrække. But this ranking may well come into existence at the very moment of the test; it is the current assessment that indicates the saved and the sacrificed value their relative space. In one case, it is heroic to sacrifice the family science, in another it is the other way around. The hero is allowed, yes *duty*, according to his assessment, to sacrifice one consideration for another. When he does (that depends solely on his "will power") then he knows what this commitment is is ethical and even metaphysically guilt-free and feels mature and worthy to receive confirmation - from whatever edge it may come (God, remarks, own convictions, etc.). Heroism is therefore the diametrical one opposition to ethical guilt; it is ethical merit of the first rank.

Then why can't the tragically situated person save himself by heroic attitude a statu mortis? That went with the lifted forehead and unbroken hope out of life, with look at hypothetical but corroborating values and testify that the plump fate prepared for him by inferior powers is magical teseless to man's indomitable will and eternal ideals ----- is not also for a humanistic norm a higher value than lying down beating down on accidents and leading to jealousy and self-surrender? The question is

answered indirectly in the previous paragraph and would not have been mentioned here if one not so often support for this in everyday speech and theory.

It has already been stated that a cessation of the fight at some point, then which (in the view of the viewer) still had in principle reserves left, does not have cultural relevance. A breakdown that is not "factual" justified, adequate, so to say - which takes place there a better man, a clearer judgment, a greater strength wanted to find new, principled fighting opportunities - stand back for heroic attitude. But then you take into account the situations in which it principle fighting ability must be considered lost, as will any heroic variant presenting himself to the honest (be he victim or spectator) as unreal loose seams, thus losing its cultural relevance. The viewer sees eg. the heroic attitude as the manifestation of one-sidedness, limitation, unreal Anchoring, etc. Military heroes are often aided in their efforts by one narrow or blunt consciousness at war. Heroism means maximum of acting power and therefore requires a bold ending of the critical deliberation, or a break in the link between action and criticism. So are Equally illustrative are cases where the counter power is culturally relevant or where it is precisely the stake interest that is affected, as in the case before it

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emphasized incompatibility of empirical reasonableness and metaphysical need. Here it is not possible, on a factual basis, to establish such a ranking as the heroic claim. Either that is the saved and the sacrificed interest incommensurable, or so they are equal - at the last variant is they are even identical.

The transition from tragic to heroic attitude then happens by being in extremis rebus comes up with a usable ranking that it didn't hit before could have worked with. The resistance has made him clear about his position and aroused his pathos; the hardest test needed to elicit his highest ability. The transition from heroic to tragic attitude occurs similarly in that it strives to be challenged by *doubts* on the rank of so far he has held him up and in confidence in which he has burned the bridges behind say, - doubt its usefulness or its real nature. A first blast of tragedy thus comes in the heroic attitude of Jesus of Nazareth as he says, "why did you leave me". If the next outbreak «it is full brought "can be interpreted like this: now it is too late, then there is a possibility so that the fate of Jesus may be perceived as tragic. The general assumption is however, the belief was strong enough to overcome the brief moments of doubt and weakness, and the course of isa waste is decided heroically. A similar consideration joins Ibsen's Fire when he says: "Does not a fluke of salvation / man's quantum satis? "

However, the contrast is not sharp and many intermediate forms can conceived and found. The aspirant has e.g. based on one or the other common ground ("the good of victory" or electricity), but he is aware that its reality is not proven. He has not taken a definite stand this question; his attitude is closest to this: Is not the anchorage Really, at least it should have been, and in any case I'm ready to sacrificing my life. - More important is another intermediate form that you can call it

heroic-tragic: The hero probably chooses to give up one value in favor of the other, which he considers higher, but he does it without hope and without sense of victory, because he can only choose within a ring of resignation. One political leader is captured by the mob, which threatens him with a painful death if he does not want to state where his family has been hiding. He knows they will

i The purely external, physiognomic attitude has significance as a *symptom* of its real interest status and plays an important role in the poet-tragic; but it does not oblige the spectator to any particular judgment.

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be found sooner or later and shot, and that they would perish pitifully themselves whether or not they were found. Still, he can't get himself to rob them, and the threat is implemented. The situation is completely hopeless for himself and his family. And as far as mass is concerned, it just gets even more excited through the victim's spite. It is under completely different circumstances that a "heroism" like the one he exhibits really helps to establish a mindset. To «die for the idea "has no meaning when the idea is not benefited by the victim's death. If all Norwegians "die for Norway", so no longer will Norway die for. The heterotelian perspective lapses in such cases and remains there just a purely autotelic (possibly metaphysical) satisfaction because one has acted according to his assessment or his "best feeling". Sml. the heroic renunciation of the consolation of religion and other hypothetical values, where the feeling of maintaining a certain spiritual cleanliness in no way can abolish or exaggerate the suffering of cosmic loneliness and metaphysical futility. Something similar applies to the heroic abandonment of procreation; the loss overshadows the gain to such an extent that everything is talked about true affirmation must lapse. (The relationship is judged purely mental; the influence of temper on the assessment we have to disregard here.) Course which is closer to the heroic customer you call tragic-heroic; it is also made by Fredrik *Paasche* in application to Hamdesmaal. The tragic exit (loss feeling) is clearly overshadowed by the heroic affirmation believe: "It shall shine by our name."

Heroism and tragic are as you see two qualifications in a course like Well, factors have in common (greatness leads to misfortune), but as a matter of principle different. There are tragedies that do not show heroic traits; you think about cases of congenital greatness that are realized only until the disaster is there; even by acquired greatness, the exit can come suddenly, the counter power is then clean exterior. By heroism, the power of power is also internal; the accident must be predicted and averted, a choice could be made, a temptation struck down. It is just impressive combat is not enough. It can, therefore, from our point of view it is not called heroic that *Schiller*, despite the illness, was able to continue his work. Admirable etc. will be the right expression here. The heroic must lie in the fact that by working he hastened his death, though he did not want to live, or inflicted on himself significant suffering that he otherwise had released.

in Norwegian Literary History I pp. 140–42.

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On the other hand, heroism is given which is completely without tragic features. The hero is given the choice of dying or betraying his friends and declares himself ready to die; the platoon takes a stand and the hero is just waiting for the melt. Then it turns out he's just put on a test and now comes the reward. The tragedy is also remote when the hero has not for a moment doubted his task: Endure to the last and thereby win the affirmation, the crown of life - e.g. the Christian martyrs.

One thought that will readily resonate with the reader is this: what a meaning have it for the distinction we want to investigate that disaster can be foreseen as *adækvat*? Can a course at all be anything but heroic when the merchant know that he is exposing himself to a safe or probable disaster? And if he does *not* aware of a danger that lies in the day, he does not then reveal one deficits in judgment that rob him of the character of representative individual? Does it make sense to talk about adequate tragedy in this sense?

The question has been answered indirectly in the previous investigations, but can deserve to be directly illuminated. We first take the case that it is the trader even foreseeing the disaster. If he regards this as safe, he will be held re heroic unless the moment of choice is greatly weakened; this is conceivable to be the case with innate greatness. By pure fixation it lapses heroic quality, yet the tragic may be present that is just perceived by the spectator. - Is it just a *danger* the aspirant is aware of, can there will be room for tragedy even if the choice is strong. With the danger there is also a hope, and the presence of the father does not preclude the hope cultural relevance. If there were no difficulties to overcome then there were nor any cultural endeavor. But by heroism, disaster is covered the intent of the trader (in the criminal sense, cf. § 68) or at least of a *dolus eventualis*, for psychological reasons: *Even if* things went wrong, so I will act as I do. In pure tragedy, this is different. The disaster there may not even be covered by a *dolus eventualis*, for icebergs were action unnecessary: the path of hope was blocked in advance and action taken nonetheless, that would just mean a superfluous affirmation. The tragic subject is culturally seeking, while the heroic has found in advance and "only" has to realize. Here, too, one encounters the heroic-tragic as an intermediate shape.

When talking about disaster one must remember that the word is used both about the downfall of the interest that is the origin of the entire action, and about the downfall of other interests when the accident is significant and irreparable (the definition in § 61). Here it is now important to make a distinction: Used

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the word in the first-mentioned meaning, then no one occurs at all disaster in the heroic course, since the sacrificed values are inferior in relation to the stake value. If the word is used in the other sense, so have

one catastrophes in both kinds of course, but in the tragic the disaster becomes more comprehensive.

The tragic greatness is in many cases well compatible with failure prescience. The pioneer, for example, penetrates into an unknown area where experience no one has to do it first. Certain types of greatness are such that one at the same time developed cool computing ability would have reduced the size (one thinks of affective or "instinctively" conditional greatness as reckless human love etc.). Nature is once again so that it does not distribute its gifts equally among all ability categories.

An act can have the outer features of heroism without its characteristic *forutsætninger*. It turns out (to discuss possible methods for such a con stating would go too far) that the action originated from "vanity" (need to *apply* too much, see *Lukian* on Peregrino's self-incineration) overcompensation (on "cowardice", inferiority, etc), "virtue of necessity "(otherwise it would be even worse), fixation, mania, proof helplessness (cf. animals that "do not know fear").

§ 93. *Tragedy and view of life* . Tragic is defined as its destruction basic fighting ability; In the tragic course, the corruption lies in the shark bets woe. Thus, at the beginning of the course, there must be hope, and know the end of the course must be hoped for - the tragic has its place *on the road* between hope and non-hope.

From this it follows that two groups of subjects are cut off from experiencing a tragic one proceeding. One group consists of them, whose hopes are founded on the desire and the will alone and therefore independent of any empirical course. how whatever goes with all their real values, they keep their hypothetical central value because they simply negate it being hit. For this one group hears all "sworn" optimists and most religious believers. For to them, a tragic process gives nothing of the one needed, just about the delusions of self-assertion and the frailty of the flesh. Ultimately save they stand by the pure interpretative acrobatics without a trace of scruples. This attitude is culturally relevant in their own eyes, but indecent in theirs, which demands intellectual honesty.

The second group consists of them, as from the beginning was hopeless and therefore had nothing to lose. Such people one had to search among nihilists, Buddhists and followers of *Schopenhauers*

philosophy. For them, the tragic course is just an unnecessary affirmation things they were already clean with.

The view of life (in the broadest sense of the word as encompassing both desire, the work and experience picture) in this way has significance for the possibility of to experience a destiny as tragic in our sense. But the relationship can, too be the opposite. A tragic fate seems necessary to practice a certain influence on both the affected and the viewer's perception of "life". The namely, tragic is apt to be perceived as *evidence*; the elemental disasters relates to the tragic with which the attempts to divide the angle fit and ruler relate to the evidence that it is not possible. The tragic

therefore, by its very nature, entails a pessimistic view of the conditions for the interest, which was involved in the process. Pessimism here means: lack believe in the possibility of the realization of an interest. Every single case of tragic will bring its own application of pessimism, determined by it hit value and the way it was hit. So in the first place one purely *casuistic* pessimism. Even with the necessary tragic incompatibility of metaphysical need and intellectual honesty, pessimism is limited to the implied question. But here it is, indeed, an ordinary one value pessimism: a view that does not deny that "evil" can prevail but claims that "the good" (the biological, social and low-autotelic values), even if realized, *do not extend to*.

The urge for generalization will easily lead victims and spectators to infer a *universal* pessimistic view of what has happened; but man must bear in mind that the tragic course has no evidence beyond its means cash prerequisites. Must end such an inductive (and then deductive) end can stand, then it must ascertain the non-reality of a principle, which stands and falls with its *exceptional* validity. But just this one trait has the principle of the "moral world order": it fails in one only case, it does not apply at all. The principle can be rewritten like this: The fate of all stakeholders should make *sense* in large and small ways. That it meaning that the person of interest or bystander is fully satisfied with it. We have set out in advance the requirement of the moral world order (the metaphysical justice) as an indispensable characteristic of it ("Humanist" seen) culturally relevant whole-human. This requirement becomes subjected to a severe ordeal already in the elementary disasters - first and above all by the innocent, but also by the "self-indulgent", because it is impossible to establish any commensurability between breads and punishment.

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Already elementary disasters provide the basis for a *charge against the "world the order "* because it first provided us with the vital interests and then violates these interests most terribly. In the event of elementary disasters there is yet another theoretical path of the monkey: overcoming the counter-power by perfect-mengjørelse; but by the tragic, this resort is closed. The tragic figure gathers together an entire human group's life requirements and ability and goes before it as a plow of hope. And the complaint of the tragic victim is the complaint of the entire human group. In no case is the claim of justice and the will of perfection violated less indifference, with bloodier cock. Nowhere is a course experienced in it degree as a *fraud* on the part of life, nowhere a deeper confusion is created in the cutlery. While the elemental disaster shows what one *risks* by being human, the tragic tells us what it *means* to be human; it provides the outermost outline of our "cosmic situation".

And in the light of the tragedy, this situation is impossible to bear. It 'melancholic clairvoyance »killer; it shows us Jehovah in a mirror. As the tropics perished when the cold came, so we thrive in the *metaphysical climate* that is recorded through the tragic course. Well, the value of this climate alone is determined

of the relationship to our own requirements - but what scale should we use not the highest human interest? By virtue of this scale requires man's terms of accounting; he tries and he judges them, himself whether he cannot master them with quantitative power.

In the "World Order" is an expression that is very often encountered, especially in German tragic theory. You will find some information about what the word means in each case rarely or never. We have even used it in the sense of "metaphysical environment", that in our thought derived environment, in which we embed our life as a whole, in the image of the relationship of the individual interest to the earthly, total or partial environment. But Often you see it used immediately when something you find particularly good or bad happens meaning in: the innocent comes to harm - Weltordnung; the villain goes off on his own trap - Weltordnung. The world order is then either attacked or defended in defense (Théodicée). But every detail of every person's interest struggle can not decisive for the characteristics of the world order; it can't be at all yesterday (because then I was in cash) and good today (because now I've won the lottery). My neighbor, which was stolen in the night, judge just the opposite. We say world order, but we *consider* only a financial detail; none of us has anything to postpone at the moon's stages etc. The abuse dares to be rooted in a kind of religious projection, in the notion of one last cause, a world *s order* that you can address your complaint. The effects are dire thereby a Wirkungstrager. But no matter how one uses the word, so does the reader demands to know what meaning it has in each case.

The ultimate possibility of the human form is realized when the individual becomes faithful clinging to the sacred and deadly germs that lift him to the height of the deity thus opening the abyss to his foot. In the chromosome star sign there is the great, gigantic fate, welches the *people*, when it is *elevated to man*. At the moment of the crash stands the tragic soul face to face with the enemy as an equal opponent. He is the carrier of a principle higher in human eyes than that which prevails, but now he knows that this higher principle does not have the right of life. That's why he says like Job was fine the part: Who hardened against you and had peace? - He goes forward, and I don't understand him. And who will say to him, What are you doing? He turns not his anger back, and beneath him the "haughty" must bow. And about if I were fair, I would not answer; I must ask it for grace, which judge me. For there is no one who can separate our strife and lay his hand on both of us.

NINTH CHAPTER

 ABOUT AUTOTELIC EXPERIENCE OF IT
 TRAGIC

§ 94. *Autotelic and heterotelian aspect.* It was mainly by the thinking help that we found in the previous chapter the concept of objective tragic. But any of the brands that the idea was oriented on were of assessment say nature, as far as objects and course were arranged according to that relationship they stood in for human interests. Still, we were more concerned about that the causal structure than the value assessment; we sought to understand the *emergence of* the tragic course more than we described its impressions on the mind. Only in one respect was the impression also mentioned: we said that the principle side by side, which did just that tragically, must lead to hope annihilation when it came to perfection as the way to life confirmation. In other words, the adequate effect of a tragic course becomes maximal mum of despair, both for the afflicted and for the sympathetic spectators who shared the hope of the afflicted and experienced his destruction. Next to the metaphysical disaster (death of hope) - which presupposes sense of and central interest of the tragic dimension - will there normally also despair of the *elemental* disasters that cause it tragic course and breaks into the biological, social or autotelic interest front.

But just reach the *gjælder* it *autotelic* interesseliv, opened there himself new experiences. It turns out that the question of the impression of the tragic does not

is exhausted by mentioning the pain of the violated interests. Already the *affected person* is likely to have experienced positive values during a battle where he has put in his highest hope and strongest ability. At least he has *lived*; is if he is consumed by the beast of life, he has, however, blazed higher than that usually fall into the lot of man. He has lived *interestingly*. "And I have sailed my ship on the ground -." The autotelic experience joy can be as strong become, that the process ceases to be tragic: the affirmation of life is no longer connected

usability of co-imperfection (metaphysical justice), but with the total sum of desire, how this end meets the requirement of meaning or coherence; this claim is perhaps in the background. So there it is in the following just talk about *the* autotelic value that can be reconciled the preservation of the tragic nature of the course.

And it is then not with the affected self, but with the *spectator*; that one finds the richest material. First, think about the case that the spectator is witness a tragic course of *practical life*. There will be enough substance for it to give off autotelic experience value: the representative properties of the affected, the splendid struggle, the sublime disaster, the philosophically obsessive know the context as a whole. Objects like these are well suited to awaken a great deal of lively and value-based mental movements, imaginative activities and thought connections of the spectator *who is the monkey to them*.

But in the practical life *is* not look open to that sort *værdier* by otherwise conflict of interest, because one experiences the events in *heterotelian* aspect. It is assessed what has happened on a practical scale, biologically, socially, metaphysically, or across these categories: political, economic, militarily. What happens is *just nichtseinsollend*, because you paint hands-just against the interests being violated. And the tragic course is particularly suitable for calling such an assessment. It is already painful to see a human being is justified; even more, this applies to an extraordinary good equipped man, and most of all when the person is destroyed *because* he is so excellently equipped and justifiably should have a richer and happier one life than most. Yes, we *demand the social-moral* of ourselves and each other that we *should* have this aspect when our next suffers, and not indulge ourselves in the blood color contrast to the turf or piquancy of the eighteen-year-old widow. Artists are often blamed for being candy; they commit what the social moralist could call an "autotelic betrayal" (Ibsen: Paa Vidderene). And we must not just passively hold on to a social moral aspect, we must be *active*, intervene in the unfortunate events and help us as well can, in the hope that the course of events may be *changed* in interest. Not once in an unconscious sense one is allowed to have an autotelic aspect; it the sick must not be left helpless because he has a repulsive expression or is unappetizing to look and smell. Infection risk, biologically relevant, immediately becomes something *andet*. With strong autotelic light-hearted engagement you do not want at all the relationship changed (that is, it is autotelic interest), without perhaps for the worse, so that one can still enjoy the rage of flames in the old Flour, the nighttime bombardment lighting effects, the surgeon's skill.

Most difficult is the autotelic aspect of *our own* interests threatened, or in the case of our nearest and dearest. The *more distant* that ram a fellow or blissful person stands by us, the easier we see the matter autotelically. The higher the tidal wave in our own village, the graver it is, but yes the higher it is on Sumatra, the more magnificent. The *thrill* you feel an overwhelming counter-power here and now, getting *sweeter* with each mileage increase in the distance, every month's allowance in time, every sinking degree of interest for the afflicted people. The autotelic aspect needs more and more more into the heterotelian, they blend in every relationship. We should not mention, that it was a *wonderful* lightning that hit Aunt Malene in the park, but we dare freely enjoy the glorious summer day, even though the farmers are sighing rain. Perhaps the easiest aspect of the autotelian is when it doesn't are human destinies implicated in the game of the dangerous forces: the thunder clouds march across the desert, the burning encounter with the rock, eruption of isolated volcanoes, battle between magnificent, preferably wild animals. And another one things are important: the heterotelian aspect breaks in more easily *when it's in one's power* to exert influence on the conflicting side of the case, than when cut off from surgery. When I see two horses being slaughtered in the mountains, it falls. It is more natural to experience the struggle autotelically, even if one is killed, than when the scene takes place on a land where I can bid the owner. But - yes *the stronger* the autotelic aspect holds one, the more blind one is to others aspects. Many crimes find its explanation in this. Society Templar then also admits a certain leeway for pleasure experiences in conflict of interest base, bullfighting, cockfighting, hair hunting, boxing, pike climbing and rædselskabinetter. The degree of purity in the autotelic engagement can again is related to the intensity of the feeling of feeling or unease as the aspect causes in a given case. Here is a distinction that becomes important in the following: One is the contradiction between autotelic and heterotelian engagement; nothing completely andet is the nature and degree of light or repulsion *indenfor* the autotelic engage intended, since this is utterly breathtaking.

The distinction will, among other things, be of good help when addressing it infinitely perverted questions about the "tragic paradox": how a particularly strong conflict of interest can provide a particularly strong experience of desire or value? This issue is the main theme of this chapter, but on at such an early time it should be put in a more ordinary form: which it has an influence on the autotelic experience of a course that this is (heterotelic) interest or conflict of interest? or more precisely expressed: that for the autotelic experiencing spectator, a heterotelian applies

conflicting interest in the considered course of action. You will immediately see the benefit by the said distinction. The question falls into two: what meaning is the heterotelian interest in the onset and preservation of an autotelian aspect? And: what significance does the heterotelian interest in the degree of bright or uncertain, once an autotelic aspect has been established?

First question can be divided into three parts: a. Can it *mteKsszmæssige* by

progress prevent or induce autotelic aspect? b. Can the *conflict of interest* in the course of obstructing or eliciting autotelic aspect? c

Generally, determine whether the interest is *more favorable* or *less favorable* than the conflict of interest when it comes to entering and maintaining autotelic aspect?

The questions are perhaps best answered indirectly. - We have imagined though the life's manifestation in the model that certain "sides" of the objects are assigned certain types of experiential readiness (action or reception readiness), and thereby becoming "Wirkungsträger" or "Merkmalträger" for this emergency (cf. § 5). The individual becomes "engaged" in a particular relationship with the object and perceive this in a specific "aspect". Man has a very complicated one interest front, and there is nothing like a (single or compound) object in one aspect, interest is served, in another conflict of interest. Honesty and strife, in the autotelic or heterotelian sense, may be present at the same time consciousness, or one aspect can displace the other. The coffee is good, but it is expensive and it is harmful; it applies to a number of life's immidities divisible benefits that there is harm or risk to them (cf. §§ 6, 60,74,86). Others, again, have heterotelic benefits: fruits are good in taste and at the same time they contain nutrients and vitamins. Liver oil has the same usefulness properties to an even higher degree, but the taste is not tempting. vinegar acid as drinking is conflicting in both respects. The result of the recital becomes this, that the autotelic, the lust-nurturing properties of the object is functionally out of touch with the heterotelian, the useful — harmful. The coffee would have been just as good, if it had been cheap and healthy, the fruit just as tasty and the tear as bad, if they had been biologically worthless or harmful, and the acetic acid just as painful to drink, even if it could cure oral cancer. Nevertheless, there can be a connection ad *psychologically* way, e.g. the harmful properties are reported as an inhibition or contradiction, where pleasure robs some of its brilliance or makes one it completely or partially abandons it. Awareness of the benefit of the action gives it on the other hand, enjoy the freest playing space and will even be able to suck one light emphasis on tasteless or disgusting diet. Interest Dangerous Truth

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alarms the individual and awakens it to preventative activities, while service-equality calms and makes the mind free for other engagements.

It therefore seems that heterotelian service is largely more favorable the creation and retention of autotelic engagement rather than conflict of interest. But then must be added: *under otherwise equal conditions*. Are the conditions changed there that the object of conflict of interest exerts a much stronger autotelic attraction at a given spectator at a given moment, than the counterpart of interest, then the relationship becomes another. I can fall in love with the sick girl Miss Olsen, who is poor and not virtuous, that I give up Comrade Løwenhjelm, who is rich and undoubtedly fruitful. Tuberculosis may show a major death-similarity than the attack of beef, but the autotelic efficacy of the bacteria can not match the ox.

The examples have so far been simple. It then becomes a question of being considered

The thing keeps going when you get to more complicated conditions. By objects such as coffee and tobacco, yes even by such as fire and war can thus the aspect is created under the influence of a conscious moral choice, where character strength, social responsibility, etc. But in other cases can one is surprised and captured by the autotelic aspect; one forgets the heterotelian assessment and do not notice this until afterwards. It is a other psychological mechanism which here mediates the transition and which the significance that the heterotelian has for *this* mechanism is hardly a matter can be fully resolved by introspection alone. One had to take action experiments. But at least here it is presumed to be heterotelian meaning largely plays an inferior role compared to power in the "Marking Trays" that bring about the autotelic aspect.

In doing so, we move on to Question 2. How important is it to be straight? telic interest in the degree of desire or unawareness, once established autotelic aspect? We have asked this question because it forms one of the focal points of the 2200 year discussion. But it will easily be seen that when one first have taken the two aspect types as incommensurable, so can the question just as well, another form is given: what significance does the heterotelian have conditions of interest for the degree of desire and unease, when the heterotelian aspect first is completely abandoned? And then the question itself gives the answer: nobody. ¹ On the other hand

In this there is still no position on the possibility of practicality experiential states in which heterotelic and autotelic elements are connected inseparable.

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for the *nature* of the autotelic experience the case relationship will be strongly determined mende, together with the appearance of the appearance and the conditions of the spectator. This time, I experience a case of an accident stronger and purer autotelic than a date meeting, another time the other way around. But I do not easily *confuse* them two impressions. It thus has significance for the autotelic experience whether the course is biologically, socially or metaphysically conflicting.

§ 95. *New field of experience.* The opportunity could now be explored of autotelic values by experiencing tragic events in practical life. One should then begin with elementary disorders, accidents and catastrophes progress and look for the values there, later add the one qualification after the second and finally listen to the highest, tragic, qualification its possible charm, introspectively, or pull it off through experimentation. Such a progress however, the course of action would raise a serious misgivings as indeed is more of a practical than theoretical nature: it would be a very used habit like a human who had a purely autotelic aspect to events of this species, so unusual that it is approaching an abstraction. The method became for that reason preferably speculative and introspective; experience material became difficult to access. So let's conclude with the confession that it tragic processes autotelic values in practical life are not sufficient alluring as a theme. At this moment, we disregard the philosophy that followed

afterwards may give rise to, and which was mentioned in section 93. Far more fruitful will be to seek out tragic processes, where autotelic aspect is both natural, customary and socially recognized, and where it is therefore, will be available for more solid research methods. Such a tragic one the course is found in the *poetry*, epic in tragic novels, epics, short stories, etc., epic-lyrical especially in tragic ballads, and finally dramatic in *tragedy*, as it is perceived and defined in the following chapter.

The incomprehensible discussions about the nature of art (including poetry) must here not be mentioned. However, in one of the central battle issues we have been have to take a work stance, and this must be briefly justified. We have declared the poetical experience to be of autotelic nature, and thus will could be counted among the adherents of the theory of Tart pour Tart, the art for "art's sake" and not for "life". A contrary view has in today found supporters especially among cultivators of the so-called social art, the representations in words and images of miserable people and living conditions. This art is said to have two purposes: partly a dominant heterotelian, that "Arouse the social conscience", partly a subordinate autotelic, to seize by the power and accuracy of manufacture.

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However, in this battle we have not taken a stand in polemic, only in systematic and terminological sense. In our perception of boundaries and concepts there is no *underestimation* of the "heterotelistic" view of art. If one man wants, prefers, desires to be engaged in a purely agitational, or in a combined agitator-autotelic reception, rather than in a clean one autotelic, then it stands him free - theoretically, and in our present society also practical. We also do not regard him as less flavored by that reason. But naar der paa one side *Consignor* gives a clean agitation, and paa on the other hand is a purely autotelic representation, then it will be ours the simplest phenomena are the basis systematics and terminology. A basic concept ("art") that is composed of incommensurable elements, is not suitable for earning clarity. what the known question of the *trend* is concerned, we will take that working position to call a work of poetry when the tendency is serving the autotelic intent, otherwise not. That in this concept formation does not hide An assessment will be that we consider the "compared" sizes as incommensurable. As for the problem of tapping into the slogans "The art for art's sake" and "the art for the sake of life," so expresses in our opinion, these wordings are nothing, as long as you do not have defined the terms "art" and "life" separately and in relation to each other. Once done, the discussion will be greatly simplified.

The next step in dealing with the section's actual theme is a wonder searching for the *difference* between the poem's tragic course and the 'objective tragic', as it was made in the previous chapter. Another question like sign up, the spectator's attitude: Is there a difference between that car telical aspect he had to take on the conflict of interest (possibly tragic) course of practical life, and what we assume will occur when does he read or see listed poetry over a similar course? Then we just

have dealt with the tragic-autotelic aspect of the practical need life, thirdly, a direct "comparison" may be needed the poetry aspect and the practical-heterotelian aspect, ie a marking of the difference. The survey will include a fairly exhaustive one description of what poetical-autotelic experience of the tragic can usually be is thought to involve, possibly also a search for psychological causes where such are of particular interest. The questions are so closely related to no form of reply should be drawn up in advance.

§ 9 6. *The tragic course of the poetry.* How do these deviate from tragic events? in practical life? The question even gives the first clue: the difference

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[does not go into the *tragic*, which becomes itself in both cases, but it lies in that one course is the *poem*, the other *real*. Some kind of intermediate thing forms it historical story, which is soon approaching poetry, soon fades on the accuracy of the rendering.

That the course is the poem will, firstly, say that it is *fictional*; it is created and recreated in the *imagination*, first in the poet's, then in the recipient's (listener's, purity or spectator's) imagination. That the recipient's imagination can be instrumental in more or less, does not change the fact that the object is a fantasy product or imaginative rendering, though other soul abilities as well works with when a poetry is created. What is reproduced (in a poetic qualified measure) can be self-experienced, heard or read, a poetically unbear grazed substance or a substance that others have previously treated but as the new poet experiencing (reliving) and recreating in a new way. Thus it becomes one a number of conditions for the genesis of tragic quality other than that of reality, and this influences the whole of its appearance.

Thus, the poem's tragic course arises in a particular *intention* and / or based on a specific *need*. The poet feels the urge to cast what lives on his mind in a lasting, adequate and valuable form. Sublimation frees him for the fabric's heterotelian pressure, and he secures this part of his destiny vanity, at least in the first place. This *can* be the whole motivation, but as a rule there comes a notion of a suitable recipient, in whose mind the poem must evoke conditions in line with the poet's. The poem tragic is therefore colored by both its origin and purpose, as well of the readiness that the poet hopes or waits or dreads to find at the recipient. He can also write poems for dreamed recipients who perceive ideally, though he knows they are not tii.

The tragedy of practical life is a fruit of the wilderness and the battlefield uncontrolled forces, a paralyzing surprise for both victims and spectators. The associated feeling of seamless indulgence, of giving up the randomness, of homelessness in the cosmos, can also be found with the victim in the poem tragic. For the victim himself, the game is the seriousness of life, otherwise it occurs "Romantic irony". The peculiarities of poetry are created (consciously or unknowingly certain) by the poet and observed by spectators and theorists.

But then the difference can be described at all as a difference in the object yourself - don't you always have to go around the experience? This question,

with related side questions, is one of the most fiery in the aesthetic discussion and is also associated with tragic theory. We hope that "The celebrity theorists will respect the neutrality of a work position

like this: When we talk about the object's objectivity, we mean its uniqueness evidenced by human judgments and statements; it is in relationship to human interests and categories that the objects find their place. For so it may be said that we always make the detour if it was experienced, but it is precisely *in the nature of the experience* that one can make the crucial distinction. Objective, orderly judgments appear from a relation to the object, an "aspect" where the mind works relatively isolated (we ignore the depth psychology *forutsætninger*); one experiences the act so that the impression is under intellectual control. The reception is met by an orderly activity. The purpose of it the whole, the interest which is satisfied is different from that of one immediate and passive reception of "impressions", where the sense comes into play the background of other functions of the soul.

It is tempting to support this view of Uexkiill's doctrine of the world, as it was outlined in § 5. When we talk about the object as something from the experience different, then it is because the object can also be determined by means of one other reception apparatus than that which is turned by an autotelic engagement. The "tragic poet" object unit *also has other Merkmål threads* than the qualified-autotelic. And there is no way for these latter can change from one spectator to another without any happening displacement of the object's actual identity, which is determined by other means, there can continue to be similar. The Hamlet tragedy remains the Hamlet tragedy itself if A. finds it good and bad for next year, while B. assesses it just the other way around.

Here we have allowed ourselves some superficial and in every way unsatisfactory remarks on a difficult subject with a heavy literature. The purpose of however, they are similarly limited: one and only to provide one in need justification for the distinction in the following.

One thing, then, is that the spectator's readiness is different from that of practical life, when he goes to the theater to see a tragedy. But also what he sees is something andet. (The possibility of variations in the factual ordering judgment we must here disregard.) The world he encounters in the tragedy is *ruled by an authority*. There are those who interpret the real world as well, but there are the grips more obscure and contentious nature. (Here as otherwise we must give up seeking one difference criterion with validity beyond given relationships.) However, can the bitterest believers agree that the poet reigns as a god in *his* world; his spirit hovers over the waters, he creates, directs and eradicates men-destinies of one's own desire and plan. In tragedy, he is fierce and cruel god, who, regardless of the victim's interests, unleashes on him the same

destructive forces that may unfold in the shelter of the gods of life, or without them. He works in a different dimension than the seeking and fighting victim,

who just have the ability to live in "length and breadth" while the poet also looks high ground. And now comes the distance: the poet's world plan is progressing up for those who follow emanation. Although this plan can also be interpreted different, then there is, however, a law large and small that satisfies one human need, an arc spanning the finished work: the tragic poetry law. Even though chaos is released, there is an eye for vigilance and a will who rule, and we know that in this world lives a spirit at odds with our own, though not visible, a spirit under the control of the human character. Poems the world is a work of man, built by the raw material of life, by its convenient or inconvenient matter, but matter has undergone a process of transformation, it is adapted and arranged for reception.

So what does this transformation process consist of?

A first clue is in the word *poems*, which may well come from Latin *dictare*, but as in a case that looks like a thought is blatantly similar with a word of Germanic origin, meaning close or condensed. Norwegian vernacular is in the form of "poem en baat", as is the German-Dutch poem connects both opinions. (That would lead too far away from the subject if we tried to characterize poetry in general. There is talk in that foal just about tragic poetry. It must be stated in what features it corresponds consistent with other poems. *This is different* from other poems that its main motive is a tragic course.)

Poetic condensation in the poem tragic shows at first glance two stages, one selective and a processing phase. First there is a separation of a saw possible *tragic course*, so that all the tragically irrelevant accidentalia, like i the world of reality everywhere hangs on, is wiped off. But there is separation also from another point of view: the poet seeks *the autotelic activity fabric*. It is not at all said that any objectively tragic course is autothelial activity, or is it in such a way that it is suitable as a substance for tragic poetry. Here comes the laws of poetry and sets *its* conditions. Some of these should be mentioned:

In this, nothing has to be said about how the various poets should work, ° also does not like the tragic place in what is traditionally called tragic poetry, ref. Chapter X. I have here almost thought of "realistic" approach like the one described in Otto *Ludwig's* "Shakespeare Study."

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For example, the greatness of the protagonist is culturally relevant, so it is not hence, without any autothelial relevance or suitable for receiving autotelic relevance through the poet's artistic power. A "boring moralist" can in a given environment have its undoubted cultural significance, but he does not consider *prisons* the poet, the poet finds him unfit for his purposes. Nor the boastful greatness-bearer is sublime. Greatness that appears in *activity* \ may be best suited for *dramatic* treatment, while receptive magnificence types preferably require epic or lyrical form, etc. Also for *adequacy* he / she will be given new considerations. The overly bleak spring will

easily become trivial, too familiar and indifferent. On the other hand, a game of av coincidences "have something in them" that allows the viewer to perceive a context of obscure, mysterious nature. Romeo and Julie's downfall has been "poetic adequacy", though chance is becoming increasingly monotonous. A fire The villain is finally hit by an evil, and the imagination traces the retribution thread into the deep web of destiny. *The power of power* must not be too 'popular awful, "too exquisitely refined sadistically, so that the conditions of the greatness-bearer becomes too special (Othello — Jago, Gothland — Berdoah at Grabbe). One counter-power which *itself* has cultural and autotelic relevance will engage the attention the sum in a quite different qualified way. The hero's *attitude* during and after the disaster (possibly the fight, the suffering), which is indifferent to objective tragic, must have positive autotelic sign. All these questions come to us in more detail during the discussion of the spectator's impression.

The poetical process is often compared to that of the gold washer and the process of the ore smelter. The picture can fit the selection phase; in certain causative novels without inner context, the work seems to be finished with the selection. But with tragic structures, it turns about a unity in diversity, a unifying principle as the main characteristic. Where this unit is not present in the raw material already, the poet must create it; he derives "greatness" from one edge of his world of experience, the disaster of another, the causal relationship he may build himself - extends the adequacy to the smallest joints, so that with the words of Hebel there will not be a single mouse hole again, where unintentional coincidences may slip in. And then force he put it all together in one organic principle, one thought, one vision, one musical atmosphere. *The processing* of the fabric has begun.

This may be more or less extensive; the raw material can lie it finished product near or far. In the saying, the parable, the anecdote, even the bull and other very simple poetic forms can be the tragic structure present in the nuce. But what's not in between when you come to

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a comprehensive novel or a five-act drama! Compare Shakespeare's Timon of Athens with the saying: Shame on the one who gives himself to the find (they which gives until he himself is found). In the tragic structure of such however, an excellent basis for dramatic construction; greatness and power, struggle and disaster are factors that both the philosopher and the playwright can use; the structure provides a happy juxtaposition of autotelic possibilities and heterotelic meaning.

During the process, the poet must achieve two different things below: he must *create and maintain an autotelic aspect* of the spectator, and he must *fill this aspect with valuable experience*. How does he create and maintain an autotelic aspect?

To release a lot of distinctions that lie on the side of the present theme, in the following we will only consider the tragic drama. Must the poet's efforts considered separately, the material becomes the *loaded* drama.

IN Today, the poet can usually count on the audience meeting him halfway, yes, more than that of autotelic readiness. He

need no more that prepare our Readers as before; this one knows that when he takes a poet's hand in his hand, then he must put aside certain assessments and bring out others. He does not seize Hamlet to learn history or geography. But the poet does not always have such good conditions; he often found it necessary to appeal to the beneficiary's goodwill. The essence of a quantity *Prologues* (as found at Shakespeare, Holberg, etc.) are this:

Now lay aside the sorrows of everyday life and forget about the sharp differences you had to face to the bookseller and ticket salesman. Let what is being rolled up here catch all Your sense, then you will combine the useful with the pleasant and go happy away. - With rising literary culture comes the demand for the "useful" in the background and the emphasis are more on the "comfortable", while also this concept evolves towards "the valuable". The audience helps the poet with both establishing and maintaining autotelic aspect but fullness that, it must do itself. Cabaret artists e.g. can also tell about "The battle with the audience" before the autotelic benevolence is established and so the whole glide.

During the discussion of autotelic aspect in practical life, it was shown that *distance* in time, place and engagement provided favorable conditions. The poet uses take care of this relationship. But he does not always have to use such rough means distance in time and space; the lyricist e.g. gives the mood now and here. What the poet try to achieve that, with figurative application of the term we will call *psychic distance*. This term, and terms with similar conceptual content, are

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used by a large number of authors ¹ and must be said to be in the central region of the whole art-theoretical discussion. To participate in, or just refer from this one discussion, would lead to a sideline. The term *psychic distance* is accurate. psychologically, and sufficiently covers the experience it here's where to get ahead.

By what means then does the poet place a mental distance between the reader and the work's "hypostasized" substance? He does so partly by the *nature* of this content itself, partly by the *form* ^y in which it is advanced. ²

The events of the piece can be attributed to a bygone era, to distant lands, to royal circles or any other environment as the reader is presumably mine familiarize yourself with. *Accordingly*, he gives the *language* a patina or "local color" which alters the effect of the words on the recording mind, covers their nude functional content with flower floral images and associations. Old plays often have this effect on their age alone, without the intention of the poet; the time distance etc will then get a new funk tion (Holberg). In turn, it can obscure the freshness of the content, one a factor which, for its part, also serves to maintain the autotelia and partly to provide the aspect content. Modernizations of older pieces have brought this problem in the foreground. The stronger you are captivated by the content, the more there can be relaxed the demands of mental distance. *Naturalism* let the main the emphasis on content, *classicism* on form; manage to maintain first the aspect, dare the good naturalistic or realistic poetry hold one contemporary reader more powerful in spirit. But he has easy to get close to that aspect

breaking point, the commitment goes to social outrage etc which is small air in the rings, the rim will easily scrape down. By good classicist poetry is this danger disappears; In return, it probably happened cracked a yawn or two. - Moving on in the direction from classicism to

1 For example, *Chu*, KwangTsiens, *The Psychology of Tragedy*, Strasbourg are mentioned 1933, Chapter II, especially pp. 23, 29 et seq. Chu's reference to Hamann's and Münsterberg's learning about "isolation" could not be controlled, nor did Adolf Hildebrand's learn about "Fernsicht" mentioned at *Wrangel*, *Aesthetic Studies*, Lund 1898 p. 97. However, reference can be made to Alois *Riehl*, *Remarks on Problem d. Form id Dichtkunst in Vierteljahrschrift f. wissenschaftliche Philosophie* 1897 and 98, passim, and Edward *Bullough*, "Psychical Distance" as a factor in art and an aesthetic principle, in *The British Journal of Psychology* Vol V (1912-13) pp. 87 et seq. definition p. 88, applied to the tragedy p. 103 f.

2 The content problem - form can only be implicitly touched.

naturalism, the psychic distance shrinks in and disappears. For one side then you have slum reports and grossly agitational displays where it *fictional* moments disappear at the same time as the aspect becomes purely heterotelic. On the other hand are bullfights, cockfights, dwarves, the lady without lower body, etc., where also the fictional moment is gone, but where the autotelic is sought to be maintained on other grounds. The cultivated northern resident falls out of the aspect more easily than the South; he clings to the animal plague and the miserable fate of the circus lady. ¹

The content is further removed from daily life by *unusual* characters and events, an art medium that Aristotle was already aware of on. The unknown in nature and degree prevents the reader from using his or her everyday life material; he'll probably accept. *The increase* in what happens allows not that he relaxes or slips out. Maybe it all happens in a mythological one world (Prometheus), where the imagination must be entirely on its own, supernatural forces intervene or seem to intervene. We take occasion and also refers here to the *fictitiousness* of the action. About the spectator, etc. never lives so much in the poem, but he does not know are realities he has for himself - and this contributes to his heterotelic reaction apparatus becomes "switched off" or "blocked".

Perhaps more than the content of the piece, the *form* claims itself as creator and maintains an autotelic aspect, besides contributing to filling the aspect of content. ² The poetic *assumption* adds mental distance. In practice, we experience things differently; the new "purity" and concentration in the experienced requires a new contingency on the part of the recipient. We go yearly hundreds forward or backward over time in an hour or two, via follows a human life from cradle to grave, we travel through many countries fantasy flight routes, we read people's deepest thoughts and feelings as

¹ A question well worth addressing is this: What influence do living conditions have, formation steps etc on the boundary between autotelic and heterotelic aspect? We

notes, in summary, that cultural development, on the one hand, can make a difference more selective, discerning, so it loses autotelic values from childhood (glossy images, robbery novels, licorice) and on the other hand give new ones in compensation: natural moods, art and poetry.

2 We distinguish therefore between *the play* CONTENTS contrary the play's form, and *the aspect* content as opposed to its being and maintaining (its features in aspect). The content of the piece can serve to create the aspect, but also its content, and that the same applies to the form of the piece.

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of a book. We are witnessing their inner growth or decay, have an idea of what is to come come, see the thread of events get spun and tied. We are in a new one the world with new conditions for vision, that is why we also have new eyes.

The heterotelian readiness is blocked in new potency by the implemented *adequacy* in actions and consequences, the helper in us scouting in vain for one deficiency in the chain of necessity - just a small coincidence, so it could go differently, but no. The tank is a bird that finds no attachment; even for a purely imaginary intervention lacks the course of a Wirkungsträger.

In addition to patina and local color, the *shape of the language* will also create psychic distance. Not a word is superfluous, not a picture banal, not a thought hesitant or wobble without also serving the artistic intent. The verse leads one with it in long, bearing wing roofs, the style follows smoothly from time to time. Such is not spoken in daily life, even the language belongs to the new world, which we cannot escape until the poet will.

When the poet puts so much effort into keeping us autotelically fixed, so be it it because he has a *content* to announce. And what we have to experience this time the world of art, it is a *tragic course*. But now you can't understand it tragic structure as a unit before it is fully rolled out, that is before the book or performance is over. The recipient's autotelic attitude has then been maintained for several hours, but it might as well have been the content was non-tragic, only he put in a stream of impressions.

There is also the distinction between the nature of the aspect and the content, as if the between the piece's form and content, that they do not always will be clearly recovered in a practical case. One may have doubts about a poetic element "belongs", "should be counted", "best seen as part of" a paragraph form or content, and you can come across "content" that changes with the "form" in which it appears here and now. For the delicate thing happens this last of all content, it is colored by the form; *the style* is here the formidable for. The way a thing is said can determine the meaning of the thing. But even in a statement like *this* makes a distinction between measure and thing. How to identify is then the «thing», the statement «what» idetheletat? Here lies linguistic, logical, recognition-theoretical and metaphysical grounds that we cannot stop and admire. We also do not use the distinction as anything but a tool; when it has done its service, one can put it away. The same is true on the second distinction: when the playwright sets the receiver in a stream of impression, is it then to *maintain* his autotelic aspect or to fill it? Both, and yet the distinction is not only theoretical, but even practical meaning: Where the poet thinks the autotelic aspect is sufficient

rooted, he can venture things of a purely substantive nature like wild ha
 " *blasted* a weaker grounded aspect. If such a thing as Gloucester's blinding
 and Cordelia's death (Lear III, 7 and V, 3) had occurred in the *first scene*, before
 the spectator had yet lived into the world of the play, not only did you want to
 felt autotelic uneasy, but one had gone out of the whole aspect and flung one
 resent rage eggs against writer and actors *as individuals*. That you
 like many prominent art scientists, it hurts to die like that
 scenes even if one remains in the aspect, shows that the poet (towards certain spectators)
 has not been able to make the partial autotelic unknowable digestible as joints
 in a higher and more comprehensive context. (The phrase "higher" should
 be justified by dealing with commensurable impressions.
 Which impression is highest in a given case, of course, depends on it
 the individual's assessment; Above is a presumed assessment by the spectator
 assumption.)

The actual theme, the content of the aspect, has been trampled under these considerations
 something in the background; now it is being pulled forward. - I mentioned the importance
 because there is an *increase* in what is happening. This requirement for the poet's efforts implies
 a number of others. The assets of the piece must be disposed of so that the autotelian
expectation one awakens in the beginning and gradually with the recipient
 best met. The task of the aspect content is to be an optimum of
 object for the special, highly qualified autotelic experience readiness,
 which is updated at every moment with the recipient. There may come
 surprises, breaks, line breaks, whatever, but the receiver has to find
 all autothelically justified, if not immediately so at least by the book or
 the end of the performance as the sight gathers. Everything is allowed within the one big
 condition: what is done must be autotelic succeed. Whether it is successful or
 is not decided by each spectator for each time. About the spectator
 judgment is consistent (or not) with "common belief", with
 "Developed taste" etc is decided by each individual judge in each individual
 fælde. 1

Within the secured autotelic aspect, there is, as one remembers, one
 scale of bright and uncaring, or of experiential qualities arranged across
 of this contradiction on a scale from maximum to minimum of value

In the light of many such judgments, some scientists have tried to establish
 a "normative aesthetic" with less variable assessment factors, the procrastination of
 irrelevant suggestions ("it 's by Goethe") etc.

(Værdiødelæggelse). The deepest steps of these scales lie down in endurance
 straight, tearing pains and dumps, despairing longing for death and all
 the cessation of things, in disgust at life and other fruits of depression and melancholy
 - while the top projects into seraphic spheres, in unimaginable delight, in nameless wealth
 and confirmation, in the possibility of divine metamorphoses. On this
 an orchestra of images, thoughts and emotions the poet must play, and the bolder

he raises the composition, the smaller the false notes. recipient experiential readiness has its own laws that the poet must know; in each only phase of the reception must he, based on his own introspection, intuition, inspiration, could listen to what is coming and what is not. (He sings powerfully on his inner rise without regard for courage takers, then it *will appear* whether he hit or shot past.) Crucial is not just what has gone before, but previous estimates of short or lasting sound goes with the later to an ever-changing pressure on the expectation, which in turn changes as it is fulfilled and renewed. Please connect all the expectation pages and the recipient has a "unified", "organically connected" autotelic experience with "Natural" beginning, natural climax and natural ending, all with-determined by the experience readiness he is partly born with and partly developed itself, partly at the moment has faded out.

This psychological relationship must be taken into consideration by the poetry. But the less the pretensions of the work are, the more leeway the poet has. A "novel" can be captivating even though it completely lacks composition, only there is unity in it the interest that is aroused - yes often there is not even that. It also means very much, whether the work is intended for an untroubled or autotelic design audience. Already the serious drama has a narrower circle of adequate spectators, and the tragedy addresses a fate. (With "faatal" is meant here those who experience the tragedy "totally". That the undeveloped can "enjoy" difference even *sides* of the tragedy are known enough.) The claims made to the poet, are then similarly strict; there is no need for entertaining fixes and artistic hors d'oeuvres. It is an autotelic experience of qualified, Strict and exquisite nature tragedy will provide. In the sense-autotelic area applies to a similar relationship: chickpeas and candy can taste good in their time, but if you smoke a precious Havana, you will be exempt from the pleasures of lower species within the same «reception type».

Tragedy *dramaturgy* has also through the centuries (from the 4th century. B.C. with pause in the Middle Ages) been the subject of particular attention het. This applies to Europe, more recently America, while the East

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ancient cultural countries, India and China, have probably cultivated the theory of drama 1 but no known "tragedy" in the Western European sense. (Possible causes to this relationship is the demand of *Chu*, Kwang-Tsien: *The Psychology of Tragedy*, Strasbourg 1933, chapt. XII.) The literature of the tragic Drama is incomprehensible and applies to a host of questions. What the hell the dramatic fabric system is, there has been experience of centuries of experience precipitated one-tier form, if individual factors probably change the suit and practice space, but as a rule can be found in any serious drama. 2 It is close to applying to some psychological process as a model for this schedule. One can then either imagine the steps in a deed marked by «concentration and material, processing and conclusion». Or man can think of an "emotional process", possibly in connection with phases in a glandular activity: stimulus, climax and sedation. A *practical* model

customer can be found in the selection and arrangement of moments that one makes purely unconditional when telling others something heard or experienced, and that applies to catch their attention or win their applause. There certainly will to be found much better must "explain" the fact that this is given and can be autotelic "experience units" are formed to a greater or lesser extent with adequate beginnings, development and end. By the "pleasures of the table" is the formula given physiologically, just as the socio-economic concept of "elastic need" has enlightening effect. In sports, it is about consuming energy in appropriate portions, interrupted by rest with regeneration. But by *poets* - *the* dynamic unit of the work? Here one must seek the answer in a psychological justification for the old dramaturgical rule of l'unité de Taction.

It mentioned Schemes may shortly be produced as follows: First comes *ekspositio*, an epic embossed part that announces the preconditions of action, locates the recipient's attention and estimates a root tone in it Shall come. Then the protagonist is portrayed, the bearer of the tragic destiny, and his greatness is manifested. But the hero's happiness is threatened; an exterior countermeasures, culturally relevant or not, are argued, an inner countermeasures made

1 An Indian dramaturgy is called: *Natyas'astra* by *Bharata muni*. Sanskrit, Bombay 1894. Chap. VI with English overs. Paris 1926 pp. 15 ff. Ref. Sten *Konow* t Das Indian Drama, Berl. u. Lpz. 1920 p.2 and passim. "Antitragical" norm pp. 12, 29, horror mood p. 30.

2 Sml. among others Gustav *Freytag*, *Die Technik des Dramas*, Ges. Werke, Leipzig 1897 Bd. 14 and Robert *Hessen* (pseud. Avonianus), *Dramatic Hand-working class*, Berlin 1895.

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account for. The traits and counter-traits of the contrasting forces allow the outcome to take some time be doubtful, then 1 climax, crisis, peripetia, and from now on approach disaster itself with unavoidable steps.

By the variation and completion of this form, the poet has satisfied the receiver quite dramatically. But he will give even more. The bearing Characters are unfolded in their smallest shadows and elaborated in their hidden contexts, you get to know them as living people and not just as beams in the tragic structure. And around the dramatic travel agency There are bunches and garlands of beauty and other autotelic stimuli: the sound and rhythm of the language, the insidious double bottom of the replica or the striking power, the music of the verse, the sudden flare of metaphor. Like Gothic pillars can carry chaotic capitals without, therefore, losing their heavenly flight and their spite against gravity, thus the dramatic structure may be crowned by sparkling details that are not part of the direction but which are still alive its natural life in the shelter of the load-bearing stresses.

§ 97. *The theater*. When the drama is staged, the theater's tools will come into being. The working day is over, you pull in a darker dress, call a lady one is painfully taken in, turns up in the car in front of the festively lit pillar where the city's monuments are assembled, mingle in the elated crowd. IN in countries where the audience has theater culture, you can already in the foyer

Notice if it is a fun game or a mourning game that is in store. Is it a mourning game, there is an atmosphere of church or temple all over the theater; to dampen voice and slow down in stride and grip. Our young man feels already moving strangely; things like this he is able to experience and master; here *he* can lead his lady into a world that is higher than the office, the living room and the walk. They must experience strong and unusual movements together, and with all the big, festive partying audience, where a number of the city's prominent personalities with women in grandes toilettes shine in their sheer presence. The young man feels very well in this learned company where not a soul finds his Presence is striking - and his lady feels with unshakable instinct that this is life. "There" - he can whisper with his voice full of mysterious consciousness, "we have author UU and just behind him sits the Australian minister. You tell a very peculiar story - hush, there they come

1 1 five-act dramas, the third act has proved particularly suitable for the crisis. The fourth act is notorious as a dramaturgical problem.

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Royal. " The chimney marble of the vestibule, the white and gold of the foyer, the deep, dampening runners, the lounge's light sea over noble red armchairs, the magic blanket in front of it so full of promises, the conductor nervous as a race horse, the orchestra's malabaric finishing touch - all this goes in through the eyes and ears in broad currents and whispering soothingly to all anxieties to it who is in charge: Do not fear if here comes tears and pain, blood and death. We, the theater, are aware of what we owe you. The lifted vibe that all impressions you have now put in will not be betrayed. Even if you get caught the seriousness and knowing the movement take over: not for a moment will you feel you are uncomfortable in sneakers and jewels or experiencing things that you should not shared with their sidekick. We do not want to scare you from the theater, on the contrary, we want you to come back as often as you can.

The orchestra sets in, the overture matches the irrational strings of the mind readiness for what is to come. A moment of breathless anticipation - and the blanket opening up to a world where only imagination gives access. The scene of the scene position is immediately captivating, the colors strong and matched to the eye desire, the style of furniture and costumes tells of bygone times and distant land. A flushing light from hidden sources highlights the hero's idealistic traits, heroine's ethereal beauty, villain's diabolic. Powder and makeup, wig and crinoline covers a semi-alcoholic actress with Princess Victorias legendary grace. The plastic movements and the living mimicry, the voice keep the sound and smooth variation throughout all registers, carried into the vast spectator spaces of a well-intended acoustics - in this storm of impressions are directed all everyday perspectives and the new readiness are filled to the brim with valuable bright, so that the spectator half lives in the trance in the life of the scene to the end. painfully confused, he is suddenly torn back to parquet B by a hideous, tearing ado; a whole lot of people clasp their hands together, he feels one

moment among moon-dwellers, he is again "himself". The evening has been great, but there remains a brothel: why was he not so carefully guided

and carefully *out* of the land of fantasy, which he was led into it in his day? Why he will not be systematically defenseless against the outer world for three hours, when is this world suddenly allowed to fall upon him like a beast?

§ 98. *The term "aesthetic"*. Listed above are some important features that make it so poetic tragic course and its appearance different from the real. There is also spread glimpses of the *recipient's* impression and self-activity. These scattered glimpses should now be deepened and supplemented. The recipient will be in the following just called the *spectator*; the production aimed at the most complete wearing the poetic-tragic course - the theatrical performance.

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In "good" tragic poetry, the course of autotelic object is granted a number of qualifications which only partially, scattered and randomly appear the real course. It is these qualifications that *make the* poem "good", and the phrase is supposedly a tautology. What does it mean that a tragedy is "good"? It must mean that someone *finds* it good. It cannot mean that it is good whether anyone finds it good, at least i don't understand the meaning without resorting to platonic metaphysics. On Monday, X. says the tragedy is good, on Friday, Y. says it's bad. What is it like in the meantime? Relativis but can be made slightly less cutting by agreement on the following word usage: The tragedy is good when certain "experts" find it good, regardless of the opinion of others. Or: It is good when the poet himself, or an "age" (certain leading writers in it and that era) rate it highly, or when it is hailed by a larger audience, possibly in violation of the critics' judgment.

In addition, the poetic work collects and purifies features from wood similarities, there may be *new features* that "never" exist by autotelic reality experience, however qualified it may be. Are there such traits? Either this is answered in the affirmative, or one simply assumes a degree difference, so it might be desirable to have a designation which covers *the overall features of self-esteem* for the time being able to recover by any "adequate" experience of a poetic-tragic course. As a candidate to this designation is first and foremost the tradition-heavy expression "Æstetisk."

An examination of the "aesthetic experience" as the main theme had to one also approaches "experience" as a psychological or "aesthetic" concept (those who conceptualize within their own "aesthetic" science). But in our case there is little road to a fine distinction in that regard. More importantly, this is: Do we have any *advantage* of using the word aesthetic to denote certain experiential do you mean by the poetic-tragic course?

The concern immediately arises that the word aesthetic tradition seen itself includes a whole range of different types of experiences, impressions of nature, machines, 1 sculpture, paintings, black and white art, music, poetry, dance, theater, architecture, daydreams and artistic activities, yes dining and erotik. Within the individual object groups there are new variants, beautiful, adorable, sublime, comic, dramatic, tragic impressions, etc. Is there then

some common characteristic (scientifically feasible or not) between all

i Sml. *Guyau: The Problems of the Testique Contemporary*, Paris 1884 pp. 115-122.

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these different experiences? The question is important for the person who works with it the "aesthetic experiences" as the basic theme, *here it* would lead to the page. Vort theme must be limited to the experience of the poetic-tragic. Is that possible then? to find a characteristic that once and for all sets this experience apart autotelic impressions of nature-tragic? Impossible to answer in this blur generality, difficult, although two given experiences were compared. Will not the *overall* situation influence the impression so strongly that the decisive characteristikon disappears? Will not equality and difference vary with the "opposite-pair of pairs' used on the material (lifting / crushing, valuable / worthless, enlightening / non-enlightening, etc.)? Sure, but the unimportant ones opposite couple had to be cut away. Which characteristics are then essential and which not? How should the comparison take place? By *description* of both experiences and comparison of descriptions? Or do they know are alternately reproduced in consciousness and compared under white incandescent introspektion? And so put that the operation brought a result, then you had to compare each of the two experiences with a third, and so on until the work was terminated at any time.

Tragically, one of the conclusions could be that of a given real progress in a certain autotelic aspect gave a more qualified experience than a given bad tragedy on the same subject. Isaiah waste was nothing else distinctive remnant of the tragedy, than that it is created by a human and only qua book etc is a reality impression, while the content is of fictional nature. I *know 2X* what I accept is not reality, and so is the commitment another.

Then it is then asked whether the object should be made with such engagement intended, or whether it is enough for the viewer to *think* it is made candy. Here one has to take a work standpoint based on the object that exists ginger, namely the tragic poem, and say: Anyway, we are *also* involved aesthetically, when we experience qualified autotelic a fictional object content as one another human mind has manufactured in order to induce a qualified autotelic experience. The question of whether there must be agreement the poet's intention and the actual experience already lapse for that reason, that only in rare cases will a comparison be possible, and even then by very deficient means.

But suppose the viewer *thinks* he has a poetic-tragic course in mind, and experience the qualified autotelic, while in reality it is a report to the department? As the emphasis is on experience, one should also call this aesthetic here. However, he thinks he has

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imagine an unethical report to the ministry while in reality has got hold of the bloody-born pain child of a "tragic poet," as well

this work would establish its immortality, well, that was not the experience *Æstetisk*.

What qualifications are there that justify one qualified autotelic experience to the term aesthetic, while another must "settle" to be qualified or elementally autotelic - it will then be the final one *kjernespørsmål*. I confess that I can't answer it, and I have nor found any satisfactory answer in others, just dazzling descriptions of "aesthetic impressions" and conflicting distinctions. Is it terribly important that the question *is* answered satisfactorily? For that experiencing yourself - hardly. For the theorist - undoubtedly, if he wants to use the word "aesthetic", but how much does he demand for the answer to be satisfactory? Well, just to meet his special needs. *Vort* special needs are referred to as an "adequate experience of tragic." poetry, which by definition solves the *immediate* doubts. The weight lies therefore on the definition and not on the word itself. A newly made word, "tragic" or whatever, would be more advantageous than aesthetic because this the latter is infected by the infinite theoretical discussion and always wanted to stand danger of being perceived "differently". One must use it with the sword in hand.

In all cases, the following contention was to bring the trade off: Naar a factually identified object once triggered an aesthetic experience the person A., will it always do that? Experience answers no; the experience is depending on the dispositions of the recipient. But then maybe the *outline* enough so that any object can and will trigger the experience just that does the recipient make a suitable disposition? Here too, experience points in denial direction. I spend an evening alone, and my "mood" wants an object that can densify, increase and "trigger" it. I grab that one book after the candidate, laesa some lines and lægger it away - it was not *the* I searched. Then I will say to Wergeland's "Creation", and right away it is the contact ended: the outline becomes actualized, the daring seeking mood matures and fills, becomes firm and strong; the poem carries me beyond limit after limit, it has found me in a happy moment. The experience of the poem is for my person richer than it has been before, but I dare for that reason use the phrase "adequate"?

Therefore, before addressing the definition, one must ask self: What does it mean that an experience of poetic tragic is adequate, is *given* having appropriate experiences of this kind, *where they are* given and how can they

ascertained? If not even this is pure, a word like aesthetic will bind one's hands before the work has begun.

Earlier in this chapter we have reasonably cared that there «Gifted» a unique experience of «good» tragic poetry. We made it out from interpretations of their own experience and in the shelter of a lingering tradition. Now we have advice to turn us critically towards this nice conjecture, this safe reference to "general opinion", this convenient generalization of own impressions, of the *memory* of one's own impressions. Are we allowed to appoint ourselves even as leading tragic spectators? Is the survey good enough that

present a personal testimony as the sole material? Don't reach over scripture reads "autotelic experience of the tragic" and not: *my* experience.

How does it relate to *the others* as trivial trivialities?

behold game?

§ 99. *Relativity of the Spectator*. A theater audience is extremely dissimilar mass, both in cross-section (at each performance) and in longitudinal section (from time to time). There are people of both genders, all ages and all lifestyles. All stages of artistic experience and taste development are represented, from the leader of the critic's pool to the man from Grukkedalen, who has never been in a game house before and went in because he thought there was buildup. Someone is watching the piece for the first time and hurt to "hold the thread", other celebrities it out and in with historical and interpretive comments on each one replica. A. thought the play was a bright game and is bitterly disappointed, B. waiting *just paa* voldtægts scenen. C. is in love with the theater student Miss D. who has a role in acting. E. is an actor with permission, or former, terminated. F is just that get engaged to the boss's daughter, now they sit together in orchestra space. G. recently lost four children in case of fire and know that he is inoperable Kraeft; the play is about illness or someone who betrays their love to become a companion. H. is a romantic melancholy and pensive philosopher. I. is a vocalist and fluttering butterfly. K. "repeating his classics". L. can be "seen in public". M. declares with one of the Friends of the National Theater that "When I have a better dinner, well dressed, I sit in the National Theater my good place, then they can play whatever they want." N. has lent the author money. O. is his political opponent. P. has released and expelled the likes-good evening in the theater. Q. has sold the winter coat to experience Moissi. R. is priest and teacher. S. a chased criminal. T. is a morality fanatic and abstainer. The U. is a life-cultivator and a circular burner. V. is a wardrobe lady with primadonna-dream. W. is a professor of aesthetics. X. is a wash wife with special sensitivity for the lamp which is broken in the fourth act; so is Y. whose glass magazine got

the delivery in competition with Z. who is on the scene as a firefighter. - These and an infinity of other differences in the spectator's ordinary and Instant assumptions make it likely that their experience of the play is not "one and the same". A strong affirmation of the relativity of the impression even in the presumptively qualified ones, they get a "glance" (that is albeit easier said than done) on the amount of mutually incompatible theories found in aesthetic literature (see Chapter XI). When writers can write so heavenly differently about the "same" thing, then you get one strong suspicion that things just are *n't* the same. Mao they have experienced tragedy in completely different ways, one builds its interpretation on the pieces a, b, c, the second on d, e, f, the third on a, d, g, etc. Besides, yes you know everyone from himself and his friends to the same piece once can seem mournfully subdued, the other heroically stimulating, etc. according to one their own dispositions, the director's and the actors' perception, the stage house's nature, etc.

How, then, would you have to go if you were in a fair cone

trollable might want to try to find a common characteristic of *all* theatrical gangsters' impressions (in the broad sense) of tragic plays, or, if this task in advance is considered insoluble, finding community in the experience before specific groups of spectators? Yes, it became a costly and reliable device which then had to be turned - and how satisfactory would the result be? I should suggest a possible method:

One or more plays must be characterized as undoubtedly tragic. So you could either put the pieces on a trial theater, or watch out for when they went to ordinary theaters; on the one hand you could probably keep reading. In all in cases it became necessary to dispose of a larger number of subjects who were tasked with communicating what they experienced when they saw or read the pieces, the first time, the second time, etc., on large party evenings, too empty benches, under varying conditions of different kinds. Based on the present descriptions may then be created "units" or description factors: na C. and D. had both felt "pity", so either had to assume that they felt "the same" or so new trials had to be started word usage and meaning.

Now it is clear that people have to do a *variety* of factors when they do described his experiences, cutting away what they considered accidentalia. A. lose the glasses on the floor, B. are plagued by his sideman eating onions. Listen its kind of a "tragic experience"? Of course not - it's easy to respond, and yet it is clear that the experience is influenced by such coincidences:

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A misses all the mimicry, and B. can't gather around the game. D. s ind pressure is perhaps that "Ophelia was terribly sweet" (he is ice cream in the company of the German aesthetic Lipps), Es that Mrs. F. played lousy or brilliant. G. notes that the five-footed jamber seems old-fashioned, H. that the Prosecutors tore him out of the lyrical-musical intoxication. I. has experienced the absolute birth the final, after which the final through annihilation returned to the absolute. K. felt a "Gottsinwollen with the preservation of Ichheit", L. saw how the partial ideas merged into a total idea. A part of this has nothing to do with what *we* call the tragic quality of the play, but what does it help when the subject has nothing else to say? What should he looked stand out? Maybe we should even iron with what we can mean is accidentalia? Well. But one has yet to consider people's ability or inability to adequately express what they have had experienced. Nor can one disregard the fact that the persons are not theatergoers in the usual sense, but people who have been given a task and maybe is paid for it. One is afraid of appearing gifted, another wants to give it poor student "(the pilot) as much as possible for the money - he doesn't seem to have too many.

So there are enough difficulties and sources of error. But maybe that is our fear ugrundet? Perhaps it would by a method such as the one described say you got the most beautiful match: the entire student group among the subjects have felt gripped and shaken in their innermost, however while lifting and connecting liberated ----.

§ 100. *Introspective method.* We have an experimental theater as described however, no opportunity to get started. We are thus cut off

any further conception with the question autotelic experience of poetic tragic? It will *only* be resolved talk or poetic confessions if you try a description on an introspective basis? Maybe if you declared that «This is the description of *the* poet-tragic experience» el. Eq. But it will after all, we do not declare. All we mean to say is this:

It may be possible to set up and describe some reactions, feelings, thoughts, fantasy businesses, partial and synthetic value experiences and other things like could be thought to be adequately caused by poetic-tragic objects.

The writer then builds partly on his own memories and partly on the testimonies of others (conversations and theoretical literature), partly on "psychological speculation".

From a presumed community within large groups of people are hoping then every time the reader will look into himself and nod again knowing: yes, *you* could probably feel that, etc. And more than that

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That: The reaction is not recognized as random, but as something that «hears to », it is *usually* assumed to sign up as a "natural" consequence of the tragic structure of the object and its artistic attire.

Exact information may not be required. Matter requires certain leeway and some flexibility; in the phrase *adequacy* lies what we need for: a logical suspension that provides room not only for the fixed experience and the pure thought, but also for certain displacements within the boundaries of pure introspective, of an emotional and speculative nature.

During the mention of the dramatic-theatrical attire, some were portrayed impressions that the spectator could possibly experience and which *did not* derive from the play tragic structure. Autotelic aspect is assumed by the poetic-tragic as of all other art, its dramatic means share it with the drama whatsoever, and the other pleasures of the theater visit are usually awarded to the audience regardless of the art of the piece. Therefore, in the following, we must look for possible adequacy effects of the poetic-tragic, so must first be separated contributing, but not specific factors, general autotelic liberation from each today's pressures, the dramatic elements such as (excitement, surprise, coup de théâtre, etc.), the linguistic and stylistic ferments as such, and finally, the general-theatrical parts of the overall experience. But on the other nor can we keep as material a poem tragic course *in nuce*, without any clothing, such is not experienced in the theater. It can at times be useful to abstract, but not here where we mean to investigate one really experience. It therefore becomes necessary to include both general-autotelic languages straight, dramatic and theatrical attributes, but just so far as they are direct linked to the essence of the case, to the very tragic structure and its individual factors: to the greatness, the cause, and the downfall.

Before we go into these factors, however, a reserve must be taken tion. It is always assumed that the aspect of the spectator is purely autotelic. And it is still maintained that if a clearly heterotelic element breaks in, then you get outside the area designated for investigation. But

set the heterotelian background by moral, political, economic etc. Stage matches on stage interfere in one way as enough

colors the autotelic experienced content, but without breaking the aspect itself.

Maybe there are also *syntheses* of autotelic and heterotelian aspect, and perhaps a given experience of a poetic-tragic course might just be regarded as such a synthesis. You also know from experience that the transition from one aspect to another does not have to proceed at once, but can be accomplished through a scale that, upon gradual awakening from sleep.

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It is easiest to imagine such a heterotelian background with it spectator who represents what after *Muller-Freienfels* has called it Contemplative type of spectator (*Zuschauer*) as opposed to the participant (*Mitspieler*). In practice, one will hardly find pure types, but the distinction has yet its value, I myself have found it clearly manifested in two sisters as early as the age of seven. The participant spectator identifies himself fully one or more of the performers, completely forget themselves, triumph and despair when the hero triumphs and despairs and lives with the stage life as if nothing else existed. *Nietzsche* would call them Dionysian spectators, that are the manufactured effects that fill them most. To a certain extent, fall they along with what recent psychology after *Jung* refers to as introverts nature, a customer also call them intense. Such spectators experience especially the *characters* that capture their sympathy, here they have a deeper « feeling » than others. In return, they will easily miss the production other poetic values, composition, atmosphere, replica art, philosophical incentives, etc. They may not identify well with *all of* them either appearing in turn, and not at all when several of them are facing each other like enemies in the same scene, etc.

Here the *contemplative* spectator has his great advantage. He also participates lively in what is being conveyed, but not so that he forgets himself. He doesn't stay in. Caught by any single part, he retains even in the most violent settlements outline and can let everything come into its own right, cooperatively and individually. He is whatever *Nietzsche* would call an Apollinian spectator, he enjoys it calmly *form* in which the forces appear, he is also *intellectually* engaged. Often he will be an "extrovert" nature, who sees things in length and breadth more than in depth; one could therefore also use the term extensive.

The combination of contemplative and participatory attitude seems that had to provide the fullest experience of acting, under otherwise similar conditions. A similar type difference is also found in poets and actors.

Diderot ² demanded that the actors should keep their personality out game; as a spectator, however, he was a participant. ³ They have also spoken

¹ Psychology of Art, Lpz.-Berl. 1923, vol. I. 66 et seq., Supra. *Chu*, The Psychology of Tragedy, Strasbourg 1933 pp. 68 ff.

² Paradoxes sur le comédien, Oeuvres Complètes, Paris 1875, Vol. VIII, 5, p. 345 ff 366, passim, sml.392 op.cit. pp. 72 ff.

³ Gerhard *Gran*, Alien Spirituality, Kr. 1920 p. 89. The article «Sentimental-!» has several examples of participatory reading.

on the contradiction between subjective and objective art; Oscar *Walzel* has them written a recital on Ibsen's, Goethe's and Schiller's relationship with this one motsætning. 1

It will naturally exert some influence on the poet-tragic as well experience, whether the spectator in this case tends towards one or the other other attitude type. I still find it unnecessary to implement the distinction in the following, but I note that in two directions opens the possibility of a synthesis between autotelic and heterotelian aspects: In the case of the contemplative type, heterotelics can be expected background in the form of discursive problem treatment, etc. at the same time as in the pressure, while the participant type may conceivably show a moving boundary between autotelic emotion and "practical compassion", the need to killing the villain, etc.

It is open about participant poets, actors and spectators to achieve an optimum cooperative unit, or whether in a given case is achieved higher results by a combination.

§ ioi. *The individual factors of the poetic-tragic experience.* It's falling Of course, to mention the *greatness* first. We have already noticed that not everyone culturally relevant greatness is poetically useful. It is not enough that the hero is representational in heterotelian terms: biologically effective, socially high moral (an uncountable pattern of virtues can more easily "make itself" in the comedy), metaphysically convinced (fixation greatness) or seeking ("dynamic greatness"). Greatness must be given an *autotelic reflex*, acting breathtaking, captivating, fascinating. The *only* culturally relevant greatness can be roughly judged by reason its assistance alone, the *also* autothelically relevant approach preferably to irrational bodies. Perhaps a cultural-philosophical assessment would be silent Gregers Werle in "The Wild Duck" higher than Doctor Relling, but Relling *jails* and stronger. Still, one cannot well state the demand for greatness as well must be culturally relevant, and settle for autotelic relevance, find it sufficient that the character captivates by its peculiarity, its strange reaction at the incoming events. When the character is just "interesting", can it probably felt autotelically valuable, but not tragic, like that claimed by e.g. *Groos*.

The spectator should therefore have a certain cultural awareness in line with the poet's. When the irrational conditions are present (feeling, etc) will there on the basis

in Vom Geistesleben alter und neuer Zeit, Leipzig 1922 pp. 501 ff.

this shared cultural awareness could elicit a *sympathy* with the hero, as in his greatness is representative of the poet's cultural judgment. "We're both in the good of life, we all strive for the highest affirmation; I see which way your abilities refer you, and my imagination is ready to follow you on this one road." The "dramatic sympathy" is nothing more than a dry statement

of cultural relevance, it is precisely "pati", there are emotions in the game, there comes *eros* in the spectator's relationship with the hero. He *admires the* hero, yes he does may come to "love" him; a peculiar relationship occurs to young people and lovely heroines like Gretchen and Kätchen, they may represent here his hypothetical optimum of erotic object; for female spectators there will be heroes like Siegfried in the Nibelungen, Hippolyt and Goethe's Werther or Tasso as here considered.

The *intellectual* element in the cultural assessment of the hero's quality fixations need in no way break the autotelic aspect. Here is indeed a difference since the spectator *observes the* problem, e.g. by that the hero himself works with it (Duke Skule) or the poet puts it directly to the audience. "A Doll's House" has been interpreted in both directions. A scientist who works with problems for the intellectual pleasure, also has an autotelic attitude. Then the contemplative the spectator addresses a cultural or philosophical problem, detached from the dramatic context, then he blurs the boundary of fictitiousness and thus one of them qualifications of the autotelia which we have intended to attribute «adequately experience of poetic tragedy». But the qualification is retained as long as he does works with the problem within the context of the drama and to a certain extent "Thinking with the brains of performers".

Of particular interest here is to consider the reaction of the spectator, when the hero during the attempt to realize their greatness (as self-esteem) or reach their goal (with greatness as a means) comes into conflict with the moral of the spectator norms, here in the sense of social-moral. These norms belong either way the heterotelian life of the spectator (morality is determined by the followers) and in saafal they lie outside the *facsimile-autotelic* engagement. Or they belong to his practically autotelian life ("the good for the sake of the good") and lies ice-waste outside the *fictional* autotelic engagement. So in both cases they are poetic-tragic experience unrelated unless they have a function in the hero's environment or found in himself.

This is linked to the arrangement of the tragic under-sight the point of cultural circle (§ 78a). An Eastern prince lets his enemies capture ved strip and dræpe under torment; our moral associations for that reason

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are few and weak. Different about what a modern Western European politician uses similar agents. Then we are immediately clean with the social moral of the action reprobation, we co-experience in case the hero's torn conscience and environmental judgment, but we do not judge him at his own expense, as long as we lives in the world of play by the imagination. The contemplative spectator can go as far as to say: see, complicate the situation, -

To which the participant would respond: yes, but he *must y* he must.

Nor is a course like this "poetically exhausted" by an intellectual moral assessment. As important as the case is, it *has* to come pay more attention to *how the* hero expresses his hatred and triumph, how the victims react, etc. Here the poet's nuance works with spectacle the players' body, apparition and perception, mood and knowledge from the previous scenes tune in, etc. The spectator has full access to be able to calm down

things that a storehouse must be relentless on guard against. The analysis of the concept of *guilt* made in §§ 65 et seq. is intended to meet the need for a sensible guide, partly during the theater experience itself, but especially by theoretical post-work.

When the grandeur in some way assumes criminal character, then one does not *wonder* that the consequences will be catastrophic. What arouses wonder in us, and bursts a wedge into our unified, harmonious, sympathetic-beunthe state of mind, that is, a greatness which now or this may or may not realizing in such a painful conflict of interest must. The more *adequacy* where present, the stronger this element of disturbing wonder will be.

Thus, already in the experience of the hero's greatness there may be strong elements of both bright and unclear, and these impressions are, of course, independent decide whether the further process will be tragic or not (when the play is overlooked first time). At the *presentation of the* counterpower there is excitement in the air: how will this develop? Inner power gives *conflict*, a theme of «intro host 'spectators, external prowess gives battle, a theme for' extroverted 'spectators. The power of cultural relevance also gives a philosophical reflex; the power of poetic relevance arouses sympathy and perhaps admiration for a new page: there an experience content analogous to loving two women, though purged of private concerns.

The joy of watching a *fight* is in the nature of most people. The advantage of the poem struggle should then be that one is both *participant* in his sympathy for the hero, and independently regarded as autotelical spectators. Even a fight in real life (such as a boxing match) *can* experienced rather purely autotelic, and also has the advantage of "the illusion"

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can not fail well. But the autotelia in this case has other preconditions, perhaps of inferior cultural relevance, and may it be united with a profound one sympathy for the losing combatant? The poem struggle is experienced both "From within" and "from outside". (Otherwise, here is not the place for a comparison between the visually attractiva of reality and poetry, - an enticing theme for both test-psychologists and introspectors.) It may further implicate that severe and significant forces that are characterized by the *sublime*: First if you are startled by the emotion of the impression, you are lifted to the plane where the struggle takes place, and then experiences an increase in, an expansion of the ordinary state of consciousness. Can hands reveal the struggle and the power of the power tion a side of life that the spectator knew nothing about, but like now pulling him violently closer. Maybe he has felt inferiority and envy of the "great" natures, now he sees that the greater light also gives greater shadows that high-powered lives are also dangerous lives. Such "teaching" he can very well receive in autotelic engagement, the spectator can simple Do not avoid *learning* something of a good drama. The difference from didactic lecture is that the information here comes as a by-product; it alone cannot justify the performance. An analogy from the sense-autotelic Area: A masterpiece of a wedding dinner *also* nourishes, it is not the primary intention, but it is also not to be avoided with the raw materials

it is made of. A reference to the nutritional value (porridge and herring) is not enough to make the meal festive. In the tragedy, the psychic abilities of both and emotional nature *put into full-fledged function* what causes one sense of desire or value (Functional delight). Such a feeling can be present even when the affect is unadulterated and the visions of the mind scary: *all* affections may have a desire component because they *are* affections, and something similar applies to captivating, albeit threatening contexts goes up for the "recognition". Life gets richer, the thought makes huge strides cosmos, we are part of the world adventure, we are filled with vibration.

The central problem of illiteracy as a source of value has its first facet the question of the dramatic effect of the *hero's suffering* : For a great deal writers have discussed the tragic limitation to this one point.

The word that first falls into one when there is talk of "enjoying another's suffering", is sadism. And there is no reason to deny being sadistic propensities *can* play a role for those who watch a tragic performance, just as they undoubtedly did it at gladiator fights, public torture and the like corrections, and may still occur in mild form in bullfights
 ° g boxing matches. By sadism Tænk however, on a designated *sexually* emphasized

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lustfulness (sadism in the narrower sense even presupposes that suffering is added sacrificed by the grieving self). And it is perhaps the few who notice anyone sexual emphasis when they look at the suffering of poets, especially if not hero spectators are of the same sex. Abnormal tendencies we disregard here and the like from in-depth psychological theories, since the task is to describe the *consciousness of the* audience oplevelser. However, forms of "cruelty-well-being" are also provided no such sexual component is asserted in consciousness. Lemlæstede people (train accident, fire), corpses and skeletons, surgery and funeral scenes exude a strange attraction even to people who least of all wish others something bad and with the deepest horror discover this one desire in oneself. To "explain" this urge here would otherwise say to lead it back to names or causes that are more well-known or understandable, or who for other reasons do not call for further questions. I will try such an explanation, knowing that there is room for others, and that variations in psychological causes and effects always threaten the phenomenon identity.

Do you imagine a thing like *torture* ; then it has, among other things, a strong *intellectual* autotelic attraction. It arouses curiosity, as well as it can be "sensational" and culturally lazy, but who can also have it deepest and most serious character imaginable. What is life, what will that is, to be human, which conditions mean existence to us when we comes out far enough? It is as if the spectator asks: what do you do, when you are forced to endure what you do not *can* endure? How do you look face, eyes, what language do you use to convey your condition? You which is now out in the borderlands, I can see that the expression is booming inexpressible organs like trapped dynamite, let it tell me what you experience out there, then I can imagine it without having to get there myself.

Even more "philosophical" values can join the impression. Here it is now an organism, endowed with a range of powerful reactions, of instincts and reflexes, with spiritual abilities in mass for escape and battle, for anxiety and anger. An avalanche of millions of experience pushes them forward in the sacrifice. Same early on, the stimuli to which the victim is exposed are guided by an equally immense *knowledge* about these instincts, etc., and a knowledge of how they are *maximized of business*. When finally the *reaction is blocked* (the victim is bound and gland), then the biologically most qualified situation arises as whatsoever imaginable. The stronger and finer the responsiveness is developed with the victim, and the safer and more comprehensive understanding of an executioner's anatomy, physiology and soul knowledge, the more fabulous the effect must be. (bortset

from abnormal cases the *willpower* of the victim can just shift, not abrogate the effect.) *Giraudoux* speaks somewhere about the prisoners' *richesse dans la mort*.

It may in betragterens eyes be a kind evolutionistisk paradox, as come here, one-of-a-kind short circuit between different 'streams off vitality. " The torture's presence in the history of the human race can therefore mean a test of fire for the hope of a leading intelligence in battle with ours, behind the unfolding of life on earth - not to mention the wildest cock to such Haab. Occupationally magnificent and paralyzingly awful is the flower that the unfolding of life has put in man's prisons and inquisition chambers. No terrestrial beings here may make us rank unconscious; when the imagination seeks out the human-possible in the direction of torment, it does not turn to the animals, but to the world of the gods.

With the tyrant himself, a sense of *power* could join the possible others, which develop from the victim's abuse, while the spectator rather will be able to enjoy their *own safety*. Both of these factors have been dealt with in tragic theory, ¹ and of course it does not dare deny that they can report talk to a spectator in the theater. I myself have never noticed any of the parts, and Neither have the 6-8 theater enthusiasts, as I have asked. And it can it is hardly useful to retrieve material from practical areas of life when it comes to it sense of power and security. The poetic "imitation" (mimesis) creates conditions for the experience that differ greatly from those found in daily life life. The peculiar (and yet far from clear in the theory of art) is of course that, as Aristotle mentions, one is often pleased by the mere imitation of things that are unadulterated or lust-inert. It's enough for a student *copy* his professor in a striking way, then the auditorium is in ecstasy, himself whether the professor's being is not more conspicuous than that of others. Objects *i Miniature* can exert the strongest enchantment, even if the original does not it (a truck, an electric kitchen, puppet theater, beginning amateur photo graphs). Therefore, suffering in good mimesis already has value in terms of mimesis, but this value shares it with other objects. For us, it's more about doing to find out what is not common.

The difference between reality and mimesis is evident when one comes think of the "normal" reaction to the suffering of others: "pity". It feels like pain, with pain (with a picture from the electricity-

i by *Lipps* (Der Streit ii. d. Tragodie, Lpz. 1915 p. 37 f.) with a view to *Valentine*).

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the doctrine could also be called the induced pain), but also as one strong urge to help, bring to an end the agonizing state. About this one craving springs from an "instinct", or it has its "drive" in the "desire" to to end the suffering of the other, or to bring one's own co-pain to cease, or it is a fruit of upbringing, etc. is psychological questioning we must not go into it; the theme has several literature. ¹ More important is here the fact that pity changes when confronted a poetic object. *The pain* is still there, one thinks of Gretchen in prison, but since the course is fictitious, there is no connection to the urge to help, like the whole "psychic neighborhood" of feeling, the associations etc, is another. As far as the development of events is concerned, one is passive spectator, just as when reading in a book. (There are reports of spectators who in the theater are gripped by *practical* pity, antipathy, etc. A young man grabs Othello by the arm, an elderly lady warns Hamlet against the poisoned card, an Englishman throwing a shilling to the freezing student, a chinese hawkker has the ax with him in the theater and chops the traitor down.) The poetic pity is a more composed one emotion, something that can also be said about other emotions and thoughts awakened the poetic-tragic course. *Unbelief*, in pity and otherwise, is e.g. not of the kind that the way it happens is indifferent, only one gets rid of it. It should be done in a way that the spectator can accept from it qualified autotelic assessment method that he has gradually worked into. An ill placed happy end makes him embarrassed and furious. Has the poet first entering the dramatic danger zone, he is also subject to the laws for the dramatic apperception.

Medoplevelsen of pain provides repulsion or *reckoned* repulsion. But in the poetic engagement goes un synthetically together with the desire of the experience function and forms an overall autotelic value. You can soak in the theater, and fast the will burns in one like acid, but as long as the poet's iron grip, sorcery or whatever image one wants to use is intact, one has no urge to shout or go his way, on the contrary. (So strong can the emotion be that one must appear to recover, but thus the aspect is not broken to it effective object.) Here, "explanation" is not enough to refer to autotelic experience of heterotelic conflict of interest (§ 94). When you

in Concentrated production with bibliography at K. von *Orelli*, Die philo-Sophisticated Recordings of the Middle, Bonn 1912.

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intoxicated with a bayonet attack, there is no unidentified idetheletate present, and if the unease comes, *it drives away* the desire; there is an either-or, not one

tellingly and. You just *don't* think of each of these young men have a personal life that is now being ruined etc (heterotelic assessment) or how awful they are to see on the page (*another* autotelic assessment). The bright rewarding autotelic aspect first overrides any heterotelian aspect regardless of benefit and damage, and then (or at the same time) all autotelic aspects Whatever bright and uncaring, only one, intoxicating, remains. But by Gretchen in the prison, the relationship becomes a new one: Here you immerse yourself *precisely* in that idea ing: **where it is a pity** that this lovely human child should be trampled down. Is this reaction of the spectator (or part of it), then you can no longer speak that a lively autotelic aspect has blown away everyone else. concerned to finally maintain the lust-ill-light model, one had to try that refer to other kinds of "double effects" such as the erotic ambivalence, where at the same time love and hate. Or one also got here to raise *Du Bos* 's "Movement theory", after which the movement of the mind as such is positive, regardless contained anxiety factors because - in our own terminology - the emotional emergency response is triggered in full-tone operation.

However, it seems more appropriate to abandon the lighthearted contradiction as an "explanation" in a case like this. The spectator can hardly even explain whether it is "bright" or "unclear" he feels; personally I think that have found me beyond this contradiction. On the other hand, he is clean with being *attracted* to a scene like Gretchen in prison, that he (in certain dispositions) would like to experience it, though he may also be a little apprehensive for their own tears. The experience thus represents a value. (About it has value because he wants it or if he wants it because it is valuable, is a question that must be left to psychology.) We have previously once seen us have to contradict the value point of view bright-viewpoint. It was during the discussion of the moral choice (in §§ 7, 69, 92). There, one alternative represented bright and low value, the other unclear oghøi-conscience. A similar contradiction can be established between the light and the bright poetic new silver and the mournful heavy, dark ore whose carat content is reserved to the seducer, the one who no longer lets his life content determine of elemental-autotelic desires and joys, but makes his mind available for a stricter and richer engagement.

The aforementioned moments would seem more adequate when it came to this to "explain" the attractiveness of the prison *scene quo isolated tablaa* than when it is part of a further dramatic context. Here it comes

new to the fact that the stage has a function within the whole. Like an artificial one Tooth is carried by its healthy comrades, and so is the uninitiated scene in a poetic gold bridge between before and after. Of Gretchen's desire and suffering, and of all the other happy and painful and beyond happy-painful scenes together, the *poem's spirit* rises, and that is what the recipient must join prisoner. That he very often stares in vain for the poem's mind, that is a matter separately.

An expression like this last one clearly does not satisfy psycho- the claims of the lodge to usable concepts, but it is also not menin

gene. If you do not let go of the *irrational thing* about the art experience, not without it residue can be captured in a mental form, then you also release it as experience says one is the most important. Another thing is that you are *delayed* can try to imagine his experience, work his way further and further through the area that at the time of the experience was irrational. psychology can arrange the irrational into a whole system, "about" as one word down barrels in a warehouse without knowing what's in them. It can't do without further translate the irrational into sense language, but it can attack and conquer it piecemeal. How far a psychological structure in causes and effects can be achieved will, of course, depend a lot on starting points, performance models and methods; in any case, it is a matter of contention in aesthetic theory.

Some of the things that were said about the disorder also apply to the *disaster*, the climax of suffering and its ending in *this* form. In the suffering was another battle and maybe the opportunity for victory; hope and fear alternated in the spectator's chest. When Everything is lost, this condition is replaced by a new one. The battle itself is often a qualified one event, a *sensation*, which has experience value already in terms of extraordinary and significant. It can come in different ways, sneaking, or thundering end like a landslide. The impression then becomes, depressing or sublime ("The hope". Our word "exalted" does not cover the meaning. "Awesome and beta ending »ol is closer).

When the impression is suffocating (cf. Desdemona's death, wherever the poet is "suffocated") the poet has no support in its "inherent" autotelic positivity; he is then given the *particularly difficult* task of making it poetic

The Word should not mean anything from the "rational" in principle, but closest to the fact that a mind content belongs to the emotional and fantasy life etc and not so far has been "clarified" in the mechanical model.

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valuable, possibly by arranging it convincingly in the paragraph total dynamics. Scenes like Gloucester's Blinding in Lear and Lavinia's Mutilation in According to literature, Titus Andronicus has proved "heavily digestible". Here, it is tempting to make the assumption that the larger the 'usual autotelic' emphasis on the substance is the greater the poetic power be what is going to force it to work poetically positive. And the higher then the poetic value of the result must come to fruition as well really succeeded (see in the ethics "the line of greatest resistance"). An in- The turning point is that the question must be precisely whether and to what extent the poet task is crowned with success. Sometimes he achieves great effect with one contradictory substance (autotelic conflict of interest or indifferent) and weak effect with a grateful (autotelic interest), - at other times the other way around. It will in each case *prove to be the* outcome; Prophecy has glories baseline against.

A number of authors have, in the *sublime*, seen the tragic-poetic effect (Kant, Bradley, Hirn). They then think primarily of the sublimity that

attaches to the hero's *attitude* during the suffering and disaster. A *new greatness*, which may arise under the leaping influence of suffering, joins in certain case to the one who appeared in the hero's *efforts*. These two are completely different greatness manifestations are often mistaken; although in a given case can be related in form or function, it is important to keep them basically apart. There is no way for the hero from the first of may present culturally (and autotelically) relevant magnitude in one or other respects; he is e.g. a gifted musician, scientist or partisan. And then, when the disaster comes, he breaks down in a jumble, too doubts, wailing, seeking rescue in flight. The hero's attitude during the counter-power influence and later is in principle of no significance to the objectively tragic character of the course considered, although the greatness of effort *can also* get infected by the "smallness" of attitude. But for the poetic impression will The attitude can be strongly decisive, perhaps decisive. But neither whether this can be said for sure in advance depends a lot on the "must" and the totality: Antigone e.g. complain about his fate without this throwing any shadow of her heroic efforts.

It was mentioned before that some authors (including Karl Groos) use one term tragic that does not contain marked culturally relevant greatness; the is enough that the protagonist seems captivating, interesting, sympathetic, etc. Another view (including Schiller's claim) that also differs from ours e gene is this: no effort-greatness is needed, when there is only hold-

severity during the disorder. A man falls ill, but continues *heroically* its work is preferably a culturally relevant purpose. The process *can* be tragic also in our sense, in that destruction and greatness are functionally connected: the greatness probably would not have appeared in this man without the downfall as a prerequisite. What then determines whether the course is tragic or heroic, it is the victim's sense of unhappiness or triumph: *vur* does he value the lost or the won values the highest? Here are otherwise difficult grænsefelter. It can for example. it is thought that the overall impression of the spectator is uplifting, though the hero despairs: man has manifested his high value in a way that puts the downfall in the shade. Or vice versa: the hero triumphs, but the spectator despairs; he does not share the hero's belief in the learned formulas", he sees the heroic attitude as a skin solution, behind which emptiness laughs doubly scary. The impression gets a first cutting of the "tragic comic", a sharpening of the hopelessness towards it "Formally entertaining".

Here, we seem to use a way of thinking that we will come to later to distance themselves from other authors (eg Volkelt), namely to join from within the pressure to the tragic nature of the course; By impression is meant emotional impression. But it was not intended to switch to such a method. Already in the determination of the objective tragic must be taken with a subjective factor, namely, the assessment of the greatness and its destiny. These subjectivisms then follows the transfer to the poetic field, and sheep may happen even more leeway. Another relationship is of similar effect:

European culture »also recognizes a number of *autotelic* values, beauty, erection, strength, courage, etc., without regard to the heterotelic properties of these properties Funktion. Such values are already determined *by* real life in the realm *of life the impression* (feeling *impression*) they make. As attributes to greatness follow so too do these emotional provisions when the tragic appears in poetic attire; they also play a crucial role in the poet's choice of fabric.

in *Heroism* (in § 92) is used adjectively about a choice of action, in particular *social morally* valuable being preferred, in spite of severe sacrifices by the inferior; but at the moment more lively interests. *We will heroically* call *that* exit in the competition of the alternatives, an *autotelic* high-value attitude is preferred for an autotelian, unworthy, but more enticing: The enemy is met, though one feels the strongest urge to "surrender". This at first *glance*; an analysis of the psychological motivation can dissolve the concepts.

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When the catastrophe consists in or causes the *death of the hero*, this will affect the effect in different ways. You do not leave the theater with the embarrassing the impression of a ruined life, which wears on the pieces - a theme which however, it can also be thought poetically designed. The hero's death is biologically one worse, but dramatically, it can have great benefits. It rounds off the impression ket, depicts the hero's life as an accomplished destiny, a unified, natural delineation set object. All new possibilities are cut off, nothing can be done again or change in the hero's life, only from the outside can new light be thrown back on that. A new ring is added to the poetic blockade of practical engagement, a new psychic distance is established by transferring the experience object to the memory 'instead of being present. The reminder takes a *selection* of the object's "Marker Trays", the more indifferent mid tones disappears while the extremes in the positive and negative direction emerge in sharpened form. At the same time, the autotelic nature of the object is emphasized. That the object no longer exists, and therefore evades the control of experience, gears the transforming powers of imagination a freer game; a predominantly sympathetic object is shifted upwards towards the object-optimum (childhood memories, the introduction "There once was". Poets sometimes have to wait for the time distance before they can awaken an experienced substance poetic values). The impression of the hero's greatness become cleaner, stronger, prettier. Meanwhile lægger death a *conciliatory* cutting over the "too-human", it seems like a process of refinement; the hero "Regains his innocence," the unimaginable and total annihilation strikes the assumptions away under a narrow, detailed assessment. It's easier to "understand" another human being when it no longer exists. You do not see prolongs him or her under the many partial viewpoints, such as husband, citizen, comrade; you see him in the background of the great common human pretended to be born without having to choose his own terms, to fight the battle of the blind against external and internal dangers and finally having to deliver the won bit by bit. You see him sub specie mortis, sub specie eternitatis; the metaphysical dimension rises vertically on all the terrestrial. This is especially true

at death as tragic disaster.

The death of the common human reinforces the previously mentioned feeling of *sympathy* for the hero when sympathy is present in advance and can *create* sympathy where it had not previously existed (Richard III). As a negative condition

i For the meaning of memory in connections like this see Alois *Riehl* \ Note.
z - d. d. Form id Seal art. Viertelj.sehr. f. wiss. Philos. 1898 pp. 98 ff.

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contributes to death by removing inhibitions. One can give love free rein without the risk of 'burning up', without fear of later unpleasant surprises. And the experience of a strong and pure love for another human being (though it is a fictitious person) meets a deep-seated need in most people. A number of the emotions that are awakened by the hero's death, and above all by the *way* he dies, especially for participating spectators, such emotional self-worth: the proud compassion, the gentle sadness, the warm, flowing sorrow. Theodor *Lipps* has *strongly* emphasized this the dramaturgical function of death. By *suicide*, the death experience itself the feeling with the impression of the thoughts and movements that led to it extreme action.

Death can also *free the* spectator from a painful experience of the suffering of the hero when such liberation is poetically topical. At least one writer has found in this relationship "the tragic desire" (Valentin); it is a coincidence of the relief of "one vorübergehende Schmerzerregung". The perception is been very responsive to Lipps, ¹ and to me it looks like Valentin has exaggerated the meaning of "liberation" at the expense of other moments. On the other hand, it has an important function in the dynamic of the dramatic experience: *to prepare for the execution of the spectator's poetic engagement* .

Another part of this settlement is (in this case) "punishment" or death over the persons who represented the hitherto victorious power, whether this one is sympathetic and culturally relevant (Hegel) - isa waste can counter power itself become the bearer of a tragic fate - or unsympathetic and culturally irrelevant. IN last fall it becomes a pressure, an irritation, a tension in the spectator's mind revoked, the revenge instinct is satisfied. The "moral balance" of the play the world, which the power of power has put out of play, is restored to that of power concerned. The theory uses the term "poetic justice" and then aims to a relationship between profit and destiny before the individual poet, which the spectator finds reasonable. In the joy of poetic justice has many authors found "the specifically tragic enjoyment" (cf. Chapter XI).

There can hardly be any doubt that when an unsympathetic power of attorney is hit poetic justice *in a poetically talented way* , is such a course well suited to give the spectator a powerful poetic stimulus. The motif dominates in most robbery novels. In dramaturgy one often hears about 'reconciliation'. In the broadest sense, the Atonement represents a phase towards the end of the act, i

which spectator's rebellion *in some way* is brought to rest, then he is prepared to leave the theater in both intellectual and emotional satisfaction. If you take the word in a narrower sense, the theory proves more contentious views; the moralists (such as Lipps) demand remorse, remorse and punishment for all sins for the Atonement to be fulfilled. Such reconciliation must take place in the hero's (or counter-power's) own mind. During the manifestation of greatness he has violated moral principles which *he himself* basically recognizes. Ekspansionen beaches, and now the neglected interests are overturned with increased vigor the defenseless terrain. When the hero (or, if so, the counterpart) can not stand the pressure, but seeks death to get rid of it, possibly in the notion of a metaphysical purification by giving life as a sacrifice will "Greatness" in attitude could "reconcile" the spectator with the hero's former of the management. The poet then avoids the various more difficult task of "reconciling" to the spectator with the sight of the unfortunate victims, ie make them poetically digestible. "Greatness" is quoted here, since you never know what one is Motivational analysis of the magnificent gesture can bring to mind. The volunteer death as a penance, for whatever reason, does not apply in our time as a commonplace recognized sesame that automatically opens the way to social and moral as well metaphysical "atonement", ie the establishment of the status quo in the moral accounts. Only in military circles has suicide yet retained its prestige as a 'choir in the right form ", when it comes to erasing a stain in the" honor of the regiment "and so on About the compatibility or incompatibility with the tragic nature of the course applies, what is said above about attitude in general.

§ 102. *The total poetic-tragic course.* The individual features of the dramatic tragic experience now discussed can also occur dramatically poetry of a non-tragic nature, by mourning games, fighting games, hero games, etc. (cf. § 104). They can even act cumulatively, without the poetry for that reason becomes tragic, since this qualification first arises from the functional correlation between greatness and disaster. A poet can do this be tragic without having poetic value (for a given spectator). Looking for one poetic experience to trigger a let's say "melancholy" mood, so similar there is no guarantee that a spectacle is tragic; a non-tragic piece can be much higher in poetic terms. In the literature on the tragic one often finds the view asserted or assumed to be a poem first, the term deserves tragic, then it is also poetically valuable (e.g. at Yrjø Hirn). The tragic is then considered a "poetic" or "aesthetic" category, while in our opinion it is a peculiar constellation within the practical cultural pursuit. Also this constellation, as said

anyone else, can be subjected to poetic work, cannot turning the tragic basic concept into a poetic concept.

It remains to be determined what poetic value may be associated with *the tragic function itself*, with the greatness being insoluble connected to the disaster. So one should not aim at the *extent to* which

the context comes into view, the tension, the successive, the invariable detection or the sudden shock of peripetia. The artistic attire has its great importance, one might think, but the benefits thereby gained sharing the tragic context with other dramatic structures, e.g. it heroic. Only the effect due to *the structure itself* should be specific for the tragic. However, the artistic means cannot be abstracted the "substance" they convey as long as one has the actual poetic impression an eye, because in this there is a living interaction between "substance" and "form", "Matter and measure", "what and how", yes they form an insoluble synthesis. The distinction first arises during the theoretical after-work. That is why not exhaustive, if you say what the tragic structure borrows from the artistic instruments are stranger feathers like you will next is found elsewhere. Experience points more towards the expression, that too the tragic structure, in turn, permeates and colors the artifacts and make them one with oneself in a way that one does not encounter outside tragic poetry.

As a concrete case of tragic structure was mentioned the proverb «Shame get the one who finds himself. " The reader will be able to make their own reservations opposite the example, but it works out in the moment. The proverb as a statement addressing our "practical thought" while the tragic in definition turns to our «theoretical thought». The tragic in poetic attire speaks to our whole spiritual and spiritual personality, to knowledge and memory, to thought, feeling and imagination, to glands, drives and instincts and to all instances psychology knows to mention.

How then can the killing message, in which the tragic structure poetic dress informs our overall personality, lends itself to it dizzying autotelic value, which many people know from their own lives and who writers from diametrically opposed clays place the highest among all imaginable "Aesthetic" experiences and vying for praise?

A perfectly satisfactory answer, clear enough and sufficiently exhaustive, I have not found with anyone and then I am also clean that I do not can give it yourself. This also applies to the individual factors in the tragic course that has just been considered separately. But neither was there

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much about that, as these questions can be answered differently without that this has a decisive influence on the answer of the last and vigtigste.

Again, it is not enough to refer to any object whatsoever (course) can be experienced positively autotelic, although in a heterotelian sam menhang has negative sign, is conflicting interest. For that glue (suppose vi) also an *autotelic* minus in a course like the tragic, namely when it tragic figures have won the spectator's sympathy and compassion. Then wish he autotelic that the hero must do well. And then he goes bad instead. The problem is also presumably applicable to plays, where greatness and disaster both are present, but without a functional context - a constellation which Some writers (Volkelt, Lipps) have called it tragic. Here was the answer

first and foremost point to the unhappy fate of the hero's greatness in a clearer light and sharpen our sympathy and compassion for him. And this effect must then also be found in the area *we* call tragic, because the said qualification at the course is covered by what we have called tragic kvalifikation. What is new is the causal connection. Also it can increase the spectator's poetic compassion, making it even clearer to him, how undeserved the hero's suffering is. But on the other hand - if the hero has the disaster was inflicted by moral guilt, weakness, incompetence, error etc (although this minus complements the greatness) so should rather, this relationship diminishes compassion, compared to the man (presumptively) feeling towards a *just* outstanding man hit by one accident he does not even have physiological guilt for. It is therefore clear that if compassion is maintained, it is also shifted or extended, it partly assumes a new character. It is no longer biological and social accidents which arouses compassion, but something, as in the terminology used here was called a metaphysical accident; it is no longer a special case, but one general human affairs. The philosophical reflex of the tragic course will be remembered from sections 76, 93 et seq

The question that now arises is another: how to describe or "Explain" the full autotelic value of the experience of a tragic Sam menhang - or rather the overall autotelic value which absorbs also the autotelic illiterate?

It is then almost at first to hold a glance at the philosophical reflex. Also in autotelic experience there can be an *intellectual component*. The heterotelic frightening perspectives become in autotelic-intellectual conception to *occupational* perspectives. The spectator's real metaphysical destiny enters

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howler. Consciousness extends beyond boundaries he does not ante he experiences its state and its possibilities such as *pure intoxication*, Dionysian, demonic, mysterious ("With closed eyes"), freed from earthly considerations and earthly consequences. And the metaphysical horror, the life and world horror that rises in poison smoke pillars from the tragic realization, turn into a poetic experience into Pythian vapors that evoke a divine shudder. The anonymous smaburger grows into a timeless genius, a Lucifer who puts heaven and hell underneath its cosmic escape. He will be strong enough to meet Jehovah's face.

But he cannot access this melancholy fable without one haughty initiation. Like the pinnacle climber's qualified nature experience costs the abandonment of all civic security and comfort, and necessitates one unconditional subordination under the forces of the earth and the air, thus must also the tragic experience throwing away its confused protections mechanisms of life anxiety and distress, their miserable skin solutions with their artistry and smirk, and go into the experience as naked as he came from his mother's life. Like the culprit in the writing chair, like the neurotic in the moment of agonizing confession, he must give up his sick treasures last remnant and enter the crisis of death or salvation. In this *metaphysical catharsis* lies the dedication to tragic intoxication.

But why not such an autotelic extension of consciousness, et such a shapeless metaphysical swarm as well be associated with an experience of non-tragic species? The answer must be drawn from the *deadly consummation drive* that we are in the fifth chapter was found to be a basic feature of human nature. In the theater (more than just reading) you can indulge in this operation without danger to be destroyed by the real consequences. (But they can wait for one in the square outside.) The spectator is in a heterotelian view protected position; during the two or three hours of the performance he cannot starve or freeze to death, to become unemployed, sick or arrested, because he gives in to perfection- and continue the operation. For here it finds consideration

Loose realization of disastrous outfits takes place only in the imagination, not in real life. But the imagination is closely linked to both the intellectuals and emotional life. With the hero as object I can through "empathy" and "identification" follows the dizzying and disastrous course that lay together the menroll in his being as a demanding substrate. Also I can, together with the hero, they reached the heights from which Vigeland's Abel looks into confirmation land, and the depths at which we look into the dread. The hero must remedy life or "happiness" for his boldness, because he embodies it in a "real" and true-to-life environment. Even I risk no similar consequences because

I express my own boldness in a fictional environment. I experience and survive, what the real environment forbids because the hero has gone to death instead of me. I experience his unfolding and death *as if it were my own*, and thus freed I kathartisk from the oppressive censorship, which fortsættelseskravet each hour of the day adds to my deadly unfolding tendencies. In the tragedy I can realize "through deputy" such a trend in two stages: First I participate with the hero in his development of a culturally relevant greatness in one or andet partially livsomraade, with Coriolan in his heroic patriotism, with Hamlet in his sensitivity and clarity, with Brand in his ideal fixation. Then I experience the hero's tragic downfall and thus give rise to the occasion to express my *metaphysical criticism, too*, on the hero's, not on his own behalf. I can't let go of the killer notions the meaninglessness of life, an insight which at the same time signifies the supreme the fruit of my intellectual honesty and power, and in real life paralysis, depression, protest against reproduction or other livsudygtighet. I experience the cathartic ecstasy by finally at once to live out my being, and at the same time I release the price because I am in the theater and not in Rome, Helsingør or the Ice Church, where I am in the hero's incarnation had also met the hero's fate. - The central autotelic value of tragedy consists Thus after this a skin solution of the metaphysical sense problem through sublimation.

§ 103. *Comment.* In § 102 it was necessary to go a little further in the use of *irrational expressions* previously reserved. Partly off for this reason, and partly with the impending eleventh chapter in mind, we shall Stay with us for a bit on related questions of principle.

How far can one go in the use of intellectually obscure, emotional

certain imaginative concepts and expressions, of metaphors, metonyms, synecdoche and hyperbole, of elliptical concealment and stylistic adornments, before manufacturing loses the last shade of "science", or to say the least Specifically, before the text ceases to be a dissertation?

It immediately comes to mind that the requirement for exact, "scientific" definition termini must vary with discipline and theme. In physics and mathematics are the requirements more stringent than in the so-called humanities or humanities disciplines, where speculation, intuition, inspiration etc play an important role. among they may again dare the aesthetics to demand a great deal of freedom in the use of language.

¹ See note 416.

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By aesthetics we want to understand here a spirit business that intends, on to some extent, and to a certain extent, to qualify certe autotelic experiences. The first step in such an understanding will be in the rule being a *transfer to words* of the experienced irrational quality of experience. The purpose of this act is then to clarify what you are talking about, so that it further investigation may have some manifesto to refer to. Do the surgery not in advance any prospect of success is deprived, the esthetician must at least initially have unlimited terminological freedom.

As a picture you can use the fairy tale adventure that would gather sunshine in the sun. The soldier was very suitable for sand and gravel, yes for gold and pearls with, but not for sunshine. It flashed in the soldier as the girlfriend held on it was out in the sky, and she saw clearly that it was full of sunshine, but when she entered the house with it, the light was gone. The light was one of these nature that the soldier did not become the *adequate tool*.

In a "similar" way, one can say that logically and psychologically determined concepts are excellent tools for their particular purpose, but not when it matters to capture the peculiarity of qualified autotelic experiences, perhaps not even by the elemental sense-autotelic.

Doesn't the girlfriend have *any* way of getting the light in? Yes, she can lubricate the sieve with chemical compounds, with a yellowish porridge whose nature is unknown to her as the light. She enters the room with a new one problem instead of the old, but at least she got the light in, what so far was the most important. *Later*, she may start to speculate how this is related. But to understand that, she has to went to a long and difficult school, and maybe she would not understand anyway the. (On the other hand, the case would have been crystal clear to her, if she had the sunshine brought in by the soldier's help alone!) But she can't wait to act until understanding comes, because while the sun goes down. She must comfortable using the effective remedy, even if it is of the devil, and not the inept, though that is the only thing the village recognizes.

The esthetician cannot wait for the final triumph of psychology. He must use the appropriate tools, the irrational tropes and figures to capture it essential in. Does he use the currently recognized psychological termini, lost treasures. Then he would rather risk his work not being

recognized as science; that's not what it comes down to so far.

On the other hand, he can safely claim cultural relevance. The aesthetic has an *intermediary* position «zwischen Kunst und Philosophie», or from it the current point of view «Swiss poetry and psychology». He should

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able to bring the connection between two so far apart, yes at first glance incommensurable spirit areas, then he must first condition be at odds with both. Aesthetics must be careful to act with it "Exact" science pretensions, and it must not deny a priori the importance of science for the clarification of autotelic experiences. It must assert its unconditional neutrality and safeguard both "warring" parties interests in relation to each other.

It is therefore necessary for the esthetician to master it sufficiently scientific methodology. But at the same time he must have the ability to hang himself inhibitory to elemental and qualified autothelial consciousness contents, to immerse yourself in completely diffuse, structureless, chaotic wild growth impulses. He must be like a wave in the sea, a whirl in the river. Only then can he acts as the mysterious yellow porridge that captures the sunshine.

As the artist, he must also technically know the heterotelian interaces which in this case form the basis of the autotelic experience. But he is all this different from the artist anyway; he does not sting in his inner experiences, he tries to work out of them little by little and see them outside. He gradually tries to give light back into the living room of the mind, which is initially dark and closed, so that what has happened out there at least to some extent a Merkmal trougher and later a Wirkung trougher for it discursive thinking. However, this process must take place step by step the greatest beauty and care. In the first instance, the description must be predominantly «poetical», in the «same» must be like a mushroom drawn up of syrup, in the first seconds indistinguishable from the syrup.

What the future can bring from new landings in this area, you know little about today. The experiments like psychology and psychoanalysis to date have explored poetry without aesthetics as a spring middle link, may have spattered the soldier full of gold-bearing gravel, but the "light" is undoubtedly gone; the same applies to a one-sided *historical* or sociological poetry belief.

The use of "poetic" expression to the extent necessary should be followed this could, in the case of aesthetics, be reconciled with purpose a certain scientific, possibly pre-scientific relevance.

In case in the next chapter it becomes inevitable to seize troops and figures, once and for all are referred to this justification.

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TRAGICAL POETRY

§ 104. *Introduction.* The previous chapter had to highlight the autotelic experience of the tragic, and with brief justification we chose the *tragedy* as the best suitable clothing of the tragic course. But at the same time, it was said that one tragedy can hold back a non-tragic drama of autotelic value concerned. To this reservation comes a new one, which is also earlier hinted: even *as the bearer of a tragic course* can tragedy in a given case be weaker than an epic, a novel, a lyrical poem on the same theme. *vegger* does not, however, lie on such a comparison (as there rarely is occasion to employ and who just have special poetic interest) but in the fact that other poems can also carry the tragic substance with full-tone power and rich autotelic effect.

Literally, an *epic* is a larger narrative poem, preferably in poetry that treats heroic accomplishments and disastrous fates. The Iliad and the Odyssey, *Æneiden*, Beowulf, Kalevala, Nibelungenlied, Gerusalemme liberata et al. are known examples. An epic is often widely used and sweeps with it an avalanche of events and people; the composition is that least prominent. One cannot therefore expect a single tragic stroke trip must hold it all together; in *episodes* you got to seek the tragic, whether someone chose such a task (cf. *Volkelt*, Aesthetic des Tragischen, München 1897 p. 21). The same can be said about the Nordic saga, about romance bretons and chanson de geste (though the latter maintains his head the unity of the person) and especially about modern novels. *The short story*, however is by its "monographic" character well suited for a tightening of the fabric for tragic structure; one thinks, for example. on Michael Kohlhaas by H. v. Kleist.

With the *lyrical poetry* we approach the art forms which are not quite perfect unfit for carriers of tragic content, but where an *additive is usually required* *ningy* an expanding business on the part of the recipient, for that tragic character

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shall arise. *The ballad*, with its epic line, is the most favorable form; to the same group can here be considered the *folk* song (possible example: "Bendik and Aarolilja", Norwegian People's Auditor I at *Liestøl and Moe*, 1920. p. In). There are lyric lyrics suitable, how does it relate to the non-poetic art forms, music, painting, sculpture and architecture?

The tragic course must usually consist of a development, a "Nacheinander"; it is in the word "course". Of the "beautiful arts" it is next to the dance only the music, which besides its "Nebeneinander", the harmony, also has one

Nacheinander, a lasting stream. When it comes to evoking a mood, the music prevails over very effective aids; it is therefore natural

that the writers who decide the tragic based on the emotion (eg Volkelt), sets the music high as a mediator of the tragic. They think about it composers such as Beethoven and Wagner. (Volkelt, op.cit. P. 15 et seq.) Seen, or rather, in the light of our own definition, music becomes one of them arts like at least require a powerful addition from the recipient's imagination if there shall appear a tragic contour. The most suitable is then the professional contempt program music, which in the layman has a high star. He experiences it as a colorful epic tale, where despite the ambiguity gives way for a person of interest, for power, cohesion and disaster (*Tchaikovsky* "1812"). The music can also (in Greek tragedy and modern opera) join close to a dramatic act, support and supplement it, follow it as a "musical commentary", an instrumental chorus so to speak, or melt together with a device to the spectator's level. But also then it gets its "tragic light" from the action with which it is "synchronized", and when the action is lacking, the impression becomes so diffuse, so irrational, so many- or nothing-clear that the term tragically finds no place, even whether, as in *Beethoven's* Ninth Symphony, one is likely to experience 'the struggle between darkness and light' or the like.

At least the naturalistic painting is clear enough; it is beyond doubt what the image "imagines" or the title gives the necessary information (*Géricault: The Medusa Fleet, Delacroix: The Chios Massacre, Goya: The Strangulated, Watts: The Angel of Death* 1.) By his mere Nebeneinander, however, is the painting best suited to produce a particular phase, a cross-section of more than one length section of an event. Greatness can emerge, as can the counterpower, the struggle and the disaster. The cause is worse, but you can

in Non-naturalistic.

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do not declare it theoretically excluded, that painting can provide tragic context. By "expressionist" art [*Munch: The Scream*] we can experience something similar as a theoretician of the Volkelt School; he tragically calls his experience, we don't.

The sculpture applies to a similar consideration. In our opinion of the tragic, the sculpture has even more limited means of expression than the painting, when it comes to tragic substance, while it has provided a writer who *Valentin* the richest tragic experiences (*Die Tragik in Werken hellenischer Plastik*, in the book: *Über Kunst, Künstler und Kunstwerke*, Frankfurt aM 1889 pp. 94-129).

When visiting prisons, crematoriums, mental illnesses, etc., Volkelt experiences (op.cit. p. 12 f.) tragic moods, but they are due to associations which of course, not the *architecture* he really considers. Not for us either architecture has some prospect of announcing tragic content, and that has probably never been the builder's opinion either. It certainly doesn't exist disdain for the art, that it lacks means of expression for the tragic; it is

just when the art itself chooses to convey a tragic substance that one is allowed to make demands in this regard. And so it is usually not others

arts other than epic and dramatic poetry that draws on this task.

By a *tragedy*, as previously suggested, we understand a drama whose main theme is a tragic process in the sense of this work. A number of the plays that Literary history calls tragedy - partly because of tradition and partly because they are, in their broadest general sense, about heroism and moral victories, suffering and death, or awakening obscure, compound, at once depressing and lifting moods - are not tragic in the sense of this work. At the same show as we have tried to distinguish clearly between the tragic qualification and quite a few others who have acted with pretensions in this direction will we now also keep the tragedy out of unrelated drama types on a tragic course. The plays of such types become purely in the literature axiomatic cold for tragedy, without being developed, what it is that does them to tragedies. It is now once agreed that the Greeks and Romans, Calderon and Shakespeare, Corneille and Racine, Schiller and Hebbel, Oehlenschläger and Strindberg wrote tragedies. We want these pieces when they are not tragedies in the sense of this work, and if it becomes appropriate to give them a species designation, use other expressions, hero games, fighting games, conflict games, problem games, grief games, fate games, disaster games, etc.

When one with his final definition in his pocket should decide on one poetry is tragic or not, however, it is not sufficient to lay down

the definition as a pattern on the work and see if it fits. There are reports say complicating considerations.

It can for example. think of the poet, or the time and society where the play appeared, had its own complete conception of the tragedy and that tragic; art and theory have often gone hand in hand. Would anyone write "The story of tragedy," he could not without neglect such a done opinion, even though he worked on his own. So too if the poet, his time and society had their own ideals of greatness, their own forepositions of desolation ("destiny", Nemesis, magic, gods and saints) intervention, etc.), own assessment of disasters ("losing one's face", etc.). If then, in *the* opinion of the *time*, *the* play showed greatness as a cause of disaster, then the historian could have reason to call the piece a tragedy, even if "time" did not, and although neither greatness, the cause or disaster fills his own conceptual forms. An older poem's tragic quality can therefore be determined in three different ways, which can, if any give different answers: 1. Is the play tragic from *one's own* concept tragic and from *one's own* judgment of greatness, despair and disaster? 2. Is the piece tragic tragically based on *one's own* concept, but on the part of the *poet* (his time or society) judgment of greatness, despair and disaster (when this can be beaten solid)? 3. Is the play tragic, or is it a tragedy, from the *poet's* (his time) or community) concepts of tragic and tragedy (where "greatness", "despair" and "disaster" may not need to be included)? The relationship is complicated further by the fact that the term tragedy does not always have

been tantamount to the play being tragic. The tragedy of the Greeks means tragedy, but the adjective *tragikos* means tragically only in the meaning 'belonging to tragedy'; *Sibbern* proposes the term "tragedy" (*About Poetry and Art*, Kbh. 1869, Vol. III, p. 190 et seq.). According to P. *Rokseth*, the "French tragedy" is not "Tragic" (*The French Tragedy I*, Oslo 1928 p. 165 f.).

Questions like these are the culprits of a more general problem: the relationship between *historical and a-historical moments* in the view of poetry above the head and especially then works from another cultural era. The battle between "Historians" and "aestheticians" ¹ concern us here for a single question in his case: When should we use older poetry for "our own view", and when should we try to reconstruct the past? A basis for orientation here we can search the distinction *with Which fixed and unfixed forms of function*

i See *Rokseth* op.cit. Introduction, and Fr. *Bull's* opposition speech in *Edda* 1929 pp. 95 et seq.

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man. However, it is hardly necessary to set up any absolute contradiction either between fixed and unfixed life expression, or between historical and a-historical moment; A scale will do the same. They biologically more fixed life functions then constitute the more a-historical feature; we assume that the Greeks have experienced roughly the same as we when they were exposed elemental hazards, starved, froze, did not breathe, were worn out by long marches; just as they fell in love, encountered wild animals, went to war against stronger enemies etc. Here we are most easily based on our own experiences. Even such "timeless" however, experiences like these are colored by the experience and interpretation of the experience dering, whether it matches the group or it is his own individual property. So here you have to count on some variations, both in longitudinal section (from time to time) and in cross section (from place to place, group to group, man to man).

How much stronger then does not become relativity when one comes to areas where infertility has a much freer game? The notion of morality and religion, of standing and honor, of royal power and freedom, - ideologies and skin-solutions of all kinds show an almost unlimited variety. Here's the aspect become stronger historically. This is especially true where the individual variant is fixed by sociological forces - absolutism, prejudice, tradition, program. It "Historical fixation" is anything but the physical one.

When an observer of a later age takes on an older cultural fixation, then one of two can happen. Either he holds within his own inflexibility either the variant he is just studying or he holds it not. He "understands" "the time", can live in it, get excited and despair with it - or he can't. In the first case, one is awakened during the study range of people and types of people in his own being, he stays, as long as he lives in the read, in turn "the Greek man", the Roman, it medieval, renaissance man etc. What is in succession in the story, lies next to each other in the reader's nature. This is how he "experiences" the; the poet may be particularly strong. However, he wants to investigate if there is

some "real" agreement existed between the bygone era and his his own experience, then he must go the difficult road of source studies, etc. The non-historian is therefore in the work of older poetry in a somewhat unsatisfactory situation. He must rely on his own and his time experience and at the same time take into account the conditions under which the work appeared.

The simultaneity of historical and a-historical (systematic) contemplation however, in our situation, a result must precipitate what the procedure is

concerned. The object of the study cannot be the heavy literary history group education, «the Greek tragedy», «the Italian and Spanish Renaissance-sanced drama, "" the French classical tragedy, "" the Elizabethan drama of England, "" the German idealistic drama, "etc., and neither are poems under collectibles such as "Oehlenschläger", "Strindberg", "Ibsen". We must choose quite different "molecular" manifestations of poetic tragic, a simple work and maybe parts of a work. The committee has its difficulties since there is only one chapter available. It could be done after more views, cf. the three methods listed above. In a work with tragic poetry as the main theme one could imagine works that traditionally called tragic and show why they are not tragic in the event. But Now the selection must be limited to pieces that are no doubt tragic in this work sense. Interpretation can occur when the hero is not aware the tragic qualification, on the link between merit and accident. When the hero himself is dealing with the metaphysical meaning problem, that is erected at the course, then the uncertainty becomes considerably less.

§ 105. *Aischylos: The bound Prometheus* . The tragedy in the broadest sense, the serious drama, extensive mourning games, fighting games, hero games, disaster games etc. "was born" in the year 534 BC. The dating of the attic tragedy dates from that moment when Thespis brought his "juggler" to Athens and participated in the Dionysians with a chorus. The new thing was that he himself acted as an "answerer" facing the chancellor; by this two-man speech in a dialect and a meter like different from the choral song, the seed was added to the upcoming "dramatic" act (Initially, "drama" meant the act of worshiping the god). The choir in the Dionysus train wore goat masks, and it is assumed that the name trag (os) odia, bucksang, writes from this. Around creation and development from the Greek tragedy a great literature has grown up, as we must here walk past. Among the many questions of doubt, there is one in this place is of particular interest: How did a cult originally apply wine cultivation and the joys of intoxication, be granted with "semnotes", with pathetic seriousness, and gradually turn into a representation of the very darkest of life sides? Partly, it has been pointed out that the Dionysos parties where the choir was wearing the figure of the god was a reflection of the earthly suffering of the god; worship by Dionysus Eleutereus was a serious cult. There are also other hypotheses, ° g any satisfactory explanation is, as far as one can conclude from the learned literature, not yet published. Noticing it is entertaining to how the writers, when they reach the gaping gap, suddenly

are on the other side, pretending to have seen no ravine.

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Only *Nietzsche* leaps on the seventy thousand embraces, but his profound interpretation in *Geburt der Tragodie* has not won the acclaim of historians. It short-term growth between Thespiis and Aischylos is illustrated interestingly by its lost tragedy by *Frynikos*, *Conquest of Milet*. The play was a timely matter *horror drama*, and to that extent it provoked the tears and political of the Athenians dislike (weakening of the youth's martial ethics) that they condemned the author of a fine (eg *Bing*, *History of World Literature*, Oslo 1928 p. 34). Findes then there are no features common to the Bacchant's orgy trains and the strict and stylish plays on orchestra and shine? Yes, but it is uncertain how far a dry interpreting them. The difference between driver and flock is still present, though whether the choir leader is now one with the choir, while the individuality is over actors. Passion has taken on new forms, but it is not weakened road; it has its full strength in the rage of the sons of Aigyptos and of the Danaids horror, in Prometheus' spite, in Zeus' anger and suffering, with the warriors brothers, in the pity of the Persians, and not least in the blood-thirsty of the Atriders bad in all respects - just to mention Aischylos. And it doesn't get any paler since. Throughout the Greek tragedy there is a storm of emotional forces which only the laws of poetics can defy; eventually they also burst them and pull the whole form of tragedy with it in the annihilation. - From the first moment it has tragically completely occupied its place between the beast and the deity, or rather, he unites them in his own nature.

Is it too daring to regard Greek poetry and philosophy as one? crucial stage in the awakening of the Aryan race to a higher, more catastrophic awareness? Is not like a birth struggle in thinking and tragedy unstoppable questions - how is the earthly and the heavenly enlighten the world, who controls the saving and the destructive forces, and how should we save our little life's flare at this mighty one battlefield? Let's be low-key and unassuming, say the choirs, so we don't tease them governing. But the heroes do not have enough of the safe repetition, they demand it cross-border unfolding. They are slaves of the consummation line, and they get learn that this line is also death. Beware of *hybris*, urge the elm choir, bow to the natural limits of man. But how is it possible to cross the borders? If there is a limit through human nature itself between nature and non-nature? Where does ice waste non-nature come from?

From me - answers Aischylos' Prometheus. Who is he? One of the titans, but the first among equals: he is foresight, he has thrown experience links, Prometheus means "the one who thinks in advance". He took a party for Zeus during the rebellion against the old world ruler Kronos, who remained

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backed by the other titans. After the victory, Zeus also wanted to wipe out men humanity and creating a new one (why?), but Prometheus prevented this by stealing the fire from the gods (Prom. *Pyrphoros*) and giving it to the child of the earth (how could this stop Zeus? By what means had he thought that let people die?). The motive was love and compassion. Zeus

taking revenge, Prometheus was bolted to the rock with the iron he had himself invented and panted for a myriad of years. He knows the secret of Zeus' doom, but will not reveal it, though he is threatened with even worse battering. Zeus therefore drops the rock with Prometheus crashing into Tartaros. -1 However, the third part of the trilogy, *The Liberated Prometheus*, occurs on its final reconciliation, a trait characteristic of Aeschylus. 1

Asking about Prometheus is a "tragic" figure in Greek view, has meaning only in connection with Aristotle's poetics, cf. § 107. Applied to our own definition, the answer becomes difficult, because Prometheus belongs to the myth. Such beings, half god and half man, are usually smaller suitable as tragic heroes, though their sublime destiny lures both the lyricist and playwright. We do not know their fronts of interest and power funds and neither the environment sufficiently well, and their struggles and defeats can be a human being irrelevant in the "philosophical" sense. And yet when even the contemporary reader feels that their destiny is linked to his own *symbolism* or more directly as allegory. The Greek myths often dissimulate valuable knowledge of human nature and its conditions.

Already for the Greeks, Prometheus *represented the* human genus, and later poets made him "man", "artist" or genius (Shaftesbury, Goethe, Shelley, etc.). Prometheus is "big" both by his insight and his love for the child of the earth (later also by his heroism in spite). These are qualities that both we and the Greeks value, and it is by those he has inflicted on his sufferings. So far the tragedy is in order. But the mythology blends the lines. *The Moirs* had determined everything beforehand, and Prometheus knew their decision, but not Zeus. The Moirs' counsel can

in Literature on Prometheus: The text translated by Emil *Ziliacus* m. Stekh. ! 93 i> Karl *Heinemann*, *The Tragic Shapes of the Greeks in World Literature*, Lpz. 1920 Bd. In pp. 12-39. Ernst *Howald*, *The Greek. Tragedy*, Miinch. u. Berl. 1930 s - 75-83. Max *Pohlenz*, *The Greek. Tragedy*, Lpz. u. Berl. 1930 pp. 53-80. *Geffcken*, *The Greek. Trag.*, Lpz. u. Berl. 1918 pp. 29-32. Small, *History of Dramas*, Lpz. * 865 Bd. I pp. 185 ff. *Volkelt*, *Aesthetics of the Tragedy*, Miinch. 1897 pp. 437 pp. 439 (register), *Schiick* and other literary *stories*.

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however, there is often room for a "if". Prometheus trades not as the Moirs' tool, or *just* as he has subjective free choice, and he chooses to realize the values that are for him (and for the Greeks as well) stand higher than the bodily welfare. In this election, he is heroic. *desværre* mythology also disturbs the *assessment* of his human honesty (*wisdom but* was, on the other hand, something that also gods and titans set high). It is *for us* the is so inalienable, but in the environment where Prometheus lived, it had no value and was pure "foolishness"; its only common characteristic was the defiance of Zeus. Nor can there be any injustice on Zeus's part, less one assumes a legal norm that stands above the gods. Seen with experience eyes are the right something that derives its power from human needs and which does not could arise before man had received Prometheus' gift. But even with

the right as a norm for gods, Zeus should be allowed to punish the theft - or maybe man was also *entitled* to the fire? *Hesiod* (in *Theogony*) stands completely on Zeus's side in this matter. However, the hero's insight is now assumed and human love to be "great", culturally relevant traits, and if his superhuman sufferings are assumed to be unjust, then remains yet the question of Prometheus is a heroic or a tragic one, in case one heroic-tragic character. If he believes to have saved the one needed, if he attributes his inferiority to inferior *principle* in comparison with the salvation and growth of mankind, he is heroic and not tragic. And some he does not make such comparative assessment at Aischylos. Like Sofocles' *Antigone*, on the one hand, commends his efforts and apologizes on the other hand its destiny. None of them regret their action, and none of them bears their distress as a voluntary sacrifice. You could say they are too blind subjective to the fact that our distinction between heroic and tragic can apply on them. And what keeps Prometheus up is not even the thought of it the cultural enterprise, but the *awareness that the abuser will receive his punishment*. And so we approach the purely elemental fighting game.

So far, the yield is pretty lean in terms of tragic qualifications concerned. But in the text there are some expressions that attract attention public. Prometheus is "over-the-clock," says Zilliacus, p. 94 seduces him to go too far, to *hubris*. There is a limit to the clock Gunst; it is *dangerous* to be too smart. Do you have too much of one's own? lockers then limit you, and leave the rest to land. Otherwise things will go wrong. warning Against hubris the Greeks go from drama to drama; what lies ahead behind is the idea of "the envy of the gods". Hybris is a case of that Aristotle aimed at the drama calls Hamartia, the tragic (tragic)

mistakes (cf. § 108). Now, unfortunately, it was necessary to approach the hubris whenever something important was to be done, the Greeks were therefore very much occupied with the question of the balance between hybris and sofrosyne, the measurement team, between what we have here called the completion line and the fuse line.

As Prometheus himself is overclocked, so has he "honored the moon's chorus indestructible" (Zill. pp. 25, 63). Also, the recipient has been given too much, and the consequences do not fail. Aischylos does not mention them, but in the myth substance as the basis of the trilogy is that Zeus decided to punish but *nesk because Prometheus had git them too much*. The beautiful Pandora ("Everybody's gift" or "The one who gives everything"?) Was sent to the earth with a shed full of accidents and suffering. (Among these accidents was also the *hope*, which however, was hanging over the edge when Pandora knocked the lid in. The place lures for profound interpretation.) So here we find a direct cause the disjunction between equipment and disaster, mediated by the gods Misund else. According to one variant, humans even descend from one *marriage* between Prometheus and Pandora, being the son of Deukalion the only one who survived the "flood". This marriage points directly to bomber of 1940, where the last triumph of technique is united with the maximum of destruction. Soon, perhaps, the Pandora Shrines will fall on the cliff itself,

where the titan had to be fined because he gave the people the fire.

In later poetry Prometheus is rebelling against Zeus or God in men on behalf of humanity, a thoughtless thought like the real Aischylos never would have allowed themselves. His nature is "conciliant" like Goethe's; in it lost third drama, *The Liberated Prometheus*, becomes a reconciliation possible by that both Zeus and Prometheus have *evolved* since the first clash (Zeus is here a "god of becoming", cf. § 112). Such a reconciliation is no solution the problem first posed "sub clausula rebus sic stantibus" but off a new problem that is no longer a problem. The name of the antagonists are the same, but as carriers of interest they have changed. On the like Aischylos must "solve" the insoluble conflict in *Orestia*: it is constituted new legal-moral-metaphysical laws. As a thinker, Aischylos is not much stringently. He is a consecrated priest from Eleusis and he fights at the Marathon in a focal point of world historical forces, but he was unable to compel these extremes by their nature together for a compelling synthesis. Opklarings- the work becomes just a round dance among metaphysical bodies, human will with the dead and the living, gods, demons and destiny in a helpless vortex. It reaches its climax in the *Eumenids*, where Apollon feeds the Moirs with wine. hitherto the three goddesses of destiny were definitely the last instance of universal history

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determining powers, but here the mystery priest has momentarily swung himself up to see alcohol as the ultimate moving world principle. The subject is on nobody should be exploited and there has hardly been the shudder through the theater grabs *us* by the image of a world of dead gods at the wheel.

§ 6. *Job*. There is, on the whole, some cool reference to the Greeks life anxiety and world pain, as you face them in tragedy. The "Apolline" element is present all the time, passion has the words which is needed, but there is always stylistic control over appearances. Vilddyret have learned manners.

An exception forms Sofocles *Philoctet*; it really *smells* of his fillets. Here, the distance is less than usual to the world where *Job* sits in the ashes and scratching its rotting limbs with pots. The pessimism of the Jews, which one who encounters it with Jeremiah, *Job* and *Ecclesiastes*, is also artistic bear prayed, but so that "Dionysus" lives stronger in it than "Apollon" - if these symbols are dryly applied to Hellenistic imprinted Judaism. Here's the benefit not to look for harmony and measure, here it carries the odor. Is this world pain more obsessive in its sublime splendor, so is it more dangerous; the poetry aspect is loose; it's not all git to come back in good keep from this sightseeing in the land of despair.

Job is a kinsman of Prometheus; they both suffer from the gods grimness and both appeal to the principle of justice. According to a widespread There is also a literature-historical connection between the drama at Aischylos and *Job's* book, as it is now found among the New Testament es canonical writings. The text story is interesting, though not as captivating as in the Preacher. The text of the Bible (Kristiania 1918) is based on it following; only by pure contradictions etc. are there critical textual considerations

and then on a general literary basis. 1

In the numerous major and minor writings on the book of Job, a few are mentioned here: **Mowinckel**, S., The poem about Ijob, Oslo 1924. **Nielsen**, Fr., Inscriptions for information for Christians, 1887 (Buhl). **Martensen**, HL, Christian Ethics, Spec, Part, I p. 395-400. Kbh. 1878. **Cheyne**, T. K., Job and Solomon, or the wisdom of the old Testament, Lond. 1887, pp. 1—115. **Giesebrecht**, Fr., The turning point of the Buches Hiob, Dissert. Berl. 1879. **Ley** J., The Problem in Book Hiob and Its Solution, in Neue Jahrbücher f. Philologie u. Pädagogik 1896. **Sellin**, The Problem of Hiob Books, in Univ. Berlin 18 Jan. 1931. **Volz**, Hiob u. Wisdom, in The Old Scriptures Testament, III Abt. 2 Bd. Gottingen 1921. Inaccessible were the following two works which is mentioned because of its exceptionally promising titles: **Kallen**, The Book of Job as Greek Tragedy, 1918, and **Owen**, Five Great Skeptical Dramas of History, 1896.

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In the context of the original folk tale with retained prose has one (alexandrine?) author at year 400 BC put his «poem of wisdom» in bun that style and thus made the account of Job one of the world literature beads. It is a man with deep personal knowledge of the pain, with one fierce passion and a penetrating clear sense we meet here, one a man with a fanatical will for intellectual honesty and a poet as well effervescent cosmic pathos connects the ability to give its abyss deep hate a dazzling satirical form. I can't read Job's book as anything but a blasphemous masterpiece, and there lies a painful and golden irony destiny of scripture: through believers' interpolations is the book of rebellion with all its smoking curses brought among the rocks of faith upon which people today build their metaphysical comfort.

The poet assumes that Job was *great* in the eyes of his fellow citizens, both in religious, social and economic terms. He was "impeccable and upright and godly and away from evil", while being positive helpful (I, 1, 5, IV, 3, 4, 6, XXIII, 11.12, XXIX, 12-17, XXX, 25, XXXI, i> 5> 7 »9> J 3> 16-34, 38» 39) - He was mightier than all the children of the East (I, 3), happy and esteemed by young and old, rich and poor (XXIX, 2-11, 21-25). There is no one on earth like Him, says the Lord Himself (I, 8, II, 3). With In other words, Job is at the top of his community's culture, and just the rare and excellent qualities that have led him to it are the direct cause his utter destruction, his biological, social, autotelic and metaphysical ruin. He becomes an apple, about which the mighty fight, he becomes a victim of some sort "Conversely," the envy of the gods. The Lord *rises up* against Satan by his own serves Job. And Satan replies: Job worships you as a thank you for your charities. Take from him what he has, then we'll see. Yahweh enters the bet (I, 8 if., II, 5 ff.), and now the calamities break over Job in two terrible tides, until he has just turned his back on life. God wants to show his opponent that Job is serving and fear him (whether to love this is not talk) whether he sends well or evil, just "for God's own sake" - how this should be motivated. Job must submit to unconditional and humble recognition - what? The power of God or God's right? Yes, that is precisely the burning question in the following.

And Job really bends, as he learned is right, in both trials (I. 21, 22, II, 10). In the National Book he also gets his wages promptly, however

here is what the poet puts in and demands space for *human* nature *in* Job. And man is not only the obedient slave of the image of God, it is packed with earthly life and power. Therefore, Job gives God what God is, but he curses like Jeremiah the day he was born (III, 1-12). It's better to be dead

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than tempting a life like this (III, 13, 17--19, VI, 9, 10, VII, 15, X, 18, 19), even better never to be born (III, 16). Why does God force them to life, who do not want to live (III, 20-22)?

These thoughts resolve an avalanche of eloquence among the "friends" Eliphaz, Bildad and Sofar. It is during their more and less mindless dogmatic issues that Job grows into a prosecutor of timeless dimensions, and gets a voice like that gathering the whole of humanity's prayers and threats, grievances, desires, and curses in some immortal verses. Next to man's rich and strong biological interests now the poet raises another: Job's book is a culture-creation drama, it produces a cultural "mutation" like Prometheus, Eumen-ideas and in recent times Grillparzers Libussa. One sees a new metaphysical consciousness be crystallized under the maximum pressure of suffering, the awareness of it principle contradiction between the god as the lord of the environment and that of man sacred demands of *meaning* on what is happening.

The teachings of friends go with little variation in the fact that God pays it justify and punish the wicked in this life - a faith that is also Job grew up in. When Job is now "impenetrable," says Eliphaz (IV, 6), then therefore, God will surely save him from the pain again, if only he endures patience and recognizes God's right in his actions Job (V, 8). For God no man is perfect, neither are you (IV, 17-19), and that's why you're suffering (!). But when the goal of suffering is full, you will be restored to your past happiness (V, 24-26). As long as the ordeal persist you can howl as much as you want, no one hears you (V, 1). Be thankful for the chastisement he imposes on you, it just shows you is in his hand.

It may have happened too hard, Job replies (VI, 3), but this I simply do not endure, I have no peace while sinking my saliva; I am, however, a human being and not a mineral (VI, 11-13), cf. XL, 13 and XLI, 15). But I have to try to be humble after all if you want to explain me in which my imperfection consists, *the* imperfection that has made me deserve a treatment like this (VI, 24). It can't be my impatience now, which is the *cause of* the *accident* (VI, 25, 26, sml. XV, 6). Neither here nor later there is reason to believe about Job that he adhering to God's equal in moral excellence. Job just wants to have stated, that there must be a *relationship* between imperfection and "punishment", especially when it does not at all in human power to be perfect. He must have allowed to compare his destiny with that of others, and *then* he is skeptical when it comes to the distribution of goods and evils. Friends misunderstand it

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zeal with which he later emphasizes his innocence; they believe there lies

a crazy haughty reason: Job considers himself "absolute" (not relatively) innocent. But Job's passion has a completely different source; he is not at all "Self-righteous," that's for the sake of the problem, it's in the service of clarification he does his work in the seams. He wants to know what they *mean* by sin, when they base their whole procedure on the doctrine of the doom of the sinner and the triumph of the righteous. It's easy enough for you to preach, he ends his answer to Eliphaz (VI, 5, 6), who retains all good. But *my* life is complete broken; I'm going to die from this disease, and then there's no more. There are other conditions (VII). And since I have no more to lose (sml. XVI, 6) nor win anything by silence (IX, 27-31), then I will at least without me complaining about my condition (VII, 11, cf. X, 1, XIII, 13, XXX, 24).

And now he addresses the words directly to the god of his and his friends (VII, 12 ff.). What should this be good for? Do you think I am a *worthy target* for yours? destructive forces (VII, 17, 20, XIII, 28)? (Don't you have more important things to do you? Don't you think you're getting *less* into acting like that?) Tell me at least the reason for this boundless abuse. Can't quit this while I live, and give me a moment's peace - for when I die now I will not long, then you *must* end (VII, 21, cf. X, 20-22, XVI, 22, XVII, 14,15).

Now the young Bildad assigns (VIII), he repeats what Eliphaz has said and done apply it to Job's sons - they've probably sinned since they got so fast killed, because of God's righteousness we cannot doubt (VIII, 4, 3, cf. I, 5).

I agree with you in one way, replies Job fundamentally (IX); it can't utility for a human being to stand in line with God (IX, 2, 4). But now it happens critical breakthrough in Job's thought: *Why not* use it? Is it because we are so weak in our *judgment of justice* that we have to turn our eyes shame if God the Lord explained to us the least of his motives? *No*, stop he with the consequence of despair, it is because of his overwhelming *power* in relation to ours, his greatness in meters and pounds, that we are not capable of anything against him (IX, 4-10). It does *n't matter* if we are right or wrong human sense (IX, 22). It does not matter for two reasons: First he does not call for any negotiation (IX, 19, 32), he is invisible (IX, 11), he does not use our aids (12), he does not communicate with us as human beings doing it among themselves (16). And second: though he met for negotiation, what does it help? There is no upper body involved authority to judge us both (IX, 33), nor does he acknowledge a legal principle which is also binding on himself. He is unrestricted despot by virtue of his strength and his knowledge (IX, 4), grace I may ask, but

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not about justice (15), yes he can make the innocent guilty (30, 31) and force him to judge himself (20). Let him make us equal to the law, and I will answer him (34, 35, cf. XIII). But as long as he has me on the bench and standing over me like an executioner (VII, 20) there are no conditions for anyone negotiation (IX, 17, 18). Even an *indictment* from God would have one inalienable value (XXXI, 35, 36).

This is not about justice at all, but about violence and power alone, now concludes Job with rising security (IX, 15, 20, 30, 31, X, 15-17).

(And the prologue confirms that he is right. Yahweh's motivation is neither for Job's or our moral judgment and seem incompatible with God

one's dignity. God, through his partner, has destroyed the faith base himself for Job.) So there is no point in appealing to the principle of law, so much less like this is in no way carried on earth (IX, 24), one thought that Job later takes up to its full width. Well, then you can try again the tyrant can move by other means. There must be an *opinion*, after all the misery, although this opinion is incompatible with the idea of law.

Then let me know why you are abusing me (X, 2)! After all, I'm in one and all your own work (X, 3, 8-13), so it must necessarily have its *reason* for you destroys it. The human demands of order and reason strike like a flame against the sky; Job hammering on the god's ear hoping to meet a man stringed string. If you ask for my sin and iniquity, there it is at least understandable contact at a single point, then there must be a common principle for your and my assessment. Then there must be something *commensurable* in our beliefs and judgments, and this must then also include my legal-rating that you have created with the rest (X, 5, 6, 12, 13).

If, indeed, the god's belief is different from that of man, then it is for us equals with arbitrariness, then our last chance is lost; there you go no way of hope through perfection, then we are given a metaphysical price raffle, then there is no longer any guarantee against our highest virtues, that faithfulness, humility, and charity are the broad path to perdition. But if the concept of the god of justice is different from ours, then we should not use the term "right" about the divine dispositions. And neither should we speak the scam of theodicee of believers that they call it an act the most shameful crime, the most irreparable offense when carried out of a human being, but of immeasurable love, if it comes from God.

One of two: same law and same judgment for both parties, or different law and different judgment, but not the same law and different judgment. Should we acknowledge the world government as fair, believes Job in X, 2-7 cf. XXXVI, 23), saa

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the meaning must be: fair in the *human sense*. Otherwise, God can be so "fair" he will in his own language (for example, in Elihu's interpretation XXXIV, 12,14,15,17), but in our language it is called unfair. - In the inside, have Job has not yet abandoned the hope of a just principle in human spirit behind what happens, sml. XVI, 21, XIX, 29. But this hope now needs to be strengthened with a ray of reason, and that is why he provokes the Lord so strong.

These considerations of the legal problem must also apply to *experience*, thinks Job. If I see that a man is a villain and I see that anyway or that is why he is doing very well, so the apologist cannot claim it makes him hurt without giving the words a whole new meaning. If he then at the same time pretending that he uses them in the usual sense, then he is logically dishonest. Therefore, when Sofar in XI repeats the distorted dogma of virtue's pay and they the misery of evil, Job is gripped by the ruthlessness of the fight. He grabs in the beliefs of their friends (or opponents) and show that it is nonsense (XII,

2, XIII, 4,5,12, XVII, 4, 10, XXI, 27, 34) when measured by reason and the goal of experience (XII, 3, 11, XIII, 1-3, 18, XXI, 29, XXIV, 25). Already the animals may notice that they are left to forces that have nothing to do with it goodness and right to do (XII, 7-9), and we turn to the world of man, rather, *injustice* is the ruling principle (IX, 24, XII, 4, 6.17, 24, XVI, 11.17, XIX, 6, 7, XXI, 7-33, XXIV, 12, XXX, 26). The conditions of man are terrible, to the looks of sub specie mortis (XIV, VII, 9.10). So far may you do not go to save your illusory grounds of comfort, that you are defending God with pure cheating (XIII, 7, 9). Can anyone convince me, then I should bend me too (XIII, 19), but for the pure foolishness I do not. And nor for the talk of God's inviolability (XI, 7), for I cannot make me some image of him, and neither can you (XIII, 2, 8,11). Thus, Job also countered the second speech of Eliphaz (XV).

In Bildad's second post there appears a new moment (XVIII, 4): What do you and your justice requirements mean in the big world household? It is the stoic philosophy; it is poorly reconciled with the principle of the talons, but Bildad manages the knot by a known apologetic means: he connects them incompatible contradictions with a "despondent" (XVIII, 5, cf. XXXV, 6 opposite XXXIV, 36). Job can see no consolation in this that his destiny is in principle frivolous; *he* has no interest in a world plan in which man not taking part. The demand of opinion strikes him more strongly than before; on the contrary, stoic he demands that his destiny (the destiny of all men) be carved in the history of the universe with indestructible writing (XIX, 23; cf. XVI, 18, 19).

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His demanding thought goes on to a *higher*⁴⁴³ instance than the god one has taught him and which he cannot use, - an institution that has contact with interests with the holiest needs of man (XIX, 25-29). And now Job is rising above his own suffering: the matter no longer applies to his personal woe and well, the applies the principle (XXI, 4). When I think about how fates are distributed on the earth, then I am dismayed and my flesh seized by the trembling (XXI, 6). And if Sofar, who has once again emphasized the orthodox view, withdraws go back to the second line of his skincare system and claim the punishment for the wickedness of triumphant fathers comes upon the children instead (Exodus XX, 5), then Job will respond that this is not a "punishment"; it is a mistake of thought to call the penalty that a punishment must strike the perpetrator (XXI, 19-21, 31). Jobs Consciousness is impermanent and rises from the despair of seamless majesty. (That the writer should suddenly turn a man of Job's casting over to the theses of his opponents (XXIV, 17-24, XXVII, 13-23), are so unlikely that we must see from a poetic point of view a later contribution to these verses. Or have the poet, as in XII and XXVI, allowed Job to fall into the well-known major in order to show that he mastered it as well as the others?)

In XXV, Bildad returns with new artillery: God's quantitative greatness. When Job does not have the astronomical dimensions of the Lord, so be it nor does he try to claim (cf. XXXIII, 2, XXXVI, 22, 23, XXXIX, 35). Job cannot understand the reasoning and asks: For whom have you argued words, and whose spirit departed from you (XXVI, 1-4)? Job is also completely confidential

with *this* side of the Lord's manifestation of power, and with superior sublime poetry he gives Bildad a lesson in praising all the mechanical wonders

which we cannot do after him. But - ends Job threateningly - so it is also the limit of his qualifications reached (XXVI, 14); he can thunder and roar as much as he wants, it doesn't help him in the least here alone. On the contrary: The Lord has *abused* his power to take the court from me (XXVII, 2). At this point I am relentless (4-6) because I can't betray my conviction without *damaging my shawl*. And I do not turn back to call the world power *wicked* (7) who do not sticking to the path of justice. If Job in 7th verse with "my enemy" is aiming at Yahweh (it is reinforced by XXX, 21, XXXIII, 10), then he claims here a new religious principle: the concept of divinity should not be aimed at "the given god", but the god we can accept must abide by the norm of divinity, after our image of God as an optimum under the control of the human character (cf. XVI, 21). Then we also demand that God must represent the highest Wisdom, will radiate what was created with order and meaning. Where is then

the source of wisdom, Job asks in XXVIII, 12, where is the origin of the spirit do both God and man inspire? God himself is the only one who knows where this is power comes from (XXVIII, 23, 27) - and how has he used it? To that measure the wind in kilos and count in liters and lightning in meters. "Fear the Lord and give way from evil ", that's all he got out of it!

In a wonderful closing procedure, Job finally closes his mouth three "comforters". A later writer sees no way out to save them, but Job can not, of course, be successful. He therefore introduces a young man husband, Elihu, who is not previously mentioned (XXXII-XXXVII). This shall then say the ransom word, and satisfy both faith and experience requirements (XXXII, 2, 3, XXXIV, 4). Despite clear pretensions, he manages however, nothing but repeating and varying what was previously stated. It must therefore surprise the reader that the Lord does not punish him for heresy when the day of accounting comes, as he does with the other three (XLII, 7, 8). Even more, however, it amazes him that he punishes *them* after he has repeated himself the most important of their posts. But one wonders just because one still has in retaining certain notions of the divine logic. After the Lord has presented himself personally, there is nothing more than astonishment.

For this speech of God (XXXVIII - XLI) is probably one of the most wonderful things one can read in the canonical writings. Didn't think the author did transmitted to the creator his own naive enthusiasm for all the weird and quirky and beautiful and peculiar in nature - then one must perceive speech as a strong one refined, but all the more searing irony. At least Job is clearly confused this extensive zoological demonstration. And then the Lord expectantly urging him to answer, Job says quite quietly: What I am thinking about my suffering, you know. After all, these zoological witchcraft doesn't happen our balance. What else do you want me to answer? (XXXIX, 36-38).

The pluralist is then forced, as necessary, to raise the issue of justice (The author has the difficulty that God has now joined the scene and can no longer hide without loss of prestige). How can you dare

implying that I am not righteous, the Lord asks in the storm (XL, 3). Don't you see how strong I am and don't you hear how awful I can roar? Show that you have the same *power* as I, then I bow to you and acknowledge your right (4-9). Power is the only thing that counts in my eyes. Do you know what? is my ultimate work? Not the human spirit with its morbid sense of justice, as you would think, no *hippo* father! Its legs are copper tubes and its bones are like iron bars! It is something other than you your soft-spoken sprout with all your "fine sensations" (VI, n-13). Now you might think that

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man comes after the hippo? Aa far from it, the *crocodile* is its only likemind. The crocodile has *armor*, but what do you have? (XL, 20 ff., XLI.) Well, you are the one who should teach me something about justice!

One thinks of Job's boundless consternation at the hand of this Jehovah-tangible appearance. Here, Job has been sitting and attributing the problem to it the deepest, the most central principle meaning, meant, that he brought an opponent to do that had to convince him until mortal shame-feeling as soon as his tongue touched the burning question - a god then holy and pure that even his indictment had to trigger joy! And so find he faced a world ruler of grotesque primitiveness, a cosmic one cave dweller, a boastful and roaring bass, almost sympathetic in its complete ignorance of spiritual culture. Job is then immediately on the clean of that it would be comical naivety to bring theoretical questions to the surface; shall if a conviction is *claimed*, then it must be *done* to an opponent who has conditions to grasp it, and as in the argument, the joint discussion baseline against. Nothing could be more out of place here than to sit on his chest and declare his moral heroism until Yahweh put his labors upon him and rubbed him out like a louse. He could just as well take in his grandiose attitudes opposite the hippopotamus and the crocodile. The situation has changed completely after Yahweh has been harmed to reveal his true nature, and not no longer benefits from the idealizing imagination of man. «Only what the rumor reported, I had heard of you, but now my eye has seen you. Therefore call I repent and repent in dust and ashes »(XLII, 5, 6). Job is following the Lord mouth as you do it with unkind people. He's been fighting against the Lord on completely erroneous terms (3). What's new for Job is *not* it quantitative greatness of God; he was fully clean in advance (XII, 6-10,13-25, XXVI, 5-14); the new is the qualitative annoyance. His most exalted performance, his image of God, has received a basic shot. Opposite this one stupid primacy Job can give up without the slightest shame, since "the fight" has not affected his principle claim at all. A spirit power can be eradicated but not "defeated" by its bodily carrier being erased. Rather not bodily, Job has been "defeated," because he has not engaged in combat there. He is not convinced of any mistake about the world order. On the contrary, he is justified in his opinion. By that To capitulate in this way he adds to the tyrant the worst of all imaginable violations, the fact that his opponent is not even worth a fight.

He who has no idea is Yahweh; he enjoys the "triumph"

as a child and initiates great reconciliation. The friends are poor, as they thought

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had taken care of his master's best interests, kept to his written commandments and just got them confirmed by personal revelation, yes even foretold the Atonement, - is granted a severe chastisement, while Job, who has not yet recovered from the initial shock, witness his goods and gold return and double. He has just as many sons and sons daughters like those who were crushed in I, 19 - it is clearly the Lord's opinion that only *numbers are* the same, then nothing is lost. The wife also benefits from Jobs "New covenant" though she went the devil's errand in II, 9. - What a relentless one light does not fall on this god who thinks he can do everything well again with money and cattle after Job put his finger on the rotten loss throughout world the machinery!

Then this mighty metaphysical settlement ends in gentle comedy. Job holder wise mouth in his new-found happiness, but the glimpse he got of the creature scenes in the moment of horror, he probably won't forget that even if he stays 140 years and full of days.

Has Satan lost the bet? If he is of the same caliber as Yahweh: yes. But if he is an intelligent Mefisto, then he and Job have a little secret together. Inwardly Satan has won a victory far more valuable-full than an outer one: the colossus has revealed his weakness, and his opponent has gained a grip on the human mind that was previously impossible. God don't ante the range of Jobs's sample; a snug at the ruler under a cheerful cure (I, 6 ff.) has developed into the bloodiest seriousness.

Job's tragedy is first the exterior, that he is destroyed with his entire house because he is the finest in the country. But here the causal connection is abandoned to a "Prologue in Heaven" and cannot be associated with known earthly conditions. Wealth may tempt robbers, it is so, but the storm and leprosy are coincidences in the light of experience. This tragic, therefore, has no philosophical Weight.

Then the inner tragedy is much stronger. First, the sense of justice (the new greatness awakened by the external tragedy), which Job is alone in his circle and in which the contemporary reader sees his supreme trait, leads to melancholy and world pain, to the most severe of all mental disorders. Next, it will Job's strong imagination and high soul levels make him particularly receptive to this suffering - the almighty abhor Job by "opening the visions of the mule" to his gaze (XXIII, 17). Limited natures are embraced by such profound views, and the "wicked" has no similar problem of justice. This relationship concerns us so much more because it has something "eternal human" know
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But the god *himself* in the book of Job, does *he* concern us? Is it anything but a poetic play with an alien and outdated depiction of God? *notables* we this god? Yes, we know him from the history of religion, he is the old one the god of wills, the armies of armies, or as we would say, the god of armies, the jealous Yahweh. But does he *just* live in the history of religion? No, he also thrones

in our *experience*, today as 2400 years ago. He represents a familiar biological and social environment: the blind forces of nature that are out of touch man's drive towards order and meaning, the untruth of illness and death genial strife, the volatility of fame, the betrayal of friends and couples. He is the machinery of power and power, domination of power, party slavery and the god of conquest, copper pipes and armor plates. There are more than Job, who meet him with the weapon of the spirit. Some of them are trampled down heroic martyrdom; others also see the restriction of martyrdom in which they bow the exterior, but hides the despair in his heart.

§ 107. *Shakespeare's Hamlet*. Like Prometheus, he is the "pre-some, "like Job, he curses his birth and his life and man's lot world. But this strange "stranger" in the family of the tragic heroes, the young Hamlet from the dawn of the seventeenth century dawns new ways; on new fronts in the constant struggle of the human spirit he finds his destiny and its downfall. He is a stranger, even among Shakespeare's thought-children, though *who* he is and how we best interpret his deeds, words and und charges, no single author has yet been able to tell. Maybe he is the poet himself, since saw many of his thoughts go back to Shakespeare and since the poet named his only son after him? Or just a particularly captivating one edition of today's common "melancholy type"? Is he the dreamless dream more, the cowardice that adorns itself with the mask of reason, or dazzling war hero and king subject? Is he the prince of the realm of drama or an impotent one intersection of old legends and Shakespeare's sense of life? The true Aryan tocrat or communist or possibly humanist revolutionary? Christianity advocates and embodies the moral ideal of a court of sin and well lust, or unscrupulously aroused, seducer and murderer? World Savior or døgenigt? Ingenious philosopher and ponderer or manic-melancholic psychopath? Seer and a prophet or victim of the oedipus complex and fixated on the puberty stage? A disguised woman or noble vase in which fate has planted an oak?

And what's the point of it all? Those who believe that Shakespeare will warn against the deferral of sickness or emphasize the belief in providence as the only one durable ground, one dares to ignore now. But the poetic-dramatic opinion? Is the play a game of streets that the poet has *wanted*, or is it

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unsuccessfully failed, or is the brain not yet created as powers to interpret it? These, and a myriad of single questions, have raised it for centuries «Battle of Hamlet», in which dozens of writers have participated, a dispute as yet is far from fought. 1

There is hardly that step, the replica, the trait of the hero himself and his associates who have not been turned and twisted and have gone wide different and partially contradictory. Is there any uniform character whatsoever ters and dramatic nerve present? The play's dramaturgy is pure confusion or the perfect order? Why does Hamlet hesitate, why does he act so often different than you expect, why does he decide to play crazy? If he is sincere in his self-confessions, the fellows are sincere they speak about each other and themselves, *when* are they and when are they not? If

the poet himself has an opinion in these things, where does it come from? love Hamlet Ophelia, how does he love her, how has the relationship been between them, why does he give up on her? Why doesn't he have a thought for it, that it is her father he has killed (one thinks of the distance to Corneilles Le Cid!)? How to explain the many chronological and characterological impossibilities - dramaturgical? psychological? historic? Customer Shakespeare mimic-plastic instructions fill the gaps for today's audience that we study by today?

To follow a single author in all these doubts is hardly advisable. Then it is better to base his view on his own reading of the text, and then try, change and expand it when you find enticing views in others. One's final Hamlet image may consist of cells and features from many angles in theater and theory, when they are just by the reader human melt into organic unit. Such an image must also form, which will examine the tragic structure of the play. But the single questions he only concerns him so far as they relate to this structure. We do not know yet whether the play is tragic or not, but we are in some way obliged

Here are a few of the works and monographs that deal with the play:
Furness, HH, A New Variorum Edition of Shakespeare, Vol. III and IV (Hamlet), London and Philadelphia 1877 with variants, notes, comments and exhaustive bibliography pp. 397-429. *Rumeliny* Gustav, The Shakespeare *Study*, Stuttgart 1866 pp. 74 ff.
Bradley, AC, Shakespearean Tragedy, London 1905, pp. 89 ff. *Schiicking*, Levin L., The character problems at Shakespeare. Leipzig 1919, passim. *Paulsen*, Friedrich, Schopenhauer, Hamlet, Mephistopheles, Stuttgart, and Berlin 1926 pp. 115 et seq. *Ludwig Otto*, Shakespeare Studies, passim.

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to let our theoretical viewer illuminate, or be illuminated by, the drama as in The literary tradition is the first pretend to a possible title of «all time tragic masterpieces».

A temptation then lies closer than others: the one to interpret the play so that it is in line with theory, benevolent or by appropriate pressure. To this trap leads to many deep tracks, and it costs suitability and neglecting to get out of it. We hope to make it; for us it is of quite minor importance whether the play turns out to be tragic or not. In any case, it is our job to find out *what conditions in the piece it is tragic structure depends on*. An interpretation of certain factors can be determining whether the play is tragic or not. From such an analysis will one also experiences if the tragic context *has something to say for the piece poetic value*. Is it *significant* whether there is a tragic connection or not? The attention of the qualified spectator will inevitably be directed towards this relationship? If the thought turns on, we have through the view of the tragic also gained a basis for immersion in the serious drama of the whole.

And basic yes. There will always be amounts of poetically valuable, but tragically irrelevant moments, both by the play's totality and by action, characters and deposits. The investigation will then begin

not at any criticism of such moments. It asks for three things: disaster, culturally relevant greatness, and functional coherence between them.

Hamlet's accident extends to all four fronts of interest, it is av biological, social, autotelic and metaphysical nature. With common language one could also distinguish between "outer" and "inner" destruction.

The "outer death" immediately falls into his eyes: the prince is killed with poison card in a sporting fight. This death is a disaster just in case is in sharp conflict with the biological interest of the hero, with a *will to life*. But the Hamlet hit is a life-threatening man; he has long wanted say death and would have voluntarily left this world "if not the Almighty had set his law against suicide" (he says himself), and if not the fear of beyond chance held his hand back. Now, that is one time since he expressed such a thought, and Hamlet is especially one the man of the moment; he has repeatedly provided evidence of an uninhibited selvopholdelsesdrift. But just before going to the fight, he expresses he for Horatio, the only friend he has left, his resignation and kind fatalistic providence; he doesn't like to wait any longer. Wished he anyway to live? Did he feel king-called? He had something to live for on the whole? Love? Studies? Friends? Theater and music? Of the answer to

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these questions depend on whether Hamlet's death is a disaster or not.

A similar consideration applies to the other "external" accidents, the father's murder, the break with Ophelia, the mother's apostasy and death.

How now than Hamlet himself assesses his physical downfall, for *to the scourer* can still feel like a *nicht-sein-sollend* to a great extent; it is, after all, the obliteration to his eyes of a very captivating and richly equipped young man human. Compared to one of the last stages of the cause series, it shows then also a tragic structure. While the murder is being planned, King Claudius says:

He, being remiss / most generous and free from all contriving / will not peruse the foils. It is the last remnant of Hamlet's confidence in his opponents honesty that leads him into the trap. And that puts something touching on Hamlet's death; here as otherwise there is some of the animal's innocence over everything he does.

But outer death is only a seal on the inner; and therein lies it real disaster. Then there is a breakdown of strong and central interests? Yes, it seems so - if you don't see a neurotic in Hamlet world mourners, who in reality enjoy their own melancholy and will not without it. I don't see him that way. I bet he has them highest ethical ideals and realize them by ability that he is full of recognition attitude towards a high-ranking fellow, that he is fond of poetry, theater and music, in studies and sports, that he holds friendship sacred and loves one young girl. Hamlet's original tendencies seem to go against one rich and positive life expression in health and goodness.

-this lovely building, the earth, this lovely canopy, the air, this one proud fort of the vault, this majestic ceiling inlaid with golden flames What a masterpiece is not man! How noble in his thought, how endless in equipment, how expressive and admirable in form

and movement! in business how equal to an angel, - in the reach of the mind, where like god! (n, 2). But these are basic chords for a full-bodied joy of life are blown up into a cutting disharmony, yes they are already at that moment we hear them ring. The young prince retires from his beloved and fall victim to the deepest depravity of life and world pain. In this forced life No to life I see the real disaster in the play.

Why is Hamlet just like that? The reason lies (the selection of causes which it seems reasonable to draw forth) in the surrounding environment or in the character's character traits and dispositions or in an interaction between them? Is the internal disaster an adequate consequence of these causes?

The environment shows special and general (general) features. speciell for Hamlet is the death of the father and the almost instant marriage of the mother to one

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uncle, whom Hamlet cannot stand, and who barricades him to the throne; it later turns out that he is also capable of relations with Hamlet's mother while the father lived. In addition, Ophelia's dependence on her father and brother, as in Hamlet's interpretation turns into personal inferiority.

These external events make the strongest impression on the prince's temper; he can not let go of his father's grief, and he does not finish the skin braid the moral misery he sees himself surrounded by. He suffers (seems to me) deep and genuine under these conditions, but he acquires air and some desolation satisfaction by pouring a dazzling pathetic and satirical rhetoric over small and great sinners. Still, it can hardly be called normal (though it does is adequate in relation to the hero's peculiar nature) to respond to such things with such a widespread and violent negativity as the one you encounter I, 2: O, that this too-solid flesh would melt - in monologues and conversations out through the piece.

Alongside these peculiar conditions, general features are also reported for Hamlet's awareness and contribution. He generalizes his personal Experiences: Ophelia's and her mother's weaknesses become embarrassing spots the female gender whatsoever, and the relationship he finds in Denmark shows a deficiency in the ordinary moral world order. "Geographic" holds the tank does not plug; there are refugees in Wittenberg and similar in the relationship to unwavering friends, but in the metaphysical aspect, the meaning may be good enough: one misses the orderly hand in one place in the world where people hoping and struggling, where can one be safe? A body is sick of leprosy the heat just sits in a fingertip. It does not apply to anything or everything. As a result of a flaming ethical idealism, the generalization is adequate in relation to Hamlet's nature, regardless of scientific durability. - To these darkness perspectives then come to the impression of man's lot during eternity point of view: the hideous dissolution of the body and the macabert-grotesque molecules wanderings (conversation with Claudius in IV, 3 and the church stage in V, 1) and for the soul its uncertain destiny with the many unimaginable and horrifying opportunities.

But neither do these common features of human conditions on earth usually breaks down the joy of life and will while deciding

wither as a frost-ravaged plant. The reaction is still out of the habit straight, and therefore they are referred to seek the explanation in the peculiar nature of the prince.

All in the first scene, Hamlet catches the viewer's attention. He is divorcing stand out from the others by their withdrawn faithfulness in grief, and therein *lies something under* every time he answers. It is understood that a single mood and

a single group of thought has power over him. Eventually, new features come and the old ones are fastened and deepened. They are no longer preoccupied with them external events for their own sake; with increasing excitement, yes mindless Expectations follow their effect on this one man.

At the center of the whole fable, then, are the revelations of the return and the demand for it vengeance. A modern spectator might have preferred the information to come from an eyewitness at the deathbed or the like. But by using a bid from one in the unknown world, the poet has accomplished a very important thing. Maybe it has not precisely intended to imply such a thing as 'the impulse of action mysterious sources »- but at least here is the basis for a motif such as in time, it grows stronger: Hamlet is not just "the earth", his Consciousness and circle of interest include something more than life, love and before. He listens to his cosmic origin, he lives in wonder at this inconceivable that he is human and sees that he is human. "More is being given heaven and earth / than your wisdom dreams, Horatio. "

The call for revenge on the part has the function of throwing light over Hamlet's personality, put it to the test and force it to reveal and drive his destiny to outer and inner maturation. Closest to the hand lies the question of why Hamlet does not obey the father's order before he is hit himself and can just as well be said to avenge his own death. Here, the interpreters stumble together; one goes for and against. For themselves even an older writer says that Hamlet must hesitate not to play must end after the first act. Otherwise, it is claimed on the one hand that the prince has the very best cause - cause and will and strength and means to do't, as he says in IV, 4. When he is still just sizzling and soiling, so must there is something wrong with him, which is also true of his many intense self-deprecation. That the task with ease customer is solved, it shows rebellion which Laertes presides over when he gets in the same situation as Hamlet, etc. Others argue that there was every reason to wait and see - how will he himself as king murderer defend his act? With something about an evening that turned out - no, then Claudius with the snake is better. He must thus have more secure evidence. The reprimand may be Satan's deception. The king reveals himself and the occasion come, but the king lies in prayer, he is now killed, goes his soul to heaven. Hamlet's chivalrous nature goes back to slaughter one defenseless man, etc. Against all these assertions, objections have been raised taken from the play itself: against "the cowardice and the dreamless dreaming" stand the brave performance on the parade while the warriors are paralyzed with terror, as well the entrance of the pirate ship. Hamlet *can* kill, it turns out time and time again,

though it happens more at the moment of inspiration than after mature deliberation.

The doubt about the "authenticity" of the ghost is gone as the king breaks out of the theater, and theology, which holds his sword back during the king's prayer, sits here

which is otherwise strikingly resolved in the context and seems like something the prince has learned, but in no way is permeated by. - Why does he hesitate
So with revenge?

I have come to the conclusion, that the question itself is quite peripheral meaning. Revenge is *not the* core of the play ("you remember yet the whole thing? " V, 2), it is merely a means of exposing the core, an exponent for Hamlet's far more important task: to understand what it means to be human, to come clean with his life and confirm it in an adequate and appropriate way really valuable action. - It would also have been a peculiar one *dramatic* motive, that a man in full five acts does not do one thing. "The most reprehensible case, "says Aristotle in Poetics XIV, 7," is that one man knows the (destructive) nature of his task and yet *wants to* perform it, but fail to do so. " Such a motive may be poetically relevant, however finds its most natural form in *epic* poetry. The dramatic of "Hamlet" must therefore be sought elsewhere, in the struggle for the prince's own life, and in Hamlet's "Struggle" with its own metaphysical consciousness.

What is the nature of Hamlet? The most cumbersome
The procedure here would be as follows: First we analyzed and described the hero's character in its entirety; then they selected the features that were assumed to help with the (inner) emergence of the disaster, and finally they fought in this last group, down to the characteristics of a given assessment constitutes Hamlet's culturally relevant greatness. We go here directly to the last link.

There is much to suggest that the poet himself intended to equip his hero with something other and more than purely autotelic (theatrically relevant) advantage, for thereby giving the piece a deeper field of impact for the more skilled spectator. How the Elizabethan audience and thinkers rated the Hamlet life, the social and idea historian must find out. And the prince's environment at play? Right as it is, they provide the expressions of love and compassion admiration. Thus Ophelia in III, 1 (Brusendorff's transl., Kbh. 1928-30):
"Oh, what a noble evening here is broken!" / The Courtman's Eye and the Learned tongue, / The warrior's sword, the hope of the beautiful kingdom / and rose bud, the fine seat mirror, / pattern for courtesy, common goal / for everyone's eyes - ».
Even his enemy admits in IV, 7: "He is negligent, noble, without deceit -," and in IV, 3: "He is loved by the mindless crowd." Fortinbras gives him this one Honor in V, 2: "Then let four captains carry Hamlet / to the spectacle

in warfare: / for royal his conduct was surely worthy, / if he was
became king. - War music / and warrior customs should honor his corpse. "

For modern readers, the assessment may fall high
different depending on cultural goals and educational ideals. What follows is a 'traditional humanist' value judgment.

A distinction between *capacity quantity and fixation quantity* facilitates overview ten (cf. § 78 f.). The first is at Hamlet preferably of passive, receptive, "Introvert" nature. It is housed in excellent mental equipment, a com-

a combination of intelligence, sensitivity and imagination that one rarely or never takes the liking to, neither in poetry nor life.

Intelligence is evident mainly in Hamlet's human knowledge, in his persuasive ability to see through their surroundings conscious and unconscious masks, to nail the characters firmly with someone getting accurate to him merslag. In particular, he practices this art with a great effect on those he finds the moral inferior, the courtiers of their false nature, Polonius, Osrik and the old friends Rosenkrans and Gyldenstärn, the queen, to who he "speaks daggers", the king, who is the archbishop himself, yes even Ophelia poor, who just represents her gender. But he has the same x-ray for the hidden context of the events and for the threads in their opponents' projections and in life's variegated tissues. The fully conscious intellectual activity is surrounded by such capabilities as a highly developed "intuition" (notions that strike - o my prophetic soul! I, 5) and a *combination* who develops series of surprising perspectives in the hero's mind.

The combination of the *imagination*, which Hamlet has over, joins rampant dimensions, especially as it goes hand in hand with a rich and strong *sensation* and a vibrating *sensitivity*, similar to a delicate instrument impact at the slightest impact. In the naked nerves there is no end playing life and a fiery burn; this human being is just plasma, a sizzling meeting place for all the alternating streams of life. What a piece of work is a man!

In **that** this immense inner power is directed at the *morally virtuous*, **we have to seek** the *amount of fixation* that together with the capacity constitutes **The "core"** of Hamlet's magical fascinating personality. Its rash **in action**, if then the prince's inspirational impulses can be called sweets, **will not always** win the acclaim of dogmatic ethicists, it is so; a modern reader **finds no** reasonable relationship between guilt and fate in the Polonius case, **Rosary** and Golden Star, and when admired for these **exploits**, it is not paa ethical basis. But some of Hamlet's outrage

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can certainly be written on the "account" of the time, and in the poetic-dramatic aspect there is no shadow from it over the prince's character. On the contrary; it facilitates the spectator's breath that the trapped glow and the immense pressure of the hero brain sometimes finds its way out in a liberating lightning. In Hamlet, England has a prince charming that really justifies the epithet.

Such characteristics cannot be mentioned in an ethical context, so there are others back. Everywhere there is an impression of impeccable honesty and almost fanatical idealism. He makes the same strict demands on himself as to his surroundings, though he uses the exception man's right to be the master of the rules and not their slave. He is faithful to the grief of his father, reliable in his friendship for Horatio and fair in his love for Ophelia. Let that these traits must be put to the test for ethical relevance; but such try wild Hamlet's existence, the viewer is convinced. Hamlet knows probably the temptation: "To be honest, as this world goes, it is to be a chosen man among ten thousand." (II, 2.) In any current conflict comes

Not hammered, but throughout the play he is in battle with the royal house and the evening that reigns there. And the demand for cleanliness and order, justice virtue and meaning are not given up for a moment; it looks like a radiant shine from the mind and shines at least as the greatest.

A single component of this ethical force is now becoming crucial importance. It is Hamlet's *intellectual honesty*, his uncompromising and pervasive *will to truth*. The first replicas (in I, 2) are like one series of hammer blows to force the reality out of the royal couple's desire rewrites. "- it is, I don't know" seems ". An unquenchable *enmity to Skin solutions appear* in changing conditions and join together with another Requirements for human life: Hamlet does not accept the recognized, but fictional and partial objects, when they appear with mine of universal tilstrækkelighet. He sticks to the grief, even though it is called inhuman, stubborn and wicked; to him, it is more wicked and inhuman to let go the deep and sacred feeling immature to get the outer vents of life going paany (I, 2). He pervades the fictitiousness of the royal kingdom (II): "Min Uncle is king in Denmark, and those who yawned at him while my father lived, now gives twenty, fifty, one hundred ducats for a miniature of him. The blood of God, there's something more than natural about this, just philosophy could figure it out. " Even Hamlet "could be trapped in a nutshell and still feel like king over an endless space. " In his own philosophy is the young man (in ed. 1603) is he nineteen, in ed. 1604 thirty years old) reached for a regular and radical relativism: "There is nothing either good or bad, but thinking

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makes it so. " (II, 2.) He judges people by human qualities and not By outer rank, he puts an honest actor, the despised jokes of time, far over a "prime minister" like Polonius. He wants friends, not servants. He despises goods and gold as a measure in itself (V, 2) and calls itself several times a poor man; the property owners are sheep and calves because they seek their security of calfskin documents; what does it help them in their grave? *That find objects that measure y* It is one of the most difficult problems for Hamlets midpoint seeking trend. In men he finds failure and in the books just words, words, words. That as for the less discerning, less sharp-minded, less seamless value tests are useful points of life's storm, object help, fixation help, meaning help - it will be easy for this spirit transparent illusions. He remains without refuge in his practical life. Well searching he mentally supports strong, primitive natures, the stoic Horatio, at King Hamlet, the simple warrior, the good husband and father, at Fortinbras, the young capable conqueror. It may sometimes amaze the reader that he is no longer aware of the kind of spiritual restriction, he who otherwise there are flaws everywhere. It is the tired longing of the over-differentiated the animal's healthy tranquility, after a harmonious, united and protected mind, which makes him blind to the principle of unsustainability of this refuge as well. And yet not totally blind: What does heroism look for? A bubble of honor. What is the war? An image that breaks out of the sick, trapped forces of peace and prosperity (IV, 4). Fraud and negligent attempts everywhere. Where does he find the way?

its own power? After a moment's flare-up in the revelation's ecstasy, again lead, loss and emptiness.

And yet it is as he is inspired by his first, shaky discoveries.

He notes them on his board as a treasure he has won, an inalienable foundation of knowledge of the nature of life and of human beings, a first clue a possible path for himself. When the all-consuming research flame is first lit, what is more natural than its revealing light, its purifying and killing fire breaks into ever-new fields where the mind sought sustenance and shelter, above values that were good enough so far because no one had tried them for seriously, measure them with stricter requirements?

And then it is not just *the* fictitious help of others that the spotlight dissolves and destroys; his own points of view also coincide. With an outside he understands the objectivity and cold-bloodedness of judgment self. Undo that he finds uninjured comes to no avail hidden under a false modesty. He is fully pure with his will honesty, his gift as an artist and taste judge and his skill

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like fights; he feels like an aristocrat and expresses that in V, 2: «For In lower natures it is dangerous / to go between strong enemies' bumps and anger klingespidser. »

But there is also no lack of bitter self-analysis and unrestrained condemnation of one's own weakness. In the conversation with Ophelia (III, 1) he leads the knife in his own flesh with surgical safety, he pierces his «emergency- "forced bravery" during the pirate fight, admits its vacancy and his fear of demeanor, repeatedly accuses himself in the strongest terms, too lethargy, lack of passion and exposure to the danger of the father corrector. But it is here that he touches on a connection between actions paralysis and the overly rich consciousness life (III, 1): "Thus conscience does make cowards of us all; / And thus the native hue of resolution / Is sicklied o'er with the pale cast of thought, / And enterprises of great pitch and moment / With this regard their currents turn awry, / And lose the name of action. " (See monologue in IV, 4). The statement appears in connection with an act that, besides blood revenge, harms Hamlet most strongly: the end of his life. On a number of occasions he expresses his desire about letting go of a world where he no longer feels at home. About the reason for this desire is given the reader a detailed message, so detailed that it leads the idea of a rationalization, and yet you recognize Shakespeare's voice from the 66th zone and many other places. In the monologue «To be or not to be - »(III, 1) are the practical plagues of life and the wickedness and wretchedness of men. But the prince does not stop at this bastard Schopenhauerism, which instantly met the metaphysical rise in the work and evoked an indisputable objection: Why don't you grab and clean up? Hamlets Depression then also proves to go much deeper, you already realize at the conversation with the Rosary and the Golden Star in II, 2: "I have in the later time - I don't know why - lost all my cheerfulness - 'etc. The problem had by no means been resolved upon the cessation and establishment of the physical submarines

high moral relations between men.

A mind like Hamlet's, so rich and agile, so extensive and so finely nuanced-cere, can not stop at the "closest requirements". Already on the biological social value range he spans beyond his surroundings, he has one more extensive and very vulnerable front of interest. But what concerns him the world course does not stop with this. Processes like a more limited mind is closed and a less daring spirit protects itself from isolation, overturns Hamlet's consciousness through wide-open doors and shakes the one with cosmic visions, with horrifying perspectives of man

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conditions on earth. 'Twere to consider too curiously, to consider so, says Horatio in the churchyard (V, i), but Hamlet replies: In no way; why can not the power of imagination pursue human dust for vandlinger? Hamlet has already depicted them for King Claudius in IV, 3, and now he draws the conclusion: To what base uses we may return, Horatio!

Then it is perhaps these macabre fantasies that nourish the melancholy and holds Hamlet's hand back when he wants to break under the soul life pressure and seek refuge from eternal sleep? He himself says that it is the "evil dreams" that plague and deter him (Brusendorff, Gyldendals Bibl. XII, Kbh. 1928-30, pp. 69 and 82). What is that evil? dream? It is «the dreams of death can bring / when we have turned out of the dust chains»; it is «the fear of something after death / the unknown country from which no one wanders / has returned». However, we know the *limits* for the distress of actual mortality, but not the opportunities that await. These Opportunities, however, had no motivating power if they did not report say for us in this life already. But the misfortune is that they sign up, for whoever has spiritual power to grasp them and nerves enough to tremble under them. For him there is no refuge in death. He starts to glimpse the outlines his human existence, and he sees that they are closing. It is Hamlet's immense *metaphysical consciousness*, which gives him the evil dreams. To a recipient that Hamlet could re-give "a revelation, / at least words well should pierce / Your soul and ice your young blood, / Then your eyes sprang like starships / from its spheres and the close lures / separated and every single hair stood erect / like the spines of a furious hedgehog. / But the horror of eternity is not for the ears / of flesh and blood"(I, 5). This scanty hot has little value to Hamlet, he knows too well the condition that described. His imagination does what the reverend must do, it does took to "the fool of nature" and led him to "in horror and horror / to be shaken in his innermost / by thoughts which our soul cannot contain"(I, 4).

Still, he rejects the cheap resort that friends recommend and want to force him to: stay away from such things and close his eyes to the abyss that is near and "could take power from reason, / and drive you to madness. Think about it». But Hamlet exclaims: Drop me, boys! By god, I do a ghost of the one who is hindering me. The scientist's rage is on, he wants to know what the boundaries of life entail, with body and soul as effort he will experience what it means to be human. "Sure, he made us with such

targeted discourse. / Looking before and after, gave us not / That capability and
 god-like reason / To rust in us unused » (IV, 4). "My destiny cries aloud / and

doing every little vein in my body / as fast as the lion's tendons in Nemea. " King's warriors retreat, but Hamlet's "prophetic spirit" goes into the depths of the deep the way of initiation. It has begun in the deep, silent cry of sorrow; at midnight on the barrier reaches a point from which there is no more retreat. Hamlet is a marked man, he has seen an "angel" who has seen Jehovah. With inexorable power is driven towards a No to life, a No to the wild, banal, grotesque and disgusting carnival on Earth's cemetery. "I say, we don't want any more egteskaper! Go to a nunnery, Ophelia. Why would you give birth to sinners world?" He who is born is trapped in the yarn of life, but "the fool of nature" has one means to switch roles. He has "something in him dangerous".

Especially on a single occasion we look like in a lightning flash right to the bottom of Hamlet's spiritual distress. He enjoyed not knowing a single purpose sufficiently valuable and reliable for him to put in his total vitality without a paralyzing awareness of the relativity and partiality of the action, its meaninglessness in relation to the only thing necessary. It enjoyed that he under the overwhelming pressure of the sense of life does not understand how he will live how to respond real and adequately to this storm of stimuli. - It is in the cemetery where Laertes bursts into the sister's dig and bury the mourning heap of earth over both of them 'to the flat plain hills to a mountain that protrudes / high above old Pelion and above / the blue Olympics Skytop ». Laertes is trying to rip off his affection through pathetic sublimation, and Hamlet is instantly inspired: Not stupid, Laertes! there you are at the keyhole of life! But at the same time, he sees a clear fall the beauty of the other's attitude, and it makes him furious to witness this plump attempt to liquidate his own sacred life with its kind trivial means. In heaven's name, man, you don't see what you're touching! Lyrik and meter gauge! Have you heard make-up for awkwardness! Can you say mountain that high like Pelion, then I can say mountain that reaches the sun! And what helps then the? *Does it make sense to your pain over the dead?* No, but you've touched the fire of life and what do you want to do now? What do you want to do with your grief, you who seems to know what grief means? You who do not flee, but who throw you into the awful question - you who dare to address it! The death of God, what do you want to do, man - here I go and clean up inside and devour alive live, because I don't even get the hang of it! But now have *you* Faat hold of it, and now I see what you do with it! Then answer in humanity's name what you want to do! Are you crying, yelling, starving, tearing you apart? / Picking up the river, eating crocodiles? Because you probably didn't jump into the flames street grader just for honking, just for challenging me with empty boast?

But Laertes has no answer to give; his pretensions in the direction of «great destiny "coincides like a rag and Hamlet can add a new" nothingness " to the notes of his life.

These considerations now also provide a key to the drama's external action,

to the connection between the prince's love for his father and his grief over him on the one hand, and the "sluggishness" when it comes to the vengeance of the father has charged him. Why does Hamlet resort to the only possible compromise between the mission and the failure - to remember? The answer then will be this, that the death of the father and even more the murder is experienced by the son as an immense meta physical meaningfulness. To throw away the grief to go up in today's concrete Do it is to duck under the law of evil and chance, that is to depart from the last hedge, where the *human* sign's multi-tab is still so far withstand the hurricanes from the great chaos. That's why he keeps stuck to the grief as an inalienable treasure, but what should he do about it? A solution has been assigned to him, the blood revenge; it is full response for simple natures like Laertes and the older Hamlet, but for the son it is without value in the context of life. Does it make sense in the world if he chops killer down? Will the villain's blood flow into the chamber of sorrow like a golden one bekræftelse? No and again no, and not only that: Does he take revenge, then he pulls his *account of life* down to a level where nothing really matters *settlement takes* place, then he accepts a disgraceful scheme as he leaves he goes to a horse shop with fate where he gets cheated for one defecate. The revenge is what Olaf *Bull* calls «a miserable and incomplete-constant response ». The fact that the king's *soul* must join in the fall makes the enterprise a bit better, but this is not enough. On the other hand, sticking him down for his vile attacks on Hamlet's *own* life - a life he does not consider higher than one button needle - to clean a room for Polonius and the world for two redundant ones Rosaries and Golden Stars, there are decent scouring and quirky details and just too similar. That is not about Hamlet's metaphysical commitment. But where he felt contact with the "eternal" who worked his entire being under feverish high pressure until it burst at the meeting between inner and outer annihilating forces. Hamlet has found no life answer; forsynstroen gain no power over the mind; he struggles, suffers and falls like a loser evening combat. The rest is silence.

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For those who, in Hamlet's spiritual advantage, see a greatness of indelible cultural value, and which makes the connection between the excellent qualifications

and the mental "sickness" that breaks down his faith and will to life - to him the Prince of Denmark is a tragic figure in all its glittering and unruly immense diversity. And he is, regardless of the *way* you go, when you draw the line between greatness and disaster. In this drama many roads are open; they can go through clear processes of understanding, as one accepts the conscious motivation given by the poet they can go through unconscious zones of the mind, where the psychologist and analyst follow effect and interaction by the light of theorems. And then they can go back easy "poetic intuition", through the spectator's pleasant empathy, when he without aesthetic program receives with senses and sense, with imagination and feeling on a wide wall. He probably has his "prerequisites" anyway, and The "poetic intuition" can produce the most varied results, but so does it

tragic structure is smooth and vibrant and mastered by its simple formula unlimited matter masses and variations.

We therefore do not claim that the Hamlet aspect that was unfolded above is the "best" or "only right". There is room for numerous others, and each of them, as the literature shows, brings new and surprising things to the day. What the poet would have recognized, and what he was smiling about or horrified would have known, we have no means to decide. But within the extraordinary versatility of the piece in taste and greatness our aspect could take their place next to the others. And it seems to me that one interpreters of the play that *do not* work with the "tragic context", lets lie untapped rich opportunities and miss out on the real value of life as one empowerment in this drama can mean. ¹

ⁱ At the three poet works now under consideration, only a small part of them are in front gained views could be used. It could therefore have been desirable to extend the chapter to include far more tragedies, so that they combined and each could justify the preparatory work to a greater extent.

It is then also not for systematic, but for totally external reasons that I have seen me having to limit the selection to these three, and I myself am the first to lament this. A lean consolation lies in the hope that the reader through the developed viewers find themselves with a tool for analyzing other tragic and quasi-tragic poetry, a tool which may have appeared in these examples to some extent applicable and fruitful. Should the whole theoretical part have found its way tical application, the chapter would have blasted its natural frame within the whole, but there can still be no doubt that a richer range of applications had been in his place. It is a supplement to the chapter by a possible "new edition" hardly advisable to look at, however, the theoretical apparatus set up can be conceived to make use of later monographs (essays) on tragic poetry.

ELEVENTH CHAPTER

DISTRIBUTION OF THE LITERATURE ABOUT THE TRAGICAL

§ 108. *Aristotle* (384-322). The Greeks showed early interest in literary criticism, also opposite to the Greco-tragic, as was first found in the oral handed down legends and the oldest epic, later in the dramatic tragedy and with historical writers. Sometimes real events come with that examples; the sense of the poetic-tragic is closely related to the sense for the objectively tragic. Yes, there were those who found certain historical episodes "More tragic" than the darkest tragedies. The distinction was now not the strongest side of the Greeks.

And there was a difference of opinion from the first moment. Tragic poetry made a difference equally judged from different aesthetic and non-aesthetic views, from philosopher, moralist, educator and statesman. Even the meaning of the word tragically changed greatly over time; beyond towards the end of antiquity was meant increasingly superficial and trivial.

A good overview of directions and authors can be found at Robert *Petsch*, *The Theory of Tragic in the Greek Age* (*Zeitschrift f. Asthetik u. allg. Kunstwissenschaft* Bd. IV) and F. *Geffcken*, *Der Begriff des Tragischen in der Antike* (*Vorträge der Bibliothek Warburg* Bd. VII). Directions and Constitution are usually characterized as either followers or as opposites you from the tragedy. Soon it is its characteristic of poetry in general that is the object of battle, soon the scenic-dramatic form, soon the suffering-toned content. Already *Solon* (600 BC) must have blamed the much younger *Thespis* (who came with his chariot to Athens in 534) that he «scattered lies among people. " And if you ask for the end of the battle, it has not come yet in I 94 Pietist sects claim art and theater hostile doctrines the closest relationship to the tradition that originated from *Socrates* and was designed w *Plato* (427-347). Friends of the tragedy found its greatest spokesman in *Aristotle* (384-322), whose *Poetics* provides the first independent tragedy theory.

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Aristotle is also a disciple of Plato in this discipline and has received many central thoughts from him, but soon he went his own way and the poetics are partial written (lectured) in deliberate opposition to the teacher.

Both for the classical philologist and for the layman one comes along a number of difficulties when he wants to make up his mind about Aristotle's *Poetik*. The problems fall into several groups, the most important of which are: i text historical questions. 2. Doubts in connection with the translation and partly coincident with, partly different from 3: Interpretation. 4. The value of the script seen from a systematic point of view, its factual significance. The text problem is briefly discussed at *Stahr: Aristotle's Poetics*, Stuttgart 186 * pp. 3 ff. examples on translation variants see: *Hasenclever: Das Tragische und die Tragödie*, Berlin 1927 p. 11 f. By interpreters I have found in a short time 75. We must let all this lie and unite us on point 4: the value of scripture from systematic viewpoint. As a basis, we choose the book just mentioned by Stahr, 'and one translation by *Gomperz* (Leipzig 1897), «massgebend ... im Anschluss an the definitive solution of the philosopher's catharsis problems by Jacob Bernays »(*Hasenclever*, op.cit. P. 12).

The doctrine of tragedy has its principal place in Chapter VI of *Poetics* 2 . The paragraph can be reproduced as follows:

Tragedy is the production (imitation, mimesis) of a worthy, in himself completed action,
of appropriate extent,
in an artistic language whose means are varied according to the parts of the play,
not in narrative form, but performed by traders,
which provokes "pity" (eleos) and "fear" (phobos) and hits a

purification (liberation, refinement, catharsis) of / from these kinds of effects (pathemata).
The definition's individual parts are, as you can see, drawn from the most diverse

areas of aesthetics. It has two sides: first, *the definition describes* it
Greek tragedy as it actually existed, and partly it sets up an aesthetic *program*,
which is later defended. The definition is supported by the other chapters and with the help
of the script as a whole we must now shed light on the individual joints. What is «common
poetics, what is "ordinary dramaturgy" and what is special "tragi-urgency"?
Is Aristotle given something "specifically tragic" (objective or poetic
tragic?) and what individual or interacting factors are due to it?

in Highlighted by *Schasler*, Critical History of the Aesthetic, Berlin 1872 Vol. 2
p. 1175.

The Greeks did not know any serious drama other than the tragedy, and
Aristotle was therefore relied upon to build his theory upon it. The word tragic
(tragicosis) occurs repeatedly. Following Langenscheidt's Greco-German words
book means it in) belonging to the tragedy (tragic poet and actor, tragic
mask, etc.) and 2) «erhaben, grossartig, iiberschwenglich, hochtrabend'.
One gets the whole impression that the meaning of the word was equally shaky at that time
like now. "Exalted and sorrowful" perhaps comes closest to that meaning
had among most people in Greek classical times. Later in antiquity it got
a taste of affection. At Aristotle, the meaning is relatively accurate.
He clearly states in XIII, 2, 5 and 6. The tragic is what arouses
fear and pity; that the "burdensome" comes from misfortune in happiness is therefore
the "least tragic of all". Euripides lets their pieces end unhappily; such
pieces seem "most tragic". What is particularly tragic is Euripides
therefore the first among the tragic poets (XIII, 6). In XIV, 7 it is stated that
the case described would not be tragic because it is appalling
accomplished deed is not present. "Tragic" denotes an impression everywhere
quality; Therefore, "acting tragically" is more accurate than "being" tragic. Though there in
XVIII, 6 alluded to in an "objective course" is probably the same
also there: A substance is called tragic when it contains a sudden
fate (peripetia) and shows a "simple" action. Should one at
Aristotle seeks something "objectively tragic," which underlies that trait
impression, then you have to cling to the word "imitation" - mimesis.
But "impersonation" is no striking, at least none exhaustive
translation, see *Stahr* pp. 15 ff. and Langenscheidt's dictionary; here as elsewhere
one is prevented from proceeding on the basis of translation. Everywhere is
the possibility existed that the conceptions and concepts of the Greeks did not
coincides with ours. The word mimesis can thus also be interpreted as
"Manufacture", a view supported by IX, 7, after which both fable and
marks can be *invented freely*. Again, the question is: do you mean
tragically a structure, no matter how it "works," or one thinks one
effect, regardless of the structure of what works? (At least there is
room for a more expressionist tragic art.) However, the text suggests
elsewhere that mimesis is really intended as an imitation. thus

1, 3 cf.-III, i, after which the *same object*, namely noble marks (V, 4)

The meaning here must be "dramatically concentrated", ie different from X, 2 and XIII, 2 where "simple action" means action without peripathy. Sml. IX, 10 and XIII, 14.

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can be imitated in *several ways*, both by epic and drama (III, 3). Sml. for recognitions XVI, 1 and beyond XIII, 5, IX, 11-12, XI, 4. Here is things that point to a purely structural point of view. Yet Aristotle goes in poetics never beyond the aesthetic point of view; that *reflection* as several places mentioned, the performers' own thinking is within that of the play frame (VI, 6).

After that, Aristotle has no concept corresponding to our «objective tragik. " All the more he has highlighted the "poetic-tragic effect". First as a variant within a larger phenomenon group: autotelic «joy» or value experience by "factual" illuminating objects ("Aesthetics des Hässlichen ") in IV, 3, 4:" The same objects, which we see with unease in their natural reality, we enjoy with pleasure precisely in their most perfect imaging, e.g. the manufacture of the most disgusting animals, yes even corpses. Here, too, the reason is that the extension of recognition is a pleasure of the highest rank, not just for the philosophers, but also for other people, albeit in to a lesser degree. ”

Next, considered separately. In the foregoing reference is made to XIV, 7 and XVIII, 6. Furthermore, VI, 19 has a tragic effect on the mere reading. IXIV, 2–3 mention the peculiar lust of tragedy; that's what it feels like is evidenced by "fear and pity" by the poetic presentation, and in VI, 2 this desire is referred to as catharsis.

Particularly in XIV, 2-3, it is strongly emphasized that a specific artistic is given lust form that only tragedy can give; to evoke this is the "ergon" of tragedy (XIII, 1). Aristotle (as the referent reproduces him) seems to think, that tragedy *always* this desire; a thought many estheticians after him have tended uncritically in inheritance. Still, in XIII, 7, he suggests that the audience often demands *other* pleasures the tragedy than the specifically tragic. IXXVII, 1 also states that the tragedy is for the discerning spectator - in polemics with XXIV, 4, as per the content that judging is a later interpolation.

But no further description of the tragic desire can be found poetiken. Explanation of what is meant by catharsis has been sought support in Politiken VIII, 7 (Garves overs., Breslau 1799 p. 681 f. cf. p. 661, 665, 680). It says here about the morbidly degenerate "enthusiasm" that certain sacred songs, the effects can be brought to an intensified outbreak, which is followed of relief and tranquility, as if the sick had experienced a medical cure and catharsis. The same goes for those who are full of "pity and fears. " It helps a bit, but not far. The core issue is getting better not answered here. Instead, one finds a reference back to Poetics:

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"What I mean by the word catharsis, which I use here without explanation, I want to develop more clearly in my dissertation on poetry." And it has he then either forgets or the place is lost.

The place has also been compared with Rhetoric II, 8 (Knebel's translation, Stuttgart 1838 pp. 88 f.). Here, pity is defined and the disorders are mentioned and disasters that wake it up. Only it can feel pity, like yourself knows the disorder and is clean enough to take it upon himself or his nearest. Here you have found support for the notion of the catharsis concept, that it is not the pity (and fear) that is "purified", but it is the mind that is purified *of* pity and fear. Which one? Not he who awakens the fate of the hero, but the fear and suffering ("pity with ourselves ") that we carry with us from practical life into the theater, *it* is relieved by pity with the hero as a seduction or catalyst. In the same way one should then be able to be liberated from others passions such as anger, etc., when in tragedy they get expressive expressions. One *Berger*: Wahrheit finds a short and clear treatment of these questions and Irrtum in the Katharsis theory of Aristotle, in addition to Gomperz translation of Poetics, Leipzig 1897.

Aristotle is not the first to use the word catharsis. It was used blue. in medicine (both Aristotle and his father were doctors) and means expulsion of harmful substances from the body. In the sense of transference, therefore, liberation for «Soulful poison». The idea is at odds with the idea of writing and psychoanalysis. In Chapter 9, we intend to "steal" the worst of life by slowing down the spectator goes bravely under his eyes.

But if these questions are closed down, then they are not finished with the problem of catharsis at Aristotle. In what relationship does catharsis stand "Fear and pity"? Does it occur in and with these effects or is it one adequately follow them and can it not fall off? What is it in cases like decides if it fails or not? Is it catharsis that separates pity etc in the practical life of pity in the theater? We can answer these questions do not pursue here, just point to. The same goes for one more, the last we touch on here, but perhaps also the most important:

It is stated in Politiken VIII, 7 (Garve p. 682) that the songs and key phrases which brings about the musical catharsis, *also* a source of innocent pleasure. After this, Katharsis cannot be identical to the innocent pleasure, with the musical value of the song. So not with *the poetic tragedy* of *tragedy* value if the parallelism is maintained. What then is catharsis? Another one kind of fancy? Maybe it doesn't have to be bright at all? Is it

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at least a "non-aesthetic" phenomenon? For example, an ethical, physiological or even psychopathologically? With catharsis is perhaps the drama "Tragic" effect exhausted, but not its artistic? This last one includes may happen to something else and more, and is not of a specific "tragic" nature (= specifically cathartic? = Dionysian?)? Can a tragedy have a high cathartic effect (motion and horror dramas) and yet be a poetic companion? 1 Required Aristotle the cathartic effect not for artistic reasons but e.g.

of political, to ensure the theater state recognition? (Berger). Is it for to say the least, if you confine yourself to the following interpretation: Fear (cf. Rhetoric II, 5) and pity is unclear, catharsis is bright. The spectator's passions should rebelled, but he should not be let out of the theater until they are brought to rest. Katharsis denotes the drama's emotional *settlement*.

These and other, less central issues are discussed in the rich literature on the Catharsis problem. Here they would have led us too far. But whichever interpretation you prefer, one must admit there is something captivating and inciting in the famous Passus. Next to many- this clarity has made it a spur to the imagination of numerous writers, and thus, it has indirectly reaped rich fruits, albeit of varying quality. The simplest ones are found where a theoretician has coerced the great authority to be able to take him to income for his own opinion.

How is catharsis induced? With the help of fear and pity, called that in VI, 2. But what are eleos and phobos? Here too, the interpreters stir together. Best known is *Lessing*, who fights fervently for his view in Hamburg Dramaturgie, St. 74-76, 78. Things in Poetics itself suggest that the two concepts should not be taken too narrowly. Otherwise, as mentioned Rhetoric II, 5 and 8 to adhere to. Important are Poetics XIII, 2; here is separated the fear and pity of the revolting (and in Ret. II, 8 from the dreadful). But then another moment comes in. The described course is "the least tragic of all" because it contains none of it the moments that depend on it; it is *neither* "philanthropic" (it does not arouse our human participation) *or* pity and fear - creative. Here are meant two different things; it is evident from the continuation. a the third course arouses human participation, but not pity and

in The definition in VI, 2 indicates that it is meant as such. A number of joints were wild otherwise have been redundant. The "beautiful" properties, order, balance and limitation (Metaphysics XIII, 3, *Stahr* p. 94) is not suitable for creating catharsis.

fears. The process mentioned in XIV, 7 is not tragic, says the author: it gives one *criminal-creepy* impression, while at the same time *shaking* at it accomplished no action is taken (cf. § 8). The course in section 9 is stated as "the most effective". Finally, in XIX, 2 it is called the "reflection" (the mindset of the performers replicas) should elicit passions, e.g. pity and fear *or anger and such*. The question that arises from the text is here: Is fear and pity the only effects that induce catharsis? The literature provides a number of differing responses that cannot be hit.

How is fear and pity provoked? Does it matter how they are evoked just when they are there? *May* they be provoked in the tragedy of others do than Aristotle puts it? The sizes mentioned are these:

Fear and compassion can be aroused by the spectator through certain qualitative tions at the *fable* of the piece (the course, the action, the composition of events thione). The fable is the most important part of the tragedy, which is repeated emphatically

VI §§ 9-14. The fable must be uniform, finished and "adequate", worn off poetic probability or "inner necessity", chapters VII, VIII. But these properties are of ordinary poetical significance and cannot be assumed to be practiced any *direct* influence on the evocation of pity and fear. The other hand makes other features of the fable.

First the *peripetia*, the cover of happiness. Conceptually, the word can mean cover both from misfortune to happiness and vice versa (VI, 13-14, VII, 7, X, 1, XI, 1, XVIII, 6), but in the tragedy only one variant can be used: the cover of good luck accident (XIII, 5 cf. IV, 3, 4). For the affected person to have a "tragic fall height" (the term is Schopenhauer's) he should be social at the beginning of the play happily (XIII, 3). The cover should come unexpectedly and suddenly, though yet "adequate", not by chance (IX, 11.12, X, 2, 3). *peripetia* occurs during a pursuit, a conflict of interest (VI, 9.10).

Then by anagnorisis, recognitions, discoveries, revelations (VI, 1, 3,4, XVI, XVII, 3, XI, 2-5, XVIII, 2, XXVII, 4). *The most beautiful* is the reveal which coincides with or causes the *peripetia* (X, 1, 3). If « nest "means something other than" most cathartic "thus has the factor mentioned a dual function; partly one as a means of inducing catharsis, and one as selvstændig poetic element (ref. IX, 12, XI, 2, 4; XI, 6: "after art law").

Pathos (disorders, disasters, cf. Ret. II, 5) are mentioned in XI, 6 and must be meant as a third, fear- and pity-awakening part of the fable: «a action that causes annihilation or pain - murder for the monkey scene (cf. XIV, 1), severe bodily ailments, the addition of wounds, etc. »Most qualified are

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such fables and misfortunes, where the attacking force is supposed to belong to one sympathetic environment. It is mentioned in XIV, 4 (Gomperz): Wenn nun der enemy enemy The enemy abuses, so neither lies in the full nor in the advances. standing tuna - seen from the scenic effect of the disaster (new momentum, see below) - etwas my senior executives; ebenso few, win neither are Enemies nor Friends. If only the Unglixcksthat in the circle of friendship, who is the brother of the brother who Son the father, the mother the son, the son the mother totet or to to stand or otherwise to die in terms - these are the substances that man to seek.

A peculiarity of the fable is discussed in XIII, 2; the place is facing backwards *peripetia* and onward towards the *character* and its significance in the tragedy. The fable must not proceed thus' that virtuous (skilled?) men come from happiness to unhappiness, for it is neither fearful nor pitying, but just disgusting ». (Exactly this has become the tragic scheme of recent times, and it appears since then that Aristotle also has a strong tendency in the same direction.) "Neither must the" burdensome "come from misfortune to happiness; this is it least tragic of all, because it contains none of the moments it depends on; for it does not arouse our human participation or our pity or our fear. Equality must be the other way around through poor man coming from happiness in misfortune ("crime tragedy"). For one Although such a composition would arouse our human compassion, however

neither pity nor fear. Compassion has in fact *the* subject which is undeserved (not "innocent") unhappy, ² but the fear has its origin the one who looks like ourselves. Such an exit can therefore arouse neither fear or pity. (But if there was a criminal among the audience, sweets as in Schiller's "Kraniche des Ibykus"?). Just the character in it in between, can therefore be used (as the bearer of the main fate of tragedy). One such character is the, as *neither* on the one hand over all project in virtue (skill?) and justice, or on the other hand, the misfortune occurs weird peripetia by its smoothness and malice - but who does it by a kind of mistake (delusion, hamartia) - and further he must be of them

1 Cf. II, i. Is the *valiant* character (XV, 2, 3) virtuous or virtuous?

2 The term is "anaxios". *Knoke* (Beginning of the Tragedy to Aristotle, Berl. 1906, p. 59 note 1) notes Plato's Gorgias 523 B, where "anaxios" denotes the one who neither deserves residence among the Blessed nor in Tartaros. By a case (?) has later become the "metaphysically homeless" tragic hero.

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who are in high esteem (really the character of unauthorized) who eg. an Oedipus, a Thyestes and whatsoever the *outstanding* men of such slefter. "

In the quoted text one finds substance that also occupies a central place modern tragic theory. Aristotle, on the one hand, touches on the theme of 'it culturally and poetically relevant, representative figure 'and on the other "The subjective cause of the disaster, the tragic fault". How far his investigations are sufficient on these points, and what is missing from them should it is not necessary to prove.

Many of the requirements the author places on the character are (like the fable) of general-poetic or general-dramaturgical nature, and pertaining to the tragic drama just because this is also a drama. Thus in II, i, VI, 5-7,11,16,17, IX, 6, XV, 1-6, XXV, 8. But other paragraphs left alone have those in the tragedy usable characters in mind. Chap. XIII, 2 and 3 have just been reproduced - after which the "middle" standing character (judged by morality and possibly also by skill) is the only one usable. The site awakens a modern reader amazement - one thinks of figures like Prometheus, Oedipus («*nomos katharos* », pure of law), Iphigenia, Antigone, etc. Aristotle must have his own had a feeling that the said conclusion, which is evidenced by pure theoreticence, cannot be maintained against the given literature nor as a program. On the contrary, the tragedy demands characters who are just over average, already for the reason that people are attracted to the alien species oath (Ret. III, 2). In Chapters II, 4 it says in pure words: The tragedy will present people who are better than average. V, 4: Both epic and tragedy will produce nobler grades. XIII, 4 mentions the tragically suitable character as "the one just described (in XIII, 3-character" in the middle ") *or* as one, which is rather better than smoother (compared to the middle) ». Ræsonnementet must give way to the sound poetic sense. The tragic poets meet in the houses, if *excellent* (XIII, 3) members were given the fate of suffering or

bring terrible things (XIV, 10. The place gives rise to considerations above the relationship between character and destiny of Aristotle). XV, 1: The character must be "morally proficient" (chrestos as opposed to faulos), and they are when their speech and deed reveal a morally capable, high-minded, intention (cf. XXV, 8 - consistent with modern criminalist thinking).

Morally capable, even a woman (cf. XXVII, 3) and a slave can be themselves though in general the woman is an inferior type and the slave is and squalid. XV, 8: "Since tragedy is a representation of characters who are nobler and better than today's people "(Stahr), then the poet must idealize his

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Page 470 figures, though he retains their individual character. Even if he produces angry, frivolous or similar (inferior?) characters, so he must at the same time show that they are morally capable. So have Agathon and Homer drew Achilles, a paradigm of timidity. With some wonder reads one after this XVIII, 6: «Dramatic action with peripetia has tragic effects and awakens (Stahr inserts here a "anyway") the human participation. This happens when the wise, whose wisdom, however, goes hand in hand in the hand of smoothness, is overlooked before our eyes, like Sisyphus, and when it valiant, but unjust man is overcome. " The explanation must be that, that human participation is meant as a broader concept than the tragic one pity, - as the term, while pity is a sub-term. Participation here consists in the "opposite" of pity, namely harm delight, cf. XIII, 2. The place is also of interest because Aristotle is here *the double acting* of the character of the hero, cf. XIV, 4 and 8.

The paragraph (XVIII, 6) ends as follows: «Such an output also agrees the law of probability expressed by Agathon (cf. Ret. II, 24, Knebel p. 131), because, he says, it is probable that much also happens against probability. " The site therefore naturally leads into a recital of the *disaster cause*, a factor not insignificant in pity and fear- the creation. It is our concept of "adequacy" that we find here. The disaster (pathos) is defined in XI, 6; it is assumed everywhere that it should be performed in a natural context with the other factors in the play. Adækvans-related notions can be found in VII, 7, IX, 1, 9-12, X, 3, XV, 5, 7, XVI, XVIII, 5.6, XXIV, 10, XXV, 17.19. Should the disaster occur by *accident*, may the case "look like a thought", ha, what we now call "poetic adequacy"; as an example is the image column of Mity's, which fell over the killer (IX, 11-12). Happy exit belongs to the comedy (though VII, 7 and XI, 4), and the output must not be hit by any masking god. Not even "poetic justice "(Aristotle calls it the double solution) is spoken (XIII, 4-7) - Evil and grief of the affected self as the cause of the disaster is not tragically relevant (XIII, 3); The "blame" here seems to be perceived more as ethical than as physiological. Relevant, on the other hand, is another contribution from the affected side, which almost falls under our concept of psychology blame: the unhappy peripetia is hit "by a kind of mistake" (mistake?) at it hit. More is not said in XIII, 3, and if the scarcity is due destruction of manuscripts, then this is the most painful loss of the author

tragic theory. A little more fully, in section 4, it is called "significant" (meaning fully?) error step. This error step should then be adequate to the character, and that

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is therefore hardly identical to the "ignorance" in XIV, 6-8, if this one its page is attributed to chance. The "mistake step" committed by Prometheus, Antigone and the like cannot be compared to the mistake of an Oedipus or Agamemnon's double-acting sacrifice of Ifigenia. However, it is hardly consistent with the author's research nature of drawing dogmatic grænsen; what he meant here is, as elsewhere, probably just to fix the variants on a scale according to their tragic and general poetic effect.

Is it too bold to imply that Aristotle in these paragraphs has groped after the notion of "the catastrophic greatness", which is a later gain, and according to which the "mistake" does not lie *next to the* character's "Noble" pages, but springs from them because it *cannot be* separated? How wrong the grip does not take place despite, but because of the character's promi-

Nens. Besides the character, fear and compassion can also have its source in *reflection*, defined in VI, 6.16. Indirectly, by reflection being the cause of an action, which in turn arouses fear and pity directly, in that it itself arouses them feelings, VI, 5, XIX, 2, 3. In general, however, reflection must cooperate with other factors in the play (VI, 12).

Finally, it seems that the *stage image*, as perceived by the eye, arouses fear and pity at his own expense (XIV, 1). The value of the scenic construction for the induction of tragic desire seems to have been considered something different in the current text of poetics, whatever the reason may be. First called that in VI, 4: Since it is further merchants, as in the immediate, real presence complete the mimicry, then in a sense dared to do so decorative devices for the eye prove to be the first necessary requirements of tragedy, and the song composition as the other. Next in VI, 19: The Manufacture for the eye, as an ingredient is less important than the song composition. It certainly has an influence on the spectator's mood, but is nevertheless the least artistic part and the one that is farthest from the poet's art. For tragedy exerts its effect even without theatrical performance (cf. XXVII, 3) and actors, and the effective sense-making lies much more in the power and art of the machinist (director) than in the poet's.

We have conceived of Aristotle such that *pathos*, as next to peripetia and anagnorisis is part of the fable (XI, 6), also arousing fear and pity. The author must have especially thought of pathos in scenic production; a case of pathos is also the murder of the monkey scene.

IXIII, 6 further states that tragedies with unhappy output are evident performance on stage always as the most tragic when well played.

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The place rhymes poorly with VI, 19, XIV, 2 and XXVII, 3, but agrees XIV, i and XXVII, 4, after which last place the tragedy is epic superior, since it has, to its detriment, the stage production - 'one not insignificant component, whereby the lustful impressions are evoked in the most vivid way. "

The contradiction, however, will partly fade away if you implement the probe gene between artistic and cathartic effect. Neither artistic nor cathartic, in the author's eyes, seems to be the "astonishment" mentioned in XIV, 2—3, and which corresponds almost to our sensation.

Of the constituents listed in VI, 7, *linguistic expression* remains and *song composition*, two sides to the tragedy that Aristotle did not attribute direct importance to the evocation of fear and pity. However one remembers from Politiken VIII, 7 the musical catharsis, in particular evoked by flute plays in Phrygian tone (Garve p. 683 f.). bring up of a Greek tragedy similar to much of our opera; text, music and song were composed together. There would then also be room for a catharsis like did not detour pity and fear. As a rule, there was probably an intimate one the interaction between tone, text and stage image. But that question matters nevertheless, if not with the spectator, say under the strongly compound impression of the performance, could occur in a plurality of partial «medi-entities "and" fears "as well as purifications of various genesis (cf. XVIII, 2), and whether it was always possible to experience them as a synthesis at the end of the play. In *Antigone* for example. you start a new chapter with Creon afterwards *Antigone* is dead.

Is tragedy the only tragic (the cathartic) poem type?

Aristotle states in *Poetics* in several places about the relationship between sluggishness die and *epic*, most commonly in III, 1-3. Is it just by its dramatic form that does the tragedy differ from the epic, or is it also a difference in content? Can the epic also be tragic?

The tragedy has emerged from the epic as a more significant and higher treasure expression of the same poetic nature (IV, 10, 9). Both mimic an act (I, 2) with noble characters (IV, 8, V, 4). Species of tragedy respond to species of epic (XXIV, 1) and all the components found in the epic, is found in the tragedy (V, 5) next to those peculiar to the tragedy. Common is the fable (XXIII, 1 cf. VIII, 1), which must be uniform and adequate and both places contain peripetia, anagnorisis and pathos (here called pathemata XXIV, 1). However, it is not said whether the epic should also have an unhappy outcome and avoid poetic justice as required by tragedy (XIII, 4, 6, 7. (For difference in length, etc. see XXIV, 3, 4, VII, 5-7, V, 4.)

The epic should also give its peculiar pleasure (XXIII, i), but on this one is the same as in the tragedy, is not said. Later Greek aestheticians, eg. the alexandrines, often highlighted by parties of Homer's epics in particular tragic (Petsch). When IV, 9 speaks of Homer's dramatic poetry, there must be either alluded to the fullness of the action (ice wastes blur the boundary between epic and tragedy) or to lost works. - The tragic pleasure is catharsis, but by the epistle no catharsis is mentioned. However, it is beyond doubt that the epic after Aristotle can awaken fear and pity through fable, character and reflection, especially since these emotions, even catharsis, can arise from the mere reading (XIX, 3). In addition, there are many paths to catharsis (see, e.g., XVIII, 2).

The aesthetic assessment question, whether the tragedy or the epic 'stands

the highest, "can be difficult in our day, because one usually considers works belonging to various literary genres as incommensurable. But In ancient times, such questions were discussed with passion. The last chapters of Aristotle's Poetics seems to echo this discussion; in its places even the text seems interpolated. XXVII, 1 is clearly polemical against XXIV, 4; in the latter section the epic is set highest (cf. XXVII, 2), while the tragedy has advantage in XXVII, 3-7. Here the spirit is aristocratic-selective while it in XXIV, 4 and XXVII, 2 is voted for the popular-entertaining.

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In Poetics, as in his other writings, Aristotle forces the reader the greatest respect and at times admiring love. This does not only apply to the general literary and general dramaturgical considerations which have formed a lasting basis for two thousand years of poetics and dramaturgy right down to Gustav Freytag, Robert Hessen and Hermann Hettner. In tragic theory, too, he has argued tackled key issues in recent issues. He has pointed to the *unease* as the path to the *tragic value experience*, claimed the significance of the *character "Greatness,"* the problem hinted at the "tragic guilt," shown the *double-acting* in character as in action, *highlighted the qualification of the power* and the *disaster* adequate justification. He rejected the tragic "poetic right." skill »and gave life's misery a place in the art of conscious opposition tion to Plato's obliging optimism. In the *method* he is distinctly modern, empirical and analytical descriptive. He does not miss the whole picture, though his syntheses are never desirable. When he compares as it is human life with the animals, he also applies what we do in this work Chapter I has called a biological or biosophical aspect.

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Robert *Petsch* ends the aforementioned Article 1 with a paragraph providing one general assessment of the efforts of the Greeks in tragic theory. He says (p. 248):

It did not succeed in the classical age, the experience of it The tragedy in their behavioral purity aesthetic Form ans them Related to the consciousness-raising process and to under- suchen. In particular, the story of the tragic seal itself brought a mix of the aesthetic with ethical thought series with itself. From this point of view, the age appears to be responsible for everyone later theories of the better through good and the deterrent through evil examples, for all the danger of the Renaissance of abhorrence, yes Abstumpfung der Seele against the suffering of life. Here lies monkeys also the fertile germs for Lesson's Teacher and for Schopen hauers or E. von Hartmann's tragic pessimism. On Aristotle enrich yourself with more or less justification for the theory of approximation the 18th century, but with the same rights that Batteux can remember Dubos call his father the beginner of modern emotionalism. In fact, the Greek thinkers do have their basic foundations who then created our era with its "Aesthetics of Tragedy"

should undergo a thorough scientific investigation. After all, it must finally be pointed out that all theoretical expectations of the Greeks, of our ability, tragic to feel, and also our thinking about the tragic cousin remove so many enjoyed having the schöpferischen Taten des Aischylos of Eleusis and his successors. "

§ 109. *Scratches the history of tragic theory in recent times.* Why is yet no writer is tempted by a substance like the history of tragic theory in recent times time? It should then be captivating and rewarding enough - though difficult - the Heat wanted to sign up from the first moment. I mention some of them; they have its importance even if only a necessary scratch is to be given.

First, the subject is not easy to delineate; a near-misshapen substance would demand to be reviewed. Which line should the author follow? Should he feel bound by the word tragically used, though by future author (like Plato) saw the real tragic in a healthy and happy life or like Nietzsche in an Amor fati? Should he bring a man like that

i The Theory of the Tragic in the Greek Age, i Zeitschrift für Aesthetics and General Art Science, Vol. IX. Sml. *Geifcken* op.cit. p. 156.

wrote about the suffering, death, "evil in the world", "the problem of evil", etc. even though he didn't mention the word tragically? Should he count on all that deals with "the problem of beauty and art" in general, has given implicit expressions for his view of the tragic, as this is an aesthetic category for most aestheticians? And finally, what about them, which in "tragedy" sees a literary genre, or illustrates it dramaturgically, without to ask for "the tragic"?

Once the writer had found a delimitation that he at least to defend, he would immediately encounter a new problem: how should he arrange the fabric? As a historian, he naturally finds himself referring to the chronological method, to discuss the different posts after the time the script came out, the lecture was held, the letter was written etc. But even if the method remained modified to the fact that each author was produced together, it wanted cause significant deficiencies, violent leaps from one point of view to it other, from country to country, repetitions and poor overview. It had to be followed by a *systematic* treatment that would be equally comprehensive.

But what systematic guidelines should the author adopt? He could try to arrange the tragic theorists by «aspect», since they see the tragic from philosophical (metaphysical, ethical, etc.), political, theological, educational, psychological or aesthetic point of view. A number of theorists show however, no unique aspect at all; ethical, aesthetic and metaphysical considerations flow together. This circumstance makes the method smaller expedient; the individual writer, who has forced their various aspects together for a synthesis or at least he thinks he has a uniform view, must relentlessly become disinherited and divided into several sections. Others left, with

common aspect, it becomes unnatural to put together because the one's facility is aprioric-dogmatic, the other's empirical-relativistic, etc.

After this, our historian could feel tempted to try a new method: he sets up groups, not by writers, but by *problems*, and by each he simply brings together the authors who have commented on it. One a number of such problems have gradually taken shape, they relate to the "blame", "Destiny," "character," "necessity," "the Atonement," the poetic and metaphysical "justice", to the "impact" of the tragic (including catharsis-the problem) and the interpretation ("Weltgrund", etc.).¹ These and similar questions

in Sml. the show in *Hasenclever*, *The Tragic and the Tragedy*, Miinchen u. Berl. 1927 pp. 169.

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Goals are like bravery around which tragic theory revolves. Theoretically it is therefore easy to identify them, but worse in practice as the individual author «Tragic picture» is organically connected and opposes Halvdan The Black people pretended to be divided among several provinces, even alive.

An obstacle to the pure implementation of *all* these method variants is the fact that the writers are not just writing about the tragic thing they now even perceive it, but of different tragic poems of different times ning, the origin of aspects and feelings different from his own, as well as about *each other*. The method in the following summary is as comprehensive as possible; the chronology is the basis but breaks when there is a call for it considerations as mentioned above.

In support of the overview, you have the source citation just quoted at *Hasenclever* ; and at *Petsch* a collection of dramaturgical statements with one valuable foreword. ¹ Scattered information of historical nature is also available at *Volkelt* , *Hirri* and *Korner* ; ⁴ and a view of certain theories without author- gift at *Lipps!* On the other hand, one looks in vain for works that treat the history of aesthetics in general, with writers such as *Zimmermann* (Vienna 1858), *Schasler* (Berlin 1872), *Neudecker* (Wurzburg 1878), *Wrangel* (Lund 1898), *Croce* (overs. Berlin 1930) and *Utitz* (Berlin 1932). ⁷ They apply all that is *common* in "beauty and the arts", while the tragic theory history must aim equally at the types of experiences and the arts *distinctiveness*. And it would be an extremely ungrateful job to try to find out how the different views of "the nature of beauty" and so forth would apply to the tragic. The historian (and we with him) must confine himself to those who have effected the differentiation, and is preoccupied with the *peculiarities* of the tragic.

¹ Deutsche Dramaturgie I, Hamb. 1921.

² Aesthetics of Tragedy, Miinch. 1897.

³ The Aesthetic Life, Stockh. 1913.

⁴ Tragic u. Tragedy, Prussia. Yearbook B. 225.

5 Der Streit über die Tragödie, Lpz. 1915 (1885).

6 Excluding: *Ljunggren*, G., Manufacture of the most ancient aesthetic systems, Lund 1856 I pp. 7.8 m. Note 3, 47 ff., 85 ff., 123 ff., 218 ff.; II pp. \$ 4, no. Ff., 122,396 f. H., Geschichte d. Ästhetik in Deutschland, München 1868 pp. 665 ff.

7 These authors I have not been able to obtain: J. *Koller* (Regensburg 1799X *Braitmaier* (Frauenfeld 1889), *Bosanquet* (London 1892), *Mustoxidi* (Paris 1920) and Heinr. v. *Stein* (Stuttg. 1886).

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After the downfall of antiquity, tragic theory lay down. What in the mean Age was written about such things, had a moral tendency, thus

Pseudolonginus "About the Exalted" by years 1000 and Johannes *Tzetzes* long technical teaching in Greek on the tragic poem, from the 12th century, published by Muller 1911. Its main idea is (after Petsch): When *eight big* men had to suffer so cruelly for his (undoubted) sake, how bad will it not go us ordinary sinners? Therefore, let us learn to lead an immaculate and philosophical life.

The Renaissance is characterized by the "hardening principle". The horrors on stage, set with exceedingly splendor, the spectators will make the skin of the earth vis-à-vis earthly suffering and better fit for the strong life of the day, everyday, in battle and party. The however, first author names of some importance first meet us by year 1600. 1 1624 published Martin *Opitz* 'Das Buch von der deutschen Poeterey' which include ended the metrical chaos in Germany and introduced it French alexandrines as the verse of tragedy. Only later will this be replaced of blank verse, which came from Italy over England. According to *Opitz* excels tragedy does not mean that it has an unhappy ending, as it has long been blithely asserted, however, that «see only von Königlichem will, Todtschlägen, despair, child and father murders, fires, bloodshed, war and uplift, complain, cure, seep and the like ». according to *Schuck* (General History of Literature 1921B. III p. 627 cf. 278) has *Opitz* here only translated poetry from 1561 by Julius Caesar *Scaliger*; which in turn has compiled Aristotle and Horats. *Scaliger* has also been translated by the Swedish *Andreas Arvidi* (died about 1670), from whom *Schuck* quotes: «a tragedy year to its end majesty the heroic poem uniform, only that she suffers from the sill, that you call stand persons and strike things down as she is about royal dangers of the liver and for that matter the sigh is introduced, volatility, murder, fire and other horrible things. » Aristotle is recognized "Pathos".

Regular worship was continued by *Gottsched*, the son of the Enlightenment, after *Opitz*. In "Versuch einer kritischen Dichtkunst" 1730 he emphasizes the teaching as the intention of tragedy; the shape is not essential, it all depends on the "fable". *Gottsched* even provides a "recipe" for all tragedy writers, consumed in *Petsch* op.cit. pp. XV; it is notorious and is often referred to by *cock*. But look away from the fact that the poet power itself has not arrived, the recipes are not stupid, and the sluggard, who has never relied on a similar schedule, he cast it first stone. The French classic drama is for *Gottsched* the big pattern;

from this he derives the claim of "les trois unités," of action, of time, and of the unit of the place, originally erected by *Trissino* (d. 1550), the father of the blank verse. About You can't speak any real "theory of tragedy" here.

However, such a theory existed; it was prepared by the French-classical tragedy first representative Pierre *Corneille*, who in 1660 wrote a preface to his combined works, "Trois discours sur la tragédie". Corneille has direct attachment to Aristotle with regard to the "specifically tragic", the passions and their "cleansing." The setups treat otherwise formal and dramaturgical questions. After all, *form* plays a dominant role in French tragedy, cf. *Rokseth*, *The French Tragedy I*, Oslo 1928.

In a similar position *Lessing* (1729-81) stands, however, as in the *Hamburgische Dramaturgy* (1767-69) fights Corneille, because after Lessings meaning has misunderstood Aristotle, to whom Lessing unconditionally joins ("A poem, which reaches its end" Hasenclever 21 f.). "The fear," which not to be confused with fear, has entered into pity as «das auf uns selbst bezogene Mitleid », the fear that we ourselves may experience something similar. As Lessing does not know and separate tragic suffering (i the meaning qualified in a distinctive way) from elemental evils, then neither does he know and separate tragic fears (meaning fears the metaphysical meaninglessness) from the fear of concrete evils. Indførelsen of the lessing "fear" is a tribute to the *reflection* under the impression of tragedy; digteren shall not "meine *Einsicht* verführen um mein *Herz* zu Gewinn".

In keeping with this, Lessing views catharsis as a *moral one* cleansing, which is "the transformation of the passions into virtuous finished bait »(Hasencl. p. 28). It is the poem's task at all «die Triebe there Humanity to be close and strong, love for virtue and hate the slander to work ». For the spectator, therefore, the tragedy means an "exercise of the ability of compassion "(Petsch p. 1).

Lessing does not explicitly mention any distinction between it objectively and the poetically tragic, but he has nevertheless operated with two kinds of objects for their investigation. The pity doctrine seems a compromise, which also makes room for an educational element. But we are beyond anyone aesthetic aspect when it says: "Die Gottheit hated the people nicht den the noblest of the faith given (the truths), for ever and ever unbelievable to make » (*Rohl*, *Geschichte der deutschen Dichtung* 1926 p. 125 f.). With such thoughts read Lessing Goethe's *Werther*, which he could not cheap. Lessing believed, or wildly believed, in a world without real contradictions, and

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forbade the poets to produce insoluble dissonances (Korner Leit. p. 174). In doing so, he has taken a stand for the tragic philosophical consequences; the moral optimism that should ride Germany like a mare for several hundred years, had left Leibniz and was continued by Lessing, Kant and the idealists.

In return, he reveals a definite sense of the peculiarity of the aesthetic aspect. In a letter to Moses *Mendelssohn* (of 2 / 2 1757 Petsch p. 181 and 2) use he a striking image, which is hardly evident from mere speculation: «Es

It is known that when two sides give a similar voltage, and the one through which the bearings show, locks the other with it, ohne touches them. Let us give the site a feeling, so we could annehmen, dass Ihnen zwar eine jede *Bebung*, aber nicht eine jede *Berührung* pleasant signal, without just the right touch, may be the only conscience *Bebung* into theirs remanufactured. So the first thing, that through consultation bequeathed may have a painful sensation; then the other, the some kind of inheritance regardless, a pleasant experience, weil they are not touched (at least not so immediately). So please dem Trauerspiele. The Playing Person Rubbed in a Pleasant Affect and me with you. But why is this affair pleasing to me? Weil not the Playing Person myself, at any one who has the unpleasant idea immediate effect, because I only felt the affect as an affect, without one certain pleasant things to think about. " Lessing touches *Du Bos* (see below) in emphasizing that the affect as such always is comfortable, although its object is unpleasant.

Perhaps this view is a contributing reason for Lessing as set a pattern for the upcoming German drama, whose creator he became Shakespeare, who is "a far greater tragic poet than Corneille". At Shakespeare finds «the Grosse, the Schreckliche, the Melancholic» (Letters, The Latest Literature, 17th Letter); and this seems' better at a time, as the kind, the tender, the lost ». So read that Lessing Corneille, who philosophically fulfilled his theory far better than Shakespeare. Lessing's reasoning was the peculiar that of Shakespeare " Essentially" (the "violence of our passions") *Antik* saa much nearer end Corneille. However, he did not dare to serve

i Lessings Briefwechsel mit Mendelssohn u. Nicolai ii. d. Trauerspiel (Philos. Bibl. Vol. 121) Lpz. 1910.

Page 480 Shakespeare for his countrymen without certain "modest Veränderungen" (Petsch p. 4). - With his view of Shakespeare's relationship with antiquity Lessing alone. Already Sturm und Drang used the English as a tab in the fight against all classicist tendencies.

The "battle over Shakespeare" had begun. Gottsched had followed Voltaire in the rejection of "the drowning wild man", but his own student JE *Schlegel* (1718-49) had a pervasive sense of the giant's portrayal, and *Bodmer* and *Breitinger* advocated a German political drama similar to the English one. Among the principled questions as the struggle swirled, in particular «fate-one's "versus" character's meaning for the tragic (almost: magnificent) and catastrophic process, in-depth discussion.

Sturm und Drang, the precursor of romance, also fulfilled that requirement "Pathetic content" posted by Opitz. Hard passions and a lot blood - *Guy* has taken the direction of inheritance. *Gerstenberg* (1737-1823) tried one

compromise: Shakespeare was by no means in the violence of the passions he observed rules and his real intention was "Zeichnung der Sitten" (Petsch p. XX).

Lenz (1751–92) does not mind ancient heroes when they appear as personalities, as characters, not as slaves of fatum, but as their source of own destiny. "Look, my lord, to a man sehen?" *Citizens* (1748-94) were prepared to give up the whole category of tragedy; which life mixes the motives, so does the acting.

The greatest theorist of the movement is *Herder* (1744-1803). He wanted that Bodmer a national drama, but without politics and patriotism, «simple menschlich." Herder united humanist internationalism with one marked sense of the characteristic, nurtured by the encounter with Rousseau and Giambattista Vico (*Croce*, *Aesthetics*, Tiib. 1930 p. 245, 260 ff. 264). He so immediately that Shakespeare did not stand on the grounds of antiquity. In the tragic sam menace hears the herds from the workshop of nature, from that deity the spiritual field of creative creation; it is the road to the cosmos that bursts get out of chaos. In the midst of this "pandynamic" force field stands Shakespeare as the confidant of the world spirit, whose sign he knows to interpret. In the background of Shakespeare's poetry he calls "the Sonnenriss einer Theodicée". But he admits that the development is opening up "unergründliche Tiefen", shows irrational track.

The artwork is a micro-cosmos. Yet in 1795 he claimed the *character* hegemony as a cause of destiny, but in 1801 he lays stronger weight on the "objective factor", which underlies the character and decides it. Fate, however, never becomes "blind"; there is always a "plan" present and that

tragic for Herder, therefore, becomes merely apparent or temporary niece-sein-sollend. (Similarly, *Wieland* (1733-1813) expresses himself .

From experience, the tragic genius (poet) can only rarely retrieve his substance; moreover, our lives are too flat and too politically infected. *History* is the refuge, older and newer, but not the latest; there must be distance to give person the resemblance of "highness, stature and solemnity". More precise definition is missing, but a negative trait is stated: «das ist nicht das vornehmste einer tra guess that they are locking themselves in five acts, "a thesis, man later apply to Schiller. Still, Herder sees the tragic out-closing through tragedy, through the frame of drama; somewhere he puts the tragic as opposed to the "bourgeois" and "characteristic" and seems thus thinking of something "pathetic" or "sublime". (He assumes as well Lessing that the Germans cannot digest Shakespeare without further ado; they must learn of both Shakespeare and Corneille and to find their own.) But the tragedy is a "philosophical" work of art; aesthetic and metaphysical notions seem to flow together. At first Friedrich Schlegel saw this difference clearly.

Also *Goethe* (1749-1832) first unfolds before the movement which after 1776 the name Sturm und Drang. The violent, the disastrous in the sense of life is expressed in Gotz, Werther, Clavigo (1773-4). But Goethe noted that the attraction to these things was dangerous and decided that courage work it. *Iphigenia* (1787) denotes the cover, the "good" prevails. In 1771

it says about Shakespeare: "- Seine Stücker turns all around that secret Point (which no philosopher has ever seen and determined) in the tie

Really unsure I, with the pretentious freedom of our Will the necessary course of the whole together "(Petsch p. 20). But in 1815 he demanded that the "freedom of the will" could assert itself in this together steadily (Petsch p. 48). Still, it's not Goethe's opinion that the drama should moralize; this task he attributes to philosophy and religion (Hasencl. p. 31). When the spectator leaves the theater, he is probably affectionately reassured, though "Nothing better" (1826).

In a letter to Schiller of 9/1797 fortæller Goethe although his fight against the tragic: "I don't know myself enough to know if I could write some true tragedy, I was terrified but blossomed ahead the company and I am convinced that I am through it

1 Smtl. Works Berl. 1885 Vol. 23 (Adrastea II, 4) pp. 164 ff., 346 ff., 430 ff. Bd. 24 s - 244 ff., 369.

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a fierce attempt could be disturbed "(Korner p. 172). For Goethe was namely the tragic (here the objectively or philosophically tragic) a term that does not gave way to some solution. To Chancellor Miiller, he says: "Everyone's tragic relies on an inextricable antithesis. This is how equation enters or possibly, the tragic fades "(Korner 171). And to Eckermann in 1827: (In the tragedy) "Basically, the conflict blossoms, no solution is allowed "(Korner 173). In 1772 he devotes to Herder the phrase "endliches Übergewicht der Nichtswiirdigkeit", and to Riemer i 1810: "Die poetische Gerechtigkeit said eine Absurdität. The only tragic ist das injustum und praematurum "(what lies in this praematurum can be discussed. It suggests that as the world becomes more "mature" it will tragic forsvinde?).

This tragic knew Goethe from his own mind, especially perhaps as a contradiction Faust — Mefisto, building faith against destructive skepticism, and as a con the conflict between the orderly, the ethical, and the chaotic, demonic pleasure requirement. Goethe felt at odds with Byron, and he once stated that his life had been a continuous panic. The demonic is for Goethe «one there moral world order wo not antithetical, but they sending power "(Dicht. u. Wahrh. Lpz. 1922 pp. 254-57).

But the awareness of this "objectively tragic" fact must rest the main conflict with the urge for an optimistic-harmonious worldview, where

Where you are from heaven,
All suffering and pain is still,
The one who has double property,
Double with Request Fill -

and where

- Everything Urge, Everything Rings
is eternal rest in God the Lord.

How did Goethe solve this problem in his life and in his poetry? In poetry he sought to *overcome* it; kongThoas bow to the "power of truth"; the mere pursuit, in association with the love of God, gives Faust access the homes of the Blessed. About Egmont the poet (D. u. W. p. 756) writes: What in the long run has garnered the audience's favor, "Das Dâmonische, was on both sides of the game, in which conflict is the favorite

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entertained and triumphed, so the prospect that out of here a third salvation that meets the wish of all men werde. " Wilhelm Meister's Lehrjahre, which contains so many "tragic", especially woman's fate, he summarizes sweets (Korner 177): Im Reasons scheint yet the whole thing is to say nothing else, than that of man all the stupidity and confusion, led by a high hand, but to happy goals. This toothless granny talk is one treason against all the innocent victims in Goethe's poetry, and against all the deep and strong, even disastrous feelings and thoughts that they have aroused in him.

In *life*, Goethe got rid of the tragic and this isolation solution succeeded apparently completely. To Zelter he writes (Hasencl. 29, the note): Ich bin nicht born to the tragic poet, since my nature is conciliatory (atoning). Because of this, I cannot be interested in the purely tragic case, which must be said of the house from irreconcilable. And in *Dichtung und Wahrheit* (Lpz. 1922 p. 754): - He (G. himself) believed more and more to believe that it better said, the mind of the disobedient, impassive abuser.

To this is his increasing shyness towards *death* as event and as term.

For those who in the escape from a problem see a skin solution, there is plenty a little gloss over Goethe's relationship with the tragic, and it doesn't get any stronger, when one remembers his preaching of a positive life response.

No one who reads Werther, Clavigo, Iphigenia, Faust I can be in doubt, that Goethe knew the poetic value of the factual conflict of interest. But everything what he has to say about this value in 1826 is the following (Hasencl. 31): Wer ... on the way a truly sensible inner education progresses, be found and stated that tragedies and tragic novels den Geist does not get rid of the roads, except the Gemiit and the we were to call it the heart , to act in turmoil and to a vague, indeterminate one Counteracting states ; these love the youth and are there for them The production is passionate about it.

A hundred years in advance, a Frenchman had gone quite differently serious about the problem aesthetically tragic. In 1719, abbé *Dubos published* (Du Bos, 1670-1742) *Reflections on poetry and poetry* (6 opi. Paris 1755. See especially In pp. 5 ff.). It is remarkable that Dubos does not ° ygg is on Aristotle, but does empirical studies. He rejects in principle the activities of the mind as part of the enjoyment of art; this one consists in an instant

shareable devotion to "les impressions que les objets font sur nous" (Croce²⁰⁴) - The feeling is "le sixième sens", and in the mind movement as such he sees

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the valuable of «tragic» impressions (Petsch p. X, XV, XVII). We enjoy that consider arousing and upsetting events when we find ourselves in safety uncertainty. Dubos quotes Lucretius: It is sweet, when you stand on land, that witness another's struggle against the sea of riot. The crucial thing lies here not in the biological value of safety, but in its importance as conditions for autotelic aspect. Ref. *Hirn*, The Aesthetic Life p. 199 et seq., Which poses Dubos' theory together with Helvétius's learn about the trail and Kierkegaard's about the boredom that traces to activity, a psychological horror vacui). In the same vein, Lessing, Mendelssohn and Nicolai sought "the Grund des Delusional and tragic objects »(Volkelt 389).

This question is the main theme of Friedrich *Schiller* (1759-1805). He began his spiritual development in Sturm und Drang, but turned then "back" to antiquity (Aristotle, Winckelmann, Lessing). In his poetry he sought, roughly speaking, a synthesis of classicist and romanticist trends, a task that later became the fate of H. v. Kleist. Sit he gained the main character as an aesthetic-tragic thinker through *Kant's* philosophical works, the most important of which came out between 1781 and 1793. Schiller felt attracted to Kant's manly idealism, but repelled by his strict duty-grip. In the years after 1790, Schiller wrote numerous aesthetic dissertations, substantially around the tragedy. Some of the well-known titles read: "Ueber the ground of destruction and tragic objects »1791,« Ueber die tragic art »1791-92,« Ueber das Pathetische »and« Ueber Anmut und Were »1793,« Vom Erhabenen »1795 / Also the review of Goethes *Egmont*, from 1788, may be mentioned. For the purposes of the moment it works references to Hasenclever and Petsch. A relentless criticism is found at Josef Korner, loc. cit.

One should not read much of Schiller's theory until the situation is clear. The tragic, as Schiller sees it, coincidentally coincides with, what we in the eighth chapter called the *heroic*, the positive counter-pole to «ethical guilt»: A *pleasurable* significant good (life, sense of joy, etc.) is sacrificed in one given conflict situation for *another* good, which is less stressed by desire, but weighing the heavier in the merchant's *judgment*, in a further interest-coherence (especially social and high-autotelic considerations, however, at Schiller just exceptionally religious and never metaphysical in the philosophical sense). Even Schiller calls such values "moral," a terminology as easy

in the *Somme Scriptures*, Zehnter Theil, Stuttgart 1871.

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leads to obscurity. The moral is better perceived as a dynamic, not one static concept; an act or attitude is never moral or immoral in and of itself; it is only favorable or unfavorable for a particular purpose. But *the choice* between two positions has moral relevance. Schiller's terminology

on the whole is both ambiguous and unclear. It applies to expressions that are central in his tragic theory: Freiheit, Morality, Vernunft, Pflicht, Lust, Zweck, Interest, happiness, pleasure, indulgence, happiness, right, destiny, mung of man, absolute independence, spiritual, sensual, seat law, Geistesgesetz, pure daemon, pure intelligence, notwithstanding, circumstance, Physis, Nature, Fate, Gesinnung and Zustände, and the *relationship* between skilled, pathetic, instructive, Mitleid-awakening, heroic and tragic. The expression is often roughly schematic ("Tugend und Laster", etc.), as well one is quickly in doubt whether a hero or a spectator is being sought.

"We call it an object, in our presentation, unseen
Nature in your closet, our sensible Nature but in your inability,
feel your freedom of the counter; gegen das wir Also *physisch* the Kiirzeren
Zieher, ueber welches wir uns aber *moralisch*, di durch idea, erheben. "
(Korner 181.)

"The last purpose of art is the depiction of the supreme
and this tragic art in particular accomplishes this through that
they want to put the moral independence of natural laws in the state of
Affect lightening. Only the resilience is the opposite of violence
Feel free, make the Free Principle in our knowledge; the resistance
but can only be beaten after the attack. So be yourself
the *intelligence of man* as a single, independent of nature, power
manifestly, so must nature create all of its power from our eyes
have proven. The *senses must suffer deeply* and violently ; Pathos must
since then, these companies are independent of themselves and themselves
trading could be done »(Hasenclever 32). There was no sensory disorder
present, the "moral force" could also be explained by *insensitivity* to it
the demands of the senses. «The tragic hero has to emerge as a sentient being
with us legally, we honor them as reason, and an
seine Seelenværke glauben »(ibd.). However, the ethical "perfect" being is
time devoid of sensuality (Has. 49), and the hero is not in this regard
perfect, because *it* 's just the "pure intelligence" wherever they can be found.
(Schiller does not see that at such "perfection" whatsoever there is
talk of morality, because the very concept of perfection in Schiller's sense
on the other hand, there was *no* "moral" tendency

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if present, the victim would be stung in the mere suffering, which is "completely."
reprehensible »(ibd.).

"Das Erhabene" appears passively in "Fassung", actively in "Handlung"; in the first
the fall, the suffering has come from without, without any act of the will of the victim, i
last, *the hero chooses the* disorder to save his better part. The difference between these
however, two cases are so deep that there are almost two differences
just kind of Erhabenheit. And just sidste hem is ethically relevant, just *where* finder
a causal link between "greatness" and - not disaster, but suffering
as a means of moral glorification.

"The *rest* and the exalted are there that they desire
by reliving them, that they also (then that desire out of purpose)

keit, the pain arose from the opposite) a purpose to feel the need for a purpose,"(Hasencl. 35).

In the past, a faded paradox is found here. What the two concepts *differ*, is less clear, but this question is also not significant.

"No purpose is as close to moral and nothing geht iiber die Lust, wir iiber diese empfinden (Hasencl. p. 37). Here's looking one the consequence of not distinguishing between different species of Lust etc. Is there one concept of desire, and moral desire is the highest, so one *had* to act morally in every case, except just forcible acts. Die moral purpose... becomes an inner principle of ours Certainly determined (Has. 37) - through our thinking and willpower (Has. 53) - however, is also known as the "moral Triebe," which is a force of nature and can seem instinctual; the conceptual confusion is now complete (Has. 40 f.). Oddly enough, Schiller thinks it is of no importance to the spectator Riihrung, if the hero's moral law deviates from his own, only it becomes heroic followed. Aesthetically, maybe the thesis sticks, but ethically? May have "reason" *several* internal principles, or does Schiller accept e.g. an educational influence on the Moral Law with consequent access to criticism and relativity? We leave the question is open. The moral expediency 'grinned itself inner Notwendigkeit "and" ist das Palladium (guarantee, divine mark) our freedom ». And now (Has 36 at the bottom) Schiller's basic view comes on the tragic overall in a single section, which we therefore hit:

"This moral purpose is most vividly recognized, if they are in contradiction with the spirit that holds the upper hand; only then proves to you the whole power of the seat-law, if it is with all The forces of nature in dispute are being shown and all of them are in their power ein menschliches Herz verlieren (later main thesis at Lipps). Under this

Natural forces are all things understood, nothing is moral, everything is nothing under the highest law of reason; so inventions, Triebe, Affekt, Passions, as good as that physical necessity and that fate. (Later *moral* contests also come in the tragic counter-powers.) The more fearful the Gegner, the more glorious there Sieg; *the resistance alone can make the force visible*. As a result, "That the highest consciousness of our moral nature is only in one state of the art, in fighting, can be obtained and that The highest moral denial of Schmerz's time ever accompanies his word. " In our opinion, there can be no "moral nature" at all in the context of a conflict, and precisely in this relationship lies the tragic according to Schiller.

The poem that gives moral joy to anyone is *tragedy*; ihr Area includes all possible traps, in which any natural marsh-a moral or even a moral purpose the spirit that is higher is sacrificed. (Flas. 37.) Example: Hero at the martyr chooses the death of the baal rather than winning the throne by an act or attitude that to him means infidelity. (In this direction, e.g.

Coriolan, which invites strong contradictions (Has. 38). As you can see, a purely heroic course. Death is a (biological) accident, but at the same time it causes the hero a *highest life affirmation*, because it is once our best determination, such at all sensible counters until after the Law Book of pure Geister zu richten (what should they do with the law book?) Has. 53. Die apparently (I) Doubtfulness of nature, which virtue is rewarded with property ... should be ours ... with the most sensitive pain, but it was germinant until we did Nature with all your purposes and laws - when it just gives us cause to the highest moral expression. The experience of the Seventh Power this law of law ... is so hopeful, so essentially good, that we are even versucht werden (the only temptation that Schiller gives without scruples after for us to reconcile with the Ubel, whom we owe. Consent in the realm of freedom is taken forever indefinitely, as all the contradictions in the natural world to our power. (Has. 37-) If you were previously reminded of Christianity, then you will be strengthened this sense in the following almost anti-biological statement (Has. 38): ... life is not for itself, never as a purpose, but as a means of accessibility wichtig. So make a case, where the gift of life is a means for the sake of visibility, so must the life of the virtue. (Is Schiller notes that a consistent rejection of the compromise (cf.

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Ibsen's Brand) would cause all "moral" people to die out in short order time, while the a-moral and especially the immoral brought life on?)

As valuable as the heroic choice is the *remorse* after a break with moral law. Yes, the repentant criminal even has an *advantage* as a tragic hero, "Then the accompanying consciousness of law-making to virtue his decision but some people were able to relieve it and that sedentary merit and action taken at the same age, alt Incline and desire to have daranTeil ». This rigorous stance prevailed Schiller later sought a synthesis of duty in the performance "die schone Seele" and desire. But for the time being, the repentance is *higher* than that of the victim life not to stain his morals; there is greater joy in the One than over the niogniti fair. And the villain's *happiness even* pains us far *more* than the virtue of the virtue, because first the cargo itself, and then the reward of the cargo, is a Zweckwidrigkeit. The thesis is more sophisticated than empirically justified. And what role can the (sensory) reward play next to it all the overshadowing moment that the villain gives a good day in the law of morals? whether we must demand that the villain be (sensually) evil, but then so be it the hero (sensually) well. Or it doesn't matter if the hero has it sensual evil, only he shows moral loftiness, but then it is just that fit for the villain that he swallows in rude pleasures and misses it the blessing of evil conscience.

We will later comment on the peculiarities of this kind with a writer (Lipps), which has drawn the consequences of the master's teaching.

However, Schiller was too wise to overlook that not *all* conflicts species it is as simple as described so far. It gives Fall, where the moral

Blame is only acquired through a moral pain, and so on happened, if a *moral duty had to be violated*, on the one *whore* and in general, the gaps to trade 1 (Has. 39). *Here it is* Well, Schiller has to give a never-so-small tribute to something like "one metaphysical purpose ambiguity »el. Eq.? Far from it, for the hero will never be in doubt as to which duty is the highest. (Suppose the hero has the choice to sacrifice his mother, sister or wife, and all three perish fearfully, if he does not make an immediate decision. The case is obvious!) If the hero (or we) hesitate for a moment with the judgment, then it comes from we do not is high enough developed in a moral sense. There is a demand for it

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Understanding and one of each natural force, so also of moral well-being (insofar as they instinctively act) independent Reliance ... the Relationships moral obligations to the highest principle of morality determine »(Has. 40 f.). (So the stupid can easily become immoral because they don't understand better; they make *mistakes* when they think they act according to the moral law!) The requisite sense and reason have only "a few," while the rest is "The big, common sheep smaller souls". It is said that the direction and such actions cannot be shared in the general public, who is the unit of human nature and the necessity of the moral Laws are expected to be locked (Has. 41). Just knowing *who* it is of us, which at all times holds the necessary "Mass der Vernunft", and customer consult them in a hurry! It didn't help if their vota was against me deepest conviction, but think about the conflict among themselves! And think about that came an *even* more developed spirit as discovered abyss, where the drivers thought they had bottom! Yes, there could be tragedy even within it Schiller Schema.

Now, here, the author draws a distinction between practical and "aesthetic" etik. In tragedy, the situation is *artificial*, it is arranged in a specific direction term, Has. 51 f. ... that true Ungliick chooses his man and his time not always good; it's often unsurprising, and even worse ist, es *macht* uns oft wehrlos. (So the heroic *chosen is not* aimed suffering.) But it is precisely the ideal circumstances of tragedy that will *teach us* (die Schaubiihne considered moral morality) afterwards to treat the real accident as an artificial, das wirkliche Leiden in eine erha by directing the hero ... The hero and the wise became their own Ungliick only touched. (But is this a fruit of the *moral law*? *The* case is, of course ethically irrelevant.)

We would like to stop for a moment by one of the means by which Schiller believes one can establish heroic attitude towards unavoidable accidents (Has. 51): False wives could enter, where fate destroys all foreign works, on which he (man) has his security (de?) grinned, and nothing still remains as if to escape in the sacred freedom of the Geister; where no other means is given, to soothe life's strivings, than it is

miles, and no other means to resist the power of nature, as
your future and through a free (!) cancellation everything is reasonable

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ELEVENTH CHAPTER

In essence, neither physical power nor virtue is morally entertaining.
Leiben. (The thought points to Schopenhauer.) So does the fox and roe berries
or virtue of necessity. The fox also thinks it is "free" to reenact
nydelsen. Schiller is not aware of the psychological masks that
however, has been known at all times, the unconscious or semi-conscious motives,
the sources of rationalization. In his eagerness he has fallen into the *wolf* burial of the *skin* solution.
This is not about the Erhabene zu empfinden, but zu the invent. ¹

The pathetic course (ie Erhabene, Heroische, Tragische) awakens
Bewunderung, Riihrung, Ergotzung, Mitleid, and thus also want to imitate
the hero. It is possible that all of these feelings are constricted in the Schillers
Mitleid, for now comes the definition (Has. 46): Die Tragodie wäre demnach
poetical imitation of a related series of beg-
fatherhood (a full-blown action), which we humans in one
The state of suffering expresses and intends to reach our suffering.

It strikes one immediately that in this Aristotelian efterklang the word *Furcht* Falda
away. And fair enough: what is ultimately to be feared by a disorder
which drives us up to the highest morality and thus (for Schiller) to the very thing
the affirmation of life, to the one necessary? No more than a painful one
cure, which *certainly* provides full healing. The Mitleid that we feel with
one such patient, it is Schiller's tragic pity. The definition and its
Exploitation calls for a far-reaching critical comment, as we must here
abstain from. Just one single thing can be mentioned: the author distinguishes between
Zweck and Form; the form is the epitome of the means by which there Zweck
will be reached. The purpose is guidance (= member). The tragedies must have one
mediocre action, that is, fables, the fabric. The fabric goes so far
ind as part of the mold. But later a distinction is made between substance and form, and
the Mitleid which is due to the substance is of inferior value than that which is due

¹ Here the reader's mind is crossed by a number of other notions which are not
invites for critical comment. One knows what role the disorder played in Schillers
own life - and who does not admire his position in full and unconditionally? If it
is from *that* experience, and not from the speculation he brought up the idea that it ram
mede must respond to his suffering with the hopes of Riihrung, well, then we just have to be
silent witnesses. One does not discuss with a man who clings to the distress of death
to its sole anchorage. On this basis, but not in principle
metaphysical solution, we gladly agree: Wohl ihm also, if he has learned hatred, zu
was not able to change, and to pay with value, was not there
can save!

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shape. However, the whole pathetic category is described as objective course, not in shape; the effect of *le Cid* is e.g. brought back to the fabric and not to the form (Has. 45), and the tragedy differs from the comedy by its "Object": In the tragedy already occurs through the object fell (Petsch p. 35). There can be no doubt that Schiller ties the adjective tragic both to an objective structure and to a subjective experience, without prepare the distinction.

Schiller's theory will today raise the general objection that he not (as his teacher Kant) has maintained the ethical and aesthetic commitment clearly apart in all their writings, but partially merged to one. Or rather: the aesthetic is just a precursor to the ethical (Has. 35); the hero who sacrifices his life for morality is "one morally grown person," but if he sacrifices the moral of his life (and is subsequently destroyed by remorse), he appears "bloss as an aesthetically grosser object". (As you will remember, the conclusion was somewhere else the opposite.) However, Schiller is clear that morality alone did not want to attract people, despite the fact that it was nothing iiber the lust for moral purpose. This «intentional Sightness' lies fully developed in the *fabric* already, in the most schematic rids, and *the form* is irrelevant to the ethical quality. After all, Schiller was so great weight on the mold, then it shows that he sought other qualities next to them morally, what else is a matter of course. At Hasenclever (p. 49 bottom) even the moralische Zweck is mentioned as someone *other* than the one arouse pity, as someone other than tragedy. The «moral perfect congregation "shows the greatest" moral expediency "and consequently should give the highest "moral desire"; but in the tragedy, according to Schiller, we demand that watch the *fight* against the lower trends. We are looking for a completely *different kind of* desire. And do we not find *this* desire so much by the splendid immorality?

Next, a later time will object in its generality to Schiller's notion tragically is not adequate because it does not give way to a number of significant disasterous forms of disaster. Schiller knows only three of these: 1. The *elementary* suffering and disaster, affecting without the victim's own involvement (describe vet Hasencl. 51) and meet, either with regret and resignation or with elevated capture. 2. The *heroic* suffering and disaster that one intentionally joins the teams Handlung and meets with steadfastness. 3. Den o destroying *remorse* after a violation of the Moral Law .

But none of these accidents are definitive or irreparable or niche-sein-sollend. The factual interest dispute (sinnliche Zweckwidrigkeit) is off subordinate meaning, and the disorder even becomes factual *interest* in that

be the only way to confirm. This confirmation is in Schiller's theory neither religious nor metaphysical, but autotelic. It has its own goal, and no higher value is given. Yes the dogmatic believing moralist has not even a *need* beyond filling what is the law of morality for him, and for Schiller he is the supreme representative of mankind and culture. Against the sufferings of sensibility, the Gemiit finds nowhere as in the Sittlichkeit Hilfe. But *there* he found it, the help to die Leiden *there*

Sinnlichkeit.

But already Oreste's known disorders of higher rank, namely the doubt of the "moral world order". Schiller has never spoken in his theoretical works imagine a hero who, by his heroism, became the fool of destiny. We will state An example. A city has long been besieged and has water for four days. The hero puts his life at risk, and he manages to bring one of the water lines iorden. Mortally wounded, he returns to the city and proclaims the rescue. But a hostile scout has followed his course, and he doesn't die until it dies clear to him that the water was poisoned and that the city is now the prey of the plague. Third day comes the rescue, but by the rumors of the plague the army turns around; As the population becomes extinct, the city is stormed and leveled with the earth.

The "rescuer" has his heroism in order, and thus Schiller experiences "Heavenly bliss". The hero himself hardly does it while his outgoing between the speckled carcasses of their loved ones, stoned by the curses of the dead. His *motive* was not to fulfill the law of morality, but to save the city. after Schiller's teachings ought to praise the hero for his glorious fate to sacrifice the life of his city. What is the fate of the city, or us? the impossibility, with the utmost worth, to believe the idea of Unlucky to agree, our sympathetic lust could still pass a cloud of pain. Wieviel also won by now our unwillingness for this purpose is not moral Essentially, in essence, the essence is nothing gets distracted (!), so is a blind study of fate always demanding and craving for free, self-determining beings. This is, was also in the most excellent Greek language It is possible to lock in a few, because in all of these styles and the necessity is appealed, and for our common sense Reason (see it!) Always a no-nonsense stay. Monkeys on the highest and last stage, the morally educated man explains, and to whom the moving art can be lifted, loses itself this too, and all the shades of unlust disappear with me. Dies

happened, if even that dissatisfaction with fate falls away and in that regard or rather in a clear consciousness of one teleological link of things, a sublime order, one riitigen Willens loses. (Has. 45.)

A more cutting cock could hardly be added to our dying hero accidents, than serving him a build-up of this kind. Do not trace the Knot here, dear you, on the contrary, Elysian Idyl, Ubereinstimmung der Idee mit them true condition! (Korner 185.)

It is inconceivable that, as Theorist 1, Schiller has never felt the slightest signs of *metaphysical turmoil*. And *has* he labeled it, but made sure to isolate against it, he, like Goethe, belongs to the false prophets. Schiller is arrived at its positive result by a purely simplistic, simplistic simplification of problem. Schiller's weakness in German idealism emerges screaming ugliness; in that regard was the apostle Heinrich Joseph von Collin

(1772-1811) completely redundant.

When I have dealt with Schiller in more detail in this overview other writers, then the reason for the first is that he for a hundred years and has for a long time been decisive on tragic theory both in his home country and far beyond the borders of Germany, and can be said to master the Christian people's ethical and "tragic" thinking today. Secondly he represents a direction within tragic theory, as less than anyone another can be reconciled with the basic view in the present work. In my opinion The Schiller School is one of the worst barriers to intellectual property exploration of the tragic, for a method that tends more toward the exact of scientific, than desirable interpretive arts. This relationship is also why I later dedicate a whole paragraph to Theodor *Lipps*, to contribute as best I can to the idolatry. For behind the Schillerske sunbeam scenery grins another fate, - *welches den Menschen when it is elevated to man*.

As a sign of the difficulties of the drug system may be mentioned that Hasen cleverly places Schiller in the heading "Aus der Schule Kants" while he just as much right could stand in any of the others at Hasenclever: «Im Banne des Aristotles», «The optimistic Deutung des tragischen im deutschen Idealismus »and“ Stimmen der Schaffenden ”, yes why not in "The Science of Tragedy"? Petsch, on the other hand, puts Schiller under

in A comparison with his poetry would go too far here.

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"Classic and classicist aesthetics", while the Schlegel brothers came more under "Zeitalter der Romantik". According to Hasenclever, the brothers belong Schlegel «the school edge».

With Friedrich *Schlegel* (1772-1829) comes new signals that alert a darker and richer view of the tragic and pointing forward to names such as Schopenhauer, Nietzsche, Hebbel, Hartmann and Bahnsen. A simple one The phrase in his writing on the Greek poetry of 1796 shows the distance from Schiller: "... there are three specifically different classes of Kiinstlern, after all ihr Ziel das Gute, das Schone *oder* das Wahre ist "(uth. here). "The Truth" we read here as «the empirical». While "die aesthetic tragedy" seeks tie Schone, seeks «die philosophische Tragodie», which is its «welcomer Gegensatz, a synthesis of das Gute and das Wahre, of idealism and realism. This form of tragedy is "the highest artwork of didactic poetry, - consists of louder characteristics (= Schiller's "sentimental") Elements and your final result is the *highest disharmony* ». Eczema pel is Hamlet; his main ability is the sense he undergoes at an over shot of sense. The overall impression of this tragedy is a maximum *there Verzweiflung*. All the entries, which seem to be gross and important, disappearing as trivial before them, was here as the last, only result everything Seins and Thought appears: before the eternal *colossal dissonance*, welche die *Menschheit* und das *Schicksale* unendlich trennt. Has. 55 f.) Mens

Schiller had pointed to Shakespeare with the pen, he was here preached heart.

A step in this direction also takes his older brother August Wilhelm (1,767 to 1,845). While Friedrich's two types of tragedy show a beginning distinction between the objective and the poetically tragic, this contradiction is led by August Wilhelm, who clearly sees the difference between "tragic mood" and "Tragic Poetry." In the *tragedy*, AW Schlegel demands another solution in Schillersk and, half factual and half aesthetic. But the tragic *mood* have gained weight; it is characterized by metaphysical turmoil: Only man can, of all creatures, tie past and future together in their consciousness, and this advantage have it expensive had to pay. Everything we do to realize our interests (Zwecke) is in vain - death erases everything; we are like shipwrecked everything at birth. ... not one of the mind's closed minds

in Vorles. ii. dram. Art u. Literature (1809) I pp. 59 et seq., 109 et seq., 132-267. II — in page 14 ff., 33 ff., 71 ff., 137 ff. II — 2 pp. 74, 92, 267, 385 et seq.

one unspeakable Wehmut was commanded, as opposed to no other Schutzwehr gives as the consciousness of one's fiber to the Irish immigrants Beruf. Schiller's "immanent" and autotelic heroism will soon be replaced of a doctrine of the metaphysical meaning of life attitudes. The personality gets a wider, more world-historical destiny; the romance for example. no one limit to the mental expansion, not even in heroism.

This development, which reached its height in Hegel, is at *Schelling* (1775-1854) yet in its infancy. The Schiller aspect lives on, but especially the passage from Jakob *Bohme* (t 1624) puts it in a metaphysical context. On the other hand, contact with the personal, struggling men is lost (as Schiller had been alive enough), and the "real" of them tragic processes are metaphysical or transcendent "Wesenheiten", of which one manifests itself in the hero's "Absolutheit des Characters". through the downfall of the tragic (ie, heroic) human being is the consummation of the deity "Reuniting with oneself" (Volkelt 427) - a thought like romance, e.g. Novalis, was very busy. The cleavage of the "primordial world", a central one idea in men like Schopenhauer, Nietzsche, Hebbel, Bahnsen, interpreted Bohemian thus (Petsch s. XXX): the Schopfung, the Universe, origin and arises in every moment new through a self-cultivation of God, through a self-revelation of this in itself unfathomable and destined relieve unwillingness, through an exuberant thirst-glowing spiritual power and connected world content. (Cf. Volkelt pp. 26 and 63, Korner p. 268.) according to Schelling, the products "Freiheit" and "Notwendigkeit" through the tragic process, a balance or indifference.

"Das einzig wahrhaft Tragische", in life as in art, lies for Schelling in this, that a mortal falls into "unverschuldete Schuld", he becomes "vom Determination of debt and debt" and so must suffer its punishment. That is the guilty one, but only the superior Fate's defeat, yet to be punished, was useful, on the triumph

der Freiheit zu zeigen, war Anerkennung der Freiheit, *Ehre*, die ihr gebührte.
 (The explanation will come.) Where Held had to go against the Verhängni gown,
 otherwise there was no dispute, no assertion of freedom; is a must
 in them, the necessity was learned, underneath, but over
 Needless to say no wind winds, but they can not again
 Iber winds, the hero had to die for them too - through that fate
 hung - Schuld voluntarily bitten. It is the highest thought of it
 greatest victory of freedom, willing even the punishment for an unavoidable
 Breaking into slowing down, so that in the loss of one's freedom one's self

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Freedom to prove and yet with a statement of free will
 unterzugehen. (Has. 63.)

Deductions like this are products of a study cell far behind the front,
 where the psychology of the private warrior is unknown. But it is about Schelling
 as if so many other metaphysicians before tragic theory, that it *mattered*
 valuable by their efforts (other than the poetic thought structure)
 quality), which also empirical research can benefit from, it is not
 the system, the last, rounding, worldwide synthesis, expressed in
 a dark and scary terminology, - but the material being interpreted, they
 some keen or deeply experienced observations of life and art, which
 the system is built on. The panic scare for *examples*, though
 very bothersome. The example supports the reader's view and gives it to him
 an excellent means of control, but for the writers it means a test of fire
 which the metaphysical systems will needlessly enter.

"Die Freiheit" is at KWF *Solger* (1780-1818) 2 blit "die Idee". It
 leaving the eternal and absolute regions and descending into the human sphere;
 here it splits itself into insoluble contradictions that end with the implicated
 the downfall of man. In this downfall, the idea uplifts itself and opens-
 thereby manifest itself as an eternal idea (Volkelt pp. 247 and 27). What Solger experienced
 during a theater performance is not easy to imagine, but in its interpretation of
 experience he is optimistic (Petsch p. XXXVI): Die Wehmut ist zur tragischen
 Mood inconceivable, and yet everything was effected, we should
 our consolations let through the thoughts of the Uberirdian and the Infinite
 che. Since we are now consoled, we do not have the bread anymore and die
 earthly purposes, even the most spiritual ones, could not then be so earnestly niched
 more appear, we miss them by teasing the Higher.

The biggest evening of the direction is GWF *Hegel* (1770-1831). Schellings «Freedom»
 and Solger's "Idea" are interpretations of the hero's culturally relevant greatness; at
 Hegel turns it into "eternal, substantial sitliche Mächte", "das Gottliche, wie
 it enters the world ». But greatness is a *one-sided* manifestation, it signified
 just *one* "Element of Logical All-sense". *Opposition* is another,
 likewise "justified" one-sidedness. And in this battle, the hero must be under: das
 Fatum shows and individualizes his individuality at his desks

1 Philosophy of Art, Works 1859 (sc. 1803) Vol. 5 pp. 687—711, 718—731.

2 Vorles. ii. Aesthetics, Lpz. 1829 pp. 92, 94-100, 309-12, 314-17, 319-21. Erwin, Berl. 1815 I pp. 26 ff., 235 ff. II pp. 65 ff., 94 ff., 134 ff., 231 ff.

she, if she had any hopes. ¹ At this his *Überhebung* hero heroes the saying "guilt", which is "atoned" in his downfall, in the dissolution of individuality. This eliminates the disturbance in "die sittliche Absolutheit und Einheit", which the hero of his individual pursuit has meant. Thesis and antithesis, the pursuit and courage power, goes triadically together for a synthesis: the unity of world sense is re-established prettig. It also shows "eternal justice," welche in ihrem absolute Choosing the relative justification for one-sided purposes and passions, because they cannot tolerate conflict and contradiction there, in some terms (!), are powerful powers in the true work-easily penetrate and recover files (Has. 71).

Well, it speaks every now and then. But the consequence is that Hegel's "tragic guilt" cannot be of an *ethical* nature, on the contrary, it becomes a profit. The tragic Hero is equally guilty as innocent (Has. 77 f.). Was she too your own? Tat treibt, ist eben das sittlich berechtigt Pathos ... *Es ist die Ehre der grossen Charaktere y Schuld zu sein* ... Man kann es die *List der Vernunft* Nennig, that they locked those passions for themselves, whichever way they were puts into existence, inspires, and causes harm. (Has. 166.)

On the relationship between the philosophical and aesthetic aspect of Hegel can Briefly note that since the world order makes sense, no tragedy is given the meaning of "nichtseinsollender Verlauf". Was in a seeming daze bese, *Unglück*, etc. ist, *Istan undfür sich gut* und ein *Glück*. The tragic becomes therefore just an aesthetic category; the tragic (notoriously) foreseeable on the *Watching (nth)*. Here) solves some conflicts and their solution. Spectator is "shattered by the Los of the Heroes," but "reconciled in the matter" (Has. 78. See also Volkelt 28, 98 f., Korner 269 f.). *The art* is just one step along the way, a stage in the human spirit's recognition of the absolute. ²

Hegel's greatest student in the field of tragic theory is Fr. Th. *Vischer* (1808-87), the most outstanding German aesthetic of the century (Has. 166). ³

¹ The name "die *Überhebungstheorie*" has been widely used in connection with authors as Gervinus, Giinther, Carrière, Hebbel and others (Volkelt p. 105 f., 147 f.) according to Zeising is the tragic fault of a "Gottseinwollen mit Beibehaltung there Icnheit." The Greeks called it hubris.

² Vorles. ii. d. Aesthetics, Berl. 1842-1843. In pp. 256—306. II pp. 156-161, 172-177, 182-186, 189 BC III pp. 527-533, 537-559, 562-576. Phenomenology of the Geistes, Berl. 1841 (sc. 1807) s - 53 ¹ —539-

³ Aesthetics, Reutl. u. Lpz. 1846 Bd. In §§ 121-139. Stüttgen. 1857 §§ 905, 909-12, 9* 4, 918, 920. Das Schone ud Kunst, Stuttg. u. Berl. 1907 pp. 86, 87, 175, 180.

What I have read of him is captivating and makes sense for a summary. But in this one summary overview he must be seen from one side, and then his tragic theory does not contain key elements beyond those we already know,

he must give way to others who form epochs. (Certainly Vischer mentions pp. 3, 29, 64, 99, 100, 105 ff., 127, 145, 233 ff., 246, 285, 311, 389.)

First, however, one must stop for a moment by the doctrine of the "tragic guilt," which we already remember from Tzetzis and which is getting its first big one at this time emergence. Many writers have worked with the concept of guilt, but such as it occurs in e.g. Schelling and Hegel (Volkelt p. 144), do not give it occasion of the claimed term "guilt theory". With this expression in later literature one aims at the doctrine, as in moralizing, quasi-legal sense claims the claim of "poetic justice," of equivalence in slowness its course between «guilt» (almost in the ethical sense) and «punishment». It is in this kind of theory has caused so much irreconcilable resistance. 1

The concept of guilt at Hegel and Vischer is not what happened before in § 69 called ethical guilt, but consists of an equal or higher justified moral claim is violated - regardless of whether the trader knows it (thus also *Solger*; *Zeising*, *Career*). *Groos* 2 on the other hand is approaching the more pure guilt-penalty variant (Volkelt p. 146). He is logically led to this teaching The "pity dogma": only the guilt-punishment structure can keep the tragic pity within the boundary of the aesthetically digestible. Its crassest form finds the teachings of *Ulrici* and *Gervinus*, who apply it to Shakespeare and interpreting ethical guilt in places where no one will fall in search of it unless he has the theory of guilt as the sole errand (Volkelt p. 151 et seq.) Otto *Ludwig* (1813-65) builds his tragic theory on a necessary causal connection between character, guilt and suffering, and to its astonishment one finds a *clue* to the theory of Hermann *Hettner* (*Das modern Drama*, last edition. Berlin u. Lpz. 1924 p. 117), however, one had to wait a more advanced view. The spread of the theory has undoubtedly co related to the desire to save "the metaphysical decency of the world". Suffering without guilt cannot be spoken within the "moral world order",

1 *Volkelt*, *Aesthetics of the Tragic*, Miinchen 1897 pp. 143 ff. 148 ff., 158 note, *Lipps*, *Der Streit iiber die Tragodie*, Leipzig 1915 (1885) s - II - 35 > *Korner*; *Tragik u. Tragedy in the Prussian Jahrbuicher* Vol. 225 pp. 66 ff., *Him*, *The Aesthetic Life*, Stockh. 1913 pp. 211 et seq., *Schopenhauer and Hartmann*, *Nietzsche* (see below).

2 *Die Spiele d. Menschen*, Jena 1899. *The Aesthetic Genius*, Giessen 1902 pp. 244 ff.

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also the concept of guilt is introduced, which, whatever content one gives it, knows closer inspection does not save the world order at all, but at least works as a veil between our anxious gaze and the grim experience. The term has remained versatile in order to serve changing needs and adapted after oncoming criticism. Even in a man like Volkelt (p. 143) the meaning is unclear. Of course, plays can be written, excellent plays, where a guilt-structure is assumed, but why call them tragic, not to say the only tragic? It is with these questions in mind that in §§ 66 et seq. he developed a guilt-doctrine of more practical terms and with a clearer demarcation.

One side of the theory of guilt is the so-called *Uberhebungs* theory, which we have touched on all fleetingly. It is based on the Greek concept of *hybris*,

but its originator in recent times is Hegel. Gervinus and Georg *Giinther* unites the doctrine of guilt and *Uberhebungs*, while *Hebbel* (1813-63) develops one pure *Uberhebungs* doctrine on a metaphysical background and stands as its most important repräsentant. In this view, in general, the hero has "over slipped beyond its natural boundaries" and therefore (by some balance system) in the universe) not only drove back to these "boundaries", but past them and down into the abyss, just like the foolhardy climber. At Hebbel is the hero of providence, which it serves to bring the culture further, but in order to accomplish this mission, the hero must exceed his «Boundaries», and thus he returns, as guilty, to punishment. The metaphysical hope, which is here struck on the moral front, rises on another place like cultural optimism. 2

The entire guilt teacher found his first opponent in *Schopenhauer* (1788-1860), a writer who, in the usual opinion, forms the epoch of tragic theory. While the teachings of idealists seem strongly Christian inspired, Schopenhauer is in bad with Buddhism; he does not meet the world course with Yes, but with No. Against Hegel's metaphysical pan-logism (everything that exists makes sense) Schopenhauer sets his a-logism, tending towards anti-logism. And when we have no way of realizing our earthly interests, so live there is no other way but to give up the interest itself, to resign and to turn away from life, which in its nature is suffering. The task of tragedy is to teach us

1 Basic vision d. Art, Lpz. 1885 pp. 13,151, 209, 315 ff.

2 Letters, Smtl. Works 3 Abt. Berl. 1904—7 case register in Vol. 8. Ein Wort ii. d. Drama, Mein W. li. d. Drama ibd. Bd. XI, Vorw. z. Mary Magd. ibd., forward z. Genoveva ibd. Bd. I, Diary Berl. 1885 passim.

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this art through the hero's example. *Longer* than the resignation can the tragedy does not follow him, but Schopenhauer's philosophical (or whether man will: metaphysical) faith goes on. Who gives up on life and its lures, in return for Nirvana, a state of bliss without desire.

As the pinnacle of poetry, as far as Grosse is concerned The effect, as in the difficulty of performance, is the sadness game and it is recognized. (The tragic star is central to everything in Schopenhauer's view of life.) ... the purpose of which is most poetically Performance (is) depicting the horrible side of life (that is, it is and others) ... the nameless pain, the jammer of humanity, the Triumph of Bosheit, the wailing reign of chance and redress lose the case of justice and innocents until brought here:

in this lies a significant wink about the nature of the *world in this case* ... those who want a very contradictory nature the world. It is the contradiction of the will with itself ... the greedy, ruthless, mysterious Lebenswille (Has. no. 113, Petsch XXXVII).

But the suffering of the sufferer (and the spectator) grows with the suffering, ... bis

at last this knowledge ... reached the point, wo ... the veil of Maja
 they do not much more (and) the principle of individuation (... of the Irrtum
 of individuation) of your throughput, whereby the selfishness which prevails
 on this principle, die. Recognition (the eternal Weltauage) works then
 as the *Quietiv des Willens* (tranquilizer), and hits the resignation, das
 Aufgeben, nicht bloss des Lebens, sondern des ganzen *Willens zum Leben
 selbst*. Once all division of the "will" has ceased, the world will be redeemed
 disorder. As long as this has not happened, the hero suffers for a *fault*, but the blame
 is not his in an ethical sense; it is an "Urschuld" that originated since the first
 individuation (separation of an individual from the "world unit") took place.
 Man's greatest crime is that he was born, he quotes
 Calderon.

Our cases belong to the funeral play ...
 yes it is the highest degree of this feeling ... In the tragic moment
 Disaster will be ours, clearer than ever, that sublime, that it
 Leben ein Schwerer *Traum* saithe, aus dem wir zu erwachen haben (HAS. 113 f.).
 The reader will have noticed that there are thoughts and feelings in a certain relationship with
 these at Schopenhauer, which in previous chapters we have interpreted "biosofisk" and
 thus made more accessible for research. On the other hand, we are completely alien
 facing a conclusion like this (Has. 115): The spectator becomes aware that he is firing
 a different will (other than stranded in life) is also *another*

Art of the Dasein must give. If it was not candy, we would
 It is then possible that this depiction of the terrible site
 of life, the brightest light brought before our eyes, voluminous at ours
 Wirken und ein hoher *Genuss* für uns sein konnte? Fear and pity are in
 see even unpleasant feelings; they can therefore be nothing but means. measure
 on the other hand is a temporary redemption from "the will", a taster of Nirwana
 (cf. *Hoffding*, The History of *Modern* Philosophy, Kbh. 1904 II p. 228 ff.).

The poet of tragedy must be tough as fate; he is human
 mirror and must therefore «sehr many bad, downless characters
 wizards , as well as many gates, broken heads and fools, then
 but again and again a wise man, a sly, a slander,
 a good one , and only as a rare exception a noble one. " The hero
 must be of social power and reputation, so that no more powerful can come
 him to gander. The missing persons are still missing in *Fallhohe*.
 You remember Opitz.

In other words, it is not an "aesthetic" pleasure the spectator must expect
 of the tragedy (though Schopenhauer elsewhere has a keen eye for art-
 the peculiarity of enjoyment), but a philosophical, yes something like a metaphysical
 indivielse. And in this there must be a very significant *positive value*,
 which thus belongs to this lateral life. But this value is nothing against it
 boundless confirmation of the one who is waiting for the seeker of wisdom,
 when he has found Nirvana. Schopenhauer is very close to idealism
 more than one would at first believe, yes it seems sometimes
 only the words are others. Common is the divide of the watch-creature into heroic pursuits and

the power of power, the degradation of the sensory-biological, and the positive loose
 hing at the hero's death, pointing out to the nothingness of the earth life and towards one
 transcendent idyll, which at Schopenhauer consists in «Anschauung des All
 and one ». He is therefore ultimately as much *optimist* as his
 opponents. ¹

Disregarding the splendor of form and detail, of his poetic imagination,
 his flaming pathos and his deep co-experience of all the earth's suffering, so
 invites Schopenhauer's system, even when it comes to the doctrine of the tragic,
 to both criticism and satire. We must here merely refer to Volkelt pp. 32, 101
 f., 248, Korner 274 f., Lipps (1915) p. 2 ff., Yrjo Hirn (1913) 217 f., Höffding
 II p. 230.

i Die Welt as Will u. Lpz. 1873 In § 51 pp. 298 et seq. II § 37 pp. 495 f.

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The fact is that the author makes no difference
tragic suffering and any other; that qualification e.g. like Hegel
 had emphasized, Schopenhauer has noticed, but not exploited. Together
 with this depends his dramaturgical concept of greatness, which is almost off
 rank and thus of external nature, and which therefore means a flattening of
 the whole (this) tragic problem. In addition, there is a certain indifference,
 because the accounts have been prepared in advance; The tragedy is no exciting
 voyage of discovery to the borderland. That theory fits in just a few cases
 Schopenhauer himself admits, though he interprets, some well-recognized mourning games
 very many different attitudes like resignation. Finally, it can
 It is mentioned that a number of the disorders upon which the philosopher builds his life image
 (cf. Buddha's Benares speech, *Schjelderup*, The History of Philosophy p. 122) is back
 stand for individual and social action; how many of them included
 time can be overcome and thus lose its importance for a Schopenhauer
 view of life, nobody knows today. The Schopenhauer resignation is therefore
 not the fruit of a defeat in the qualified battle for perfection, but an escape
 at the first sign of resistance. Those who think psychoanalytically are therefore
 come in closer; the theater friends, however, do not.

Schopenhauer's student Eduard v. *Hartmann* (1842-1906) ¹ gives his teaching
 on the three stages of illusion (Hoffding II p. 542) a basic view of tragic substance;
 in the thesis of necessary conflict between "happiness" and "culture" he anticipated
 Freud. He is less convincing in detail, though he also makes contributions
 to the "Renaissance" after the "tragic darkness" of idealistic optimism.
 For Hartmann, too, the tragic conflict is irreconcilable; it brings along
necessity the hero of doom (Has. p. 120). The conflict again follows
 with the same "necessity" of the character; coincidences cannot be spoken.
 Unfortunately, Hartmann here gives no examination of the concept of necessity;
 the rationale lies in the metaphysical system. Es musste der Held *doch* so
 act whoever he acts, and if he also does the whole causal concatenation
 with certainty, by the way this one leads to the downsides:
 only one necessarily in the character of the hero predestined Leiden

can resume the truly tragic appearance. - How many of them
 the traditional mourning games meet this peculiar requirement? Othello was to blame
 strangle Desdemona even though he knew the context? It really is

in Philosophie des Schönen, Berl. 1886, Case Register. Ges. Stud. u. Aufs. Lpz.
 1888 pp. 261, 276 ff., 308 ff., 333, 357.

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just the heroic dramas that hold goals, and then such a superpower
 passion or Eq. drives the victim into the misery with his eyes open. But in each
 only man "rests" where conflicts, Hartmann thinks, just waiting
 on one occasion to destroy him; they are "by nature" irreconcilable,
 and if they *do not* erupt, you just have "the circumstances"
 to thank you for that. (This doctrine seems unsustainable as a causal philosophy, but can
 is recognized as a practical probability consideration.) Hartmann is
 however, optimist as his master; the tragic conflict is resolved positively
 the transcendental plane. In the overview he gives of German writers from
 Lessing to Schasler, the light of his own conception (Die
 deutsche Ästhetik says Kant, Berlin 1886 pp. 434 ff.).

A peculiar position occupies Friedrich *Nietzsche* (1844-1900). Under
 throughout his literary activity Nietzsche revolved around the tragic; through
 all his changing and contradictory views he always saw in this
 exponent of the deepest secrets of human life (see *Oehler*, Nietzsche-
 Register, Works XX, Lpz. 1926, *Novrup*, Johs., Nietzsche's view of it
 tragic, Kbh. 1923). Still, one can hardly count him as one
 problem theorists. He has never provided any analysis of it itself
 "Tragic phenomenon" or tried to distinguish it from suffering and disasters
 in general. And his explanations for the "aesthetic-tragic desire" are
 held in very little precise terms; here he is more poet, preacher and prophet
 than researcher, and lyricism often takes the place of logic. Values like the sheen of style
 etc., unfortunately, we cannot see in this regard.

The thought content is, especially during the first period of Nietzsche's writing
 (counting three), dominated by Schopenhauer and Richard *Wagner* (1813-83). IN
 during this period he writes the lecture Das griechische Musikdrama (1870) and
 The Birth of Tragedy from the Spirit of Music (1872). The last one is cut
 immediately after a stay with Richard Wagner knows what dare to have contributed
 to its ecstatic style. The book is related to the Greek tragedy,
 but is intended to be of general application. In this his first major work proclaims
 Nietzsche and Schopenhauer's metaphysics, based on artistic experience.
 One encounters his two central concepts of *Dionysian* and *Apollinian*, really something
 far more than concepts, rather life forces, attitudes, deities.
 The words have their roots in the oldest Greek cult, but the meaning for Greek
 tragedy (not to mention more recent) that Nietzsche attributes to them can hardly
 historically proven. In addition, his interpretation is far too artistic-subjective. Something
 another is that the words in a particular opinion can be of excellent use to them
 1 poetics, and has been taken up by a number of researchers.

The *Dionysian* is almost at odds with the Schopenhauerian "Wille," the blind, chaotic life. But it has several spiritual ancestors: the mystics (Eckehart), Herder (the folk-poetic source), the young Goethe (especially Werther), the romance (Fr. Schlegel, Novalis (lust and death), Holderlin, E. TA Hoffmann, Wagner). Pessimism comes again as an element, like "Dionysian realization": the deep-eyed one sees the cruelty, the suffering and the the general law of annihilation. This realization leads to "Buddhism", to disgust by action and life. - But already here comes a break Schopenhauer: Nietzsche wants to return to life; he wants salvation from Buddhism, and this rescue he finds in the tragedy; thus it was in Greece and So it is for us. In the tragedy (as Nietzsche wants it and partly believes to find it in the literature - yet the supreme tragic themes are not yet used), the Dionysian realization comes into its own. But as we will surrender to it, we are stopped by the *apoliin* element, the artificial and artistic *order*, the beautiful, harmonious form, the individual and characteristic of the suffering hero. Through the mold it becomes awful tethered to something exalted. The tragedy therefore contains a *union* of them to deities - this book is not broken, art is then. Indenfor however, the Apoliinic framework should be the greatest possible. The tragedy is therefore experienced with a mixture of several emotions.

However, we are still only at the beginning of the positive tragedy value, which consists in a fusion of aesthetic delight and meta physical comfort. Through the closer layer, we see into the deeper, one metaphysical layer, in which the "primordial being" is suffering, death and cleavage in conflict. Man is separated from the primordial being by the principium individuationis, but by the hero's tragic death and our co-experience of this reunite "There Ur-eine" with his lost child. In this way, the aliens are liberated man from his Ur-schmerz, but also man is redeemed through urvæsenet. The mutual relationship here is not quite clear.

Next to this dual mission - to provide metaphysical comfort and rescue the life of a later heroic self-sacrifice - the tragedy has another, which Nietzsche calls aesthetic, which means distance from Schopenhauer in a new one direction. The Dionysian does not consist only in pessimistic recognition and Ur-schmerz, but also in Ur- *lust* _y which is an equally important side by "The Ur-one". The Midnight Song from Zarathustra * already applies here:

in Zarathustra IV, 12 (1884-85).

The world is deep,
And better thought of the day.
Low is your way -,
Lust - neither as a Herz guidance:
Weh speaks: Vergeh!
Yet all lust will Eternity -,

- will deep, deep Eternity!

Lust breeds pain and pain breeds lust; together they constitute the Dionysian intoxication (Geburt, Lpz. 1930 p. 138,186 f.). The pain here plays a similar role as the dissonance in music (Leibniz is not dead, he is just asleep); the tragic desire is at all musical-lyrical, not necessarily dramatic.

Even less, tragedy has some *moral* mission; the 'stupid doctrine of poetic justice »means the death of tragedy (later modified). Just the music can teach us that there is joy, yes rejoice in the annihilation. The world is thus aesthetically justified.

Once familiar with this aesthetic-mystical initiation, we are «tragic people "with a" tragic frame of mind "; this is again characterized by «Ernst und Tiefe "and by the will to take life as a whole, including evil and hideous in our culture, which thereby becomes a "tragic culture". Here stands the "wisdom" higher than science, yes, in the fallacy of science (Kant) lies a *new tragic recognition* , namely that we cannot recognize anything. You could think this was just that may mean a *comfort* to Schopenhauer's recognition, but not so with Nietzsche; there the two despair runs in parallel. The tragic man shall, however, be redeemed from both; from the "Kant tragic" by consciously that *would the art as illusion*. (Nietzsche permeates one skin solution, the isolation, but puts in a new one.) In this spirit, the tragedy and the tragic myth being reborn (after a dead "Socratic" era, Geburt p. 132); humanity's future depends on the tragic state of mind not dying out. (Hasenclever p. 134 f.)

The *Aryan race*, and especially the Germans, is special in its Ernst und Tiefe well suited as a bearer of such a tragic culture, symbolized in Albrecht Diirers Knight with the ore look, which neither death nor the devil can skræmme. ¹ As for the symbol itself, it looks like recent times have

ⁱ See e.g. *Romdahl*, History of Art, 1920. p. 141.

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gave Nietzsche the right, but the knight of the *spirit* he places beside Diirers, namely Schopenhauer, is the subject of "Fight them Verderb".

The relationship between the metaphysical and the aesthetic element of the tragic experience is not clear. After all, the musical intoxication has no necessary connection with the redemption of the ancients. In the later periods of Nietzsche's writing then the metaphysics also get even smoother conditions, and finally Dionysos lives in the human mind alone. Nietzsche has developed according to Schiller's words: Nimm the deity is in Eurem Herzen / und is rising from your world stage.

In his second period (Menschliches 1878, Morgenrothe 1881, Frohliche Wissenschaft 1882) Nietzsche is marked by the break with Wagner and that one would now call the "business crisis" around 1876 (Nietzsche was then 32 years old). He settles his "romantic" past; now he will psychological research and not hollow bombast and pathological ecstasy. The intoxication, and with that art, is a destructive fire-water that only the *warrior* can tolerate;

the spiritual warrior celebrates in his tragedy his saturn (Roman feast in memory) about the "golden age" when everyone was equal, cf. the Atonement in the Dionysian). The therefore applies to distinguish between true and false intoxication. The first we experience tragedies that have emerged, not by any pitiful pessimistic recognition, but of surplus and power that requires discharge in pity. Nietzsche goes on to purge the Greek tragedy of all the «wagner-happen "he had previously attributed it; the opposite was true of the Greeks the beautiful speech to *counter* fear and pity. Tragedy is the expression of *triumph*; manifests itself in the jubilant sacrifice of its most worthy specimens life's inexhaustibility: the poet is *in love* with the passions. Nietzsche's new life formula is called Amor Fati, love for everything that happens. The aesthetic desire knows tragedy has now become sadly impoverished; it is the desire for emotion in and of itself (Dubos, Lessing, Sulzer). In tragedy, it is conditional on *cruelty*, a thought which eventually becomes central. As you can see, we are now far away from Geburt, where life was to be saved from being sacrificed for love and justice.

Third Period 1 (Zarathustra 1883—85, Wille zur Macht, beg. 1885, Jenseits 1886, Fall Wagner and Gotzendämmerung 1888), however, partially denote one the return to Geburt, but also a continuation of the lines from other stage. Metaphysics has a slight renaissance in the doctrine of all things come, and Dionysus is once again breathtaking, albeit in refined and refined figure. The "tragic" one can no longer speak in the ordinary

in *Schjelderup*, History of Philosophy, p. 174.

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sense; as with Plato, the term has become its own contradiction. All distinct tions are erased in the longing for the *superhuman*: he shall appear in a hitherto notwithstanding this side-life potentiation, where even the pain acts as a stimulus. Tragedy is the counter-instance of pessimism: suffering (anyone?) Meets with one as unconditional *yes* as the joy (also *the* pain that a highest realization of the superhuman thought in a given case or with high probability leads to life impoverishment and loss of misery? Macbeth?). All pain is birth pain, and in the will of breeding the gospel gets its ultimate exponent. The doctrine itself thus conflicts between the "line of perfection" and "continue-line of thought, and the "overcoming of pessimism" as per some authors (eg Hasenclever p. 8 and 168) must have occurred through Nietzsche, er exceedingly highly conditioned. 1 But at least Nietzsche stands by the end of its trajectory farther from "tragic theory" than ever, and as we understand the tragic, he has never heard there, it must be in some section of Geburt. In Nietzsche's works we do not witness any disclosure of the tragic but to a desperate man's struggle for spiritual adjustment.

With Nietzsche we have ended the series of the true pioneers in tragic theory. The recent literature is undoubtedly more rewarding for a contemporary reader, but some really innovative thoughts are (except psychoanalysis) not yet emerging, although new details and variants are still coming. Under-

the reason is still the old problem with the known contradictions. things like: fate-character; guilt-guilt, will-determination, pessimistic-optimistic interpretation, metaphysics-positivism, aesthetics-morality, aesthetics-philosophy, greatness-average, etc. Still, there are a number of recent ones writers I more than would have liked to have mentioned here, thus, besides several German ² and English, in Denmark Carsten Hauch, Kierkegaard and Brandes. The Swedes also have some essays and longer articles, while Norway, where

1 The formula "Leid ist Leben" is certainly an objection to Schopenhauer's abandonment of perfection, but facing *qualified* suffering formula no help. Nietzsche, after all, has kneaded Schillers: Das Leben ist er Greatest cousin.

2 National Socialist theory is represented by Curt *Langenbeck*, *Wieder-geburt des Dramas from the Geist der Zeit*, Miinchen 1940. Cf. H. *Saekel*, *Tragisches Lebensgefuehl*, in *Die Literatur*, June 1940 and WE *Siiskind*, *Mut zum Verhaengnis*, same place. Langenbeck wants a development based on the Greek tragedy, out its collective and irrational character.

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philosophy has never felt at home, has not let its voice hear. However, talking Niels *Treschow* on "Our Different Nature, (in which lies) a seed for wonder time, which only then develops when Life or Business has come into being the highest Point » 1 , and Stein *Bugge* writes in the journal *Janus* 1933 no. 1-3 an article series with elements from Hegel, Schiller and Nietzsche.

However, the historical scratch is far greater than intended; to be the fullest in fact, it had to be expanded into a book by itself. For the sake of proportion, terminate therefore this part of the manufacture; possible students will find additional matter in a later publisher's bibliography of *The Tragic*.

Previously, the individual writers have been rendered as scarce as that was found to be consistent with some characteristic; just exceptionally have there have been calls for polemic comment. To remedy the shadows by this approach we will now consider three new writers and treat them more in-depth. I then choose (among dozens of candidates) first Theodor *Lipps* y Schiller line's last major representative, one sided the emphasis on poetic "enjoyment". As a suitable counter-pole I put Joseph *Korner* ; who only sees the objectively tragic; the third is Johannes *Volkelt* , who works with both views and is the *researcher* par excellence. The processed in chronological order.

§ 110. Theodor *Lipps* (1851-1914) is presented by the publisher as "there the most well-known Psychologist and theestheticist at the University of Munich. It has not only been through its teaching, but also through witnessed writings were made by well-known names. It said then in their valuable monographs in the fields of logic-aesthetics-Ethics of New Attention Made ». Literature also gives it impression that Lipps is considered one of the more important names before tragic theory. As he is a relatively modern writer and to that end claims views in sharp contrast to those developed in the present work

I chose to bring him. Book 2 is called "Der Streit über die Tragödie" and is published in Leipzig in 1885 as No. * 2 / series Beiträge zur Ästhetik, hg. v. Lipps and Werner. In 1915 the publication was published in Zweite, unaltered Auflage; but then the author died in 1914, you do not know if he wanted to change anything or not.

1 AH *Winsnes*. Niels Treschow, Oslo 1927 p 92.

2 *Lipps* has also dealt with the tragic in his "Aesthetic" I, Hamb. u. Lpz. 1903 chapters 3-6 and 9, II 1906 p. 34 f. and in Die Kultur d. Gegenwart, Berl. u. Lpz. 1907 I, 6 p. 366 f. Without these writings containing anything substantial new about the tragic.

Faced with the doubt in choosing the method I have found it best in this case, to comment on the author's main thesis as they are made, and place objections, etc. where they naturally appear.

*

Immediately on the first page you meet a basic (and therefore unfounded?) claim: Anyone who has the kinstinische Tätigkeit, ebensowenig is also our Kunstgenuss is conditioned by that intellectual insight into it Grounds on which the Wirkung des Kunstwerkes is based ... The mind Such loneliness does not depend on the art enjoyment.

What then is the condition of art enjoyment? You do not know. But the *supposed* vision, the *false* theory cannot be felt. lich zu schadenigen. Yet it is stated above: Wäre es anders ... diirfte no tragic work of art on a safe and at all equal levels kung reckon. - But such an effect can thus be the tragic work of art (and thus Die Tragödie) count. How then can the effect be damaged of false theory? And *if* it is damaged in this way, why can it is not restored by "real" theory, e.g. Lipps's own? What a task it is "Real" theory whatsoever? It is a luxury, says the author, without further ado to define the word. But then there is also the suppression of the "false" theory a luxury, and thus also the enjoyment of art. And what then?

What the fuck. I mean with Reasons, you don't know either. Verstandesmaß say Einsicht points to the interpretation *causes*, and the book shows that there is a sift for psychological reasons (e.g., pp. 56 et seq.). How then can Einsicht (ie "True" opinion) in these "causes" be irrelevant to the effect of that kiinstlerische Tätigkeit? Are there no "calculated effects"?

Forf. Please note that the Uncertainty and non-conformity the views on the "reason of our humiliation and tragic The object »is great. But he does not join any Schwanken im Kunstgenuss. The difference in views of the tragedy is due to the difference in the life Lipps thinks later (p. 2 and so on), and this thesis can be justified. But why is it inconceivable that the writers have *experienced* the tragedy itself different, on which they base their theory? The thesis of tragic works of art can count on a safe and with all similar effects is contrary to all

experience and can be disproved by using a simple questionnaire.

It soon becomes apparent that the author is taking his luxury very seriously, and in particular this applies to the grounds on which the Wirkung des Kunstwerkes is based.

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Not just that he writes 80 pages to justify his own theory. But on page 29 explicitly states: Von der Einsicht in (die Verschiedenheit der Viewing words) hangs in every case the understanding of the artwork in first line ab. Pg 59: Though all this was not said, that is how the understanding of the artwork is fundamentally wissen. P. 64: ... the understanding, when it arrives at the work of art ... is gained through the knowledge and clear distinction of Reasons for relying on the effect of the artwork. One such sub Separation of the causes of action is, therefore, conclusive located alone. However, the author has a feeling that the word Reasons is not unique, and three lines below he puts it in quotation marks. The acknowledgment comes a little late, p. 64 in a book of 80 p. It's a famous one tactic this with the quotes: You bring them up whenever the reader can is supposed to grumble, dear, that is not so serious, let us now it a little cozy. And then, when the reader is reassured, water disappears in silence, and modesty is replaced by pretension. In connection with the concept of punishment Lipps has driven this art into a championship. Finally, p. 65: There understands that Artwork bad, that always only white heroes to reason ...

It teaches that "Verstandnis" and lack of Verstandnis are without anyone Influence on the effect of a work of art will face strong resistance. Shall the question being discussed, one must first bring to light what is meant with effect, a case on which Lipps has not sacrificed a single word. It seems in advance, as if the thesis is easier to maintain against works of art like a sketch, a simple melody, etc. than the loud and strong came complicated drama, where a lot of things have to pass the audience, if it lacks "understanding". The word, on page 65, seems to have been used in one other meaning than on page 29, just as a difference has been introduced on page 64 between «Verstandnis» and «Erkenntnis und deutliche Unterscheidung der Reasons »- two notions which on page 1 appear to be identical.

From the thesis just dealt with, Lipps now claims the tragedy must not be used to illustrate views of life. ' He is polemicizing, and like it seems with definite luck, against a number of theories of both "philosophical" and aesthetic nature. The settlement should not be referred to here. Just a simple circumstance should be mentioned because it greatly reduces the value of polemics.

in What the Poet Needs is "Knowledge of the World and Designing in Your Moglichen" (p. 11). It later turns out that Lipps with Kenntnis thinks its own interpretation.

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Lipps never gives names to those he attacks. At a glut of shale he avoids consistently stealing his opponents; in stead of it says: We hear the story - It gives a view - Maybe mean

Someone - So some of the representatives could let themselves hear - Die in Reasonable Theory - The meaning of the theory is not needed or needed nicht zu sein - Man has tried - Die Meinung may signal in Geltung, etc. etc. The consequence is that the reader is cut off from exercising control. It's Lipps himself who formulates the individual "theories" and names them and he can then aim the fabric and arrange it according to the arguments available to him. As he thus merges several writers into "the proper theory", then it may well happen that each of them would protest ¹ against that custom The "theory" or their own thoughts have come to Lipps. In its places you even suspect that Lipps is using one author to kill the other - because, according to Lipps, they have both pursued one such theory ", while in reality one cannot be charged with anything responsibility for what the other has written. It is thus called p. 39 (fn. 38) Wo ist das Moment, auf das *fur die Theorie* everyone ankommt ... a moment, that the cited author may not have been at all persecuted. Lipps can allow say longer, verbatim quotes, taken from anonymous sinners and detached from his context (pp. 36, 39, etc.), quotes that it will be a huge work to find in the literature. ²

This peculiar form of polemic joins a dogmatic one and an absolutist way of expression and a petty, moralistic aspect. One small bouquet will suffice: Es gibt eine Stufenordnung dessen, was it should (24) - It gives no (duty) duty (25) - It gives one for those who Tragedy Valid Claim - It Gives Nothing Cleaner and Exalted (71) - The Nothing - Disappointment - That one may be mistaken - it deserves Tadel - original Niedertracht - Siinder - embroidered - those who lock the door or carry the siege, etc. Further find one heavy mouthful of conceptions with no sign of definition - gut and evil, holy, guilt, righteous, the perfect, sensual will, dare

¹ After this was written, I *found* one such protesting writer, V. *Valentin* in Zeitschr. f. comparisons Lit. Gesch. Neue Folge V.

² Wonderful is the ending page 69 f.: "Before You Die Gegensatz - iibersah" etc. *Saa* easy was it thus! What *could* they *saa* not spared himself of useless stræv both Schiller and Goethe, Schopenhauer and Nietzsche, Hebbel, Hegel, Vischer and Volkelt !!

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(the deity) (the good, the best of man) is full of fire nichtts eight? (16) etc. The author appears with the pretense that he is going to end "the Streit iiber die Tragodie". And he thinks so to achieve by adhering to the tragedy "wie (sie) an sich ist", to the value that "She (she) has herself" (6), "who she is" (29), "has been there" (5) persons and actions «nach ihrem eigenen Wert» (59), «exactly so wie es uns entgegentritt »(50), - unlike all the delusional ones with theirs Misverständnisse. It has not for a moment dawned on the author that *all* the reticents believe that the tragedy is "wie sie ist" and that the conflict is just that the question was and who is it and how it should be interpreted. Author

claiming a patent for discovering "the tragedy in itself" will hardly be anerkannt. It doesn't help with the never-so-frequent use of *tatsächlich*, truly, in the act, truthfulness, truth and inner truth (truth is otherwise something that must be proved, according to Lipps p. 24), actually, *mit Recht* and from home. Instead of ending the battle between the 100's the author came in at # 101.

But now to the point. What does Lipps understand about the tragedy? The word is used in broad generality, as if no one can doubt what it means. "Fass we die Tragedy Directly in the Eye," it says, p. 14, and the reader is more than willing, if he had any idea *what* he was going to get. He gets some sort of definition only later, but some examples are mentioned: Richard III, Macbeth, Antigone, Hamlet (Ophelia), King Lear (Cordelia), Emilia Galotti. Later, Othello is mentioned (Desdemona), Maria Stuart, Faust (Gretchen), Romeo and Julie. Different from tragedy is the serious Schauspiel (66); However, an example of such is mentioned again Richard III, as well as Goethe's Iphigenie. Several species of drama do not know Lipps in this writing, and one therefore lacks information as to how he will position himself to one many plays that tradition calls tragedy, but which do not fit in the Tragedy category or in Ernstes Schauspiel: Schiller / Hebbels Demetrius, Shakespeare's Chronicle Game, Schillers Wallenstein, Grillparzers Ahnfrau, Otto Ludwig's Erbforster, Hebbel's Judith, Strindberg in general and more pieces by Ibsen (Solness, Rubek) and many others. This relationship limits the applicability of the author's considerations. You then have to settle for that Ask how his results relate to the plays they are built upon. We will first make his theses as short as possible.

According to Lipps, tragedy is a variant of the tragic work of art, namely dramatic variation (pp. 13, 50, 51). What determines "das Kunstwerk" is said there is nothing about it, but it has "nur die Schönheit zum Zweck" (p. 42) what one can say the same about a vain woman. However, explain

the author in depth for what it is like, not in *his* opinion, but objectively, truly, truly, truthfully, and in that Tat does the work of art tragic. Make *the* artwork tragic, as mentioned for example. Thus Lipps assumes that the recital applies to "die Tragodie" what a matter of course if the Tragedy is decided upon view of the fact. But, as mentioned before, *ice* refuse is a big part of what you traditionally call it tragic poetry, and *it* probably hasn't been the author's opinion. The claim that a number of "tragedies" can be excluded only later will we be justified when we have the author's view of the pure.

What makes the work of art tragic after Lipps is the characteristic that it gives tragic enjoyment. What then is the tragic pleasure? In the recital Race shows some different answers as the author of the last two of the book pages collapse, though he never manages to create anyone synthesis. First, he categorically states on page 41: ... das vorhandene und of our experienced suffering is in the tragedy, which is with every tragedy, *der Grund* { uth. here) our genres. Accordingly, p. 45: In the moment now *the member is* the emotion that tragic the face

Objects are looking in to the end. (Here, though, there is doubt as to whether or not "Tragic object" is determined by means of Mitleid or vice versa.) Es freicht sich

only if the member is to name you, even the highest kind of tragic

Can enjoy emotion (= *enjoyment* ?) . Excellent, but then you do not say

the invention, but one of the inventions or the like. The place also shows that

Lipps count on more, lower and higher species of tragic Empfindung. The

turns out that what he is referring to here is the difference between non-dramatic

and dramatic tragedy, of which later. That Mitleid is not just a genius,

but can even be completely out of consideration, see page 59: ... die von

unsuggestandene, nicht selfish (also called sittliche) Schadenfreude

... is not only involved (in the enjoyment of the tragedy), but without it

Essence of enjoyment. Most people feel harm is the closest to harm

the opposite of pity, and so it is also described by Lipps p. 55 et seq.

In terms of pity there is no difference whatsoever

selfish and non-selfish Schadenfreude. On the other hand again

it seems incompatible with the term harm, when it is called p. 55: ... das

power here was iiberall the pleasure in suffering that end in suffering

positive value comes from the personality zutage, (namely) the voice

of conscience and truth. But *that* pleasure should still be

stronger when the personality does not even need the *reminder of* suffering.

Here, too, the author makes no reservations, but expresses himself broadly

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in general, speaks of "the Wesen des Genusses bei der Tragodie". one

should therefore think he got a little shock when he came to such pieces as

Othello (Desdemona) and Antigone, where everything is about joys

the pure wildness. But Lipps is not that track, he just makes one

new Gattung der Tragodie without Schadenfreude (p. 63).

We could indeed tragedies of the Ubels and Tragodians

distinguish the forests and both as the two main genres

Restore tragedy. (This must not be perceived as such, is called

it is immediately below that one could distinguish between the Tragedy of Ubels and

The tragedy of the Bos and set them apart as the two main types

of tragedy. It must be perceived quite differently, namely that in the *same*

tragedy can occur both external evils and poor conscience.) The two

species of tragedy have the essential thing in common: das Grundtema ist bei ihnen

all one and the same. It is the Power, just the *inner* Power of it

guten. So *we* must find out what is hiding behind this term.

And that's not a simple matter at all. By non-dramatic tragic stuff

it says "Wert der Personlichkeit"; by the Laokoone Group (p. 47) as

is tragic, according to p. 48, one enjoys the power and virtue of the person

in fact, it comes to battle in these battles against the suffering.

(It is astonished that the word Personlichkeit is used in conjunction with one

elemental physical battle against snakes.) Different by dramatic tragic (p. 50,

51.75), which gives the tragic Empfindung at a higher stage, and where the tragic

"Figure" becomes "whole" (p. 50). 1 st of the tragic enjoyment, who we were now

get acquainted, still blossomed? ... Sure we are hoping

them, we were at least so called, far removed. I was sorry
 our painful joyful awareness of the values of a living person, that is
 suffers ¹, apart from the specific, highest masses
 Words that the leader and his people gain, indulge in
 certain art reveals the good as inner-seeing power. ² Must be there

1 The plant is leafy in relation to the stone (p. 3 and 48), but leblo in relation to
 man (p. 44). The stone is "the natural nature of nature's enthronement" (!)

2 Why you cannot enjoy "sittlicher Wert" by non-dramatic tragedy,
 and why dramatic tragedy cannot simply show "menschlicher Wert" - remains one
 Gaaden. If the disorder comes first (ie without causing anyone)
 "Betutsames Wollen und Handeln" p. 51) and it turns out to awaken the hero's slum
 trenching (eg «sittliche») qualifications, then the form p. 78 t is completely covered, and
 why is it not complete tragedy?

make sense in the sentence, must the Gute here be perceived as the sedentary Gute,
 thus as a moral (the social moral) value. By moral value understands
 both ethicists and people most want to realize a moral ideal contrary to
 competing incentives. This is how one must also perceive Lipps by antithetical
 Interpretation of p. 18: "The Bose aber is only in the interior of the personality
 as that bosom's will »: the good is only in the interior of the personality as
 their good will. And p. 69: (In the tragedy) is the good, I am the bad
 personal or (?) goodness, ... the object of enjoyment. Likewise
 p. 70: (The whole meaning of the conflicts in the tragedy depends on it)
 through his forehead signal and the corresponding suffering
 have a lot of shades to see. ¹ One must further assume that «die
 sittliche Weltordnung, die Idea, das Recht »on p. **61** covers the same idea
 ling. Sittlich gut is thus similar to sittlich schon, just as the work of art only had
 die Schonheit til Zweck. Yet it is called p. 71 das Schone **und** Gute; here
 you will also find "Schonerer und Erhabenerer", a word that was also used before
 has appeared, and seems half as synonymous, half as something from die
 Schonheit different. That the receipt is not always sittlich, is evident from page 42, where
 there is sitlich supremacy, a composition that was otherwise not necessary.
 The bit of turmoil that arouses in the reader by this random word usage goes away
 on page 42 over in the first stage of confusion. Here it is called: Die Kraft und
 the immense mass of passionate passion (I) in Antigone; and also
 Richards III is voluntary despite possessing extraordinary power
 human wools and connoisseurs, immense energy of compassion
 a person's zutage steps, value, aesthetic and, if one's word
 sedentary nonsmithless (?) scary, sensible value. Was ihn uns
 disgusting power, is not this power, but it does not
 doomed and employed by governments and passions
 whores, human clichés Art. Damit is the beauty and the sublime
 not having accumulated that power as such. For ethics and most people
 lies the moral quality of the Betätigung einer Personlichkeit
 precisely in the fact that it is euthanized und in Dienst by higher ones
 cultural considerations. To use the word sittlich in connection with the pure operation,

the unprocessed natural force, nowhere belongs in the ethical tradition, is without any comprehensible meaning and causes an unhelpful root in them related performances. ("It just proves, what a confusing concept

in *Grammar* commentary we cannot dwell on.

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Power that once established theory holds "(72) - here the mania for the word *sittlich* which on life and death should have it even where there is nothing has to do.) One is tempted to ask if Lipps even knows aesthetic values that are not *sittlich*.

The bag called "die Innere Macht des Guten" is thus already there crack, and it's just for the sake of completeness that we have yet to look any sharp corners protruding through the path. That *sittlich* is not same as *gut*, stated on page 52: "Gut" ist ja gar nicht das einzelne auf fully enforce an action directed will as such, only right the trade in and for you, without both, is good, as well as good Motif, A Good Mind, Character, Short Personality grounds lie, sml. 20. And there is no such thing as Richard III; he is thus *sittlich* without being good (cf. p. 66). - But that's it at least firmly to be both good, asleep in a good motive, etc. reasons liegt. No, unfortunately; on page 24 one is tilted again by the stick: Ein Content meines The wool may well say (?), But he resists a higher sitting if purpose, then my will is evil.

In the same way, cousin 55 is selfish, unselfish p. 60. But Laokoon has "a right" to be beaten for life (50), and that he hangs with life is neither equal nor *tadelnswert*, but already (!). 1 And Antigone has even its "good right" (there are degrees) to iro on (?) life (49). Even the pain is "justified" on pages 40 and 49. Romeo's love is "noble Leidenschaft" and brings" noble Schmerz "(and there is no reservation.) for Julia), but Gretchen's devotion to Faust is evil and arouses seditious *Schadenfreude* at Lipps (64 f.). You would probably consider one such *Betätigung der Persönlichkeit* as natural. And what is uns alien Of course, according to p. 41 eben damit wohl is entitled. Even that, *Streben* nor the recovery of the feelings of their own connoisseurs and their own power Humans naturally and (well, damit?) Are entitled. (The meaning itself is unclear. As I understand Lipps' ethics, this pursuit is justified, that is, it can freely unfold if it does not clash with a higher morality Zweck. But if it doesn't collide, then it needs no "justification" in order to unfold, because then it is ethically irrelevant.) - Self-confidence, Trust in Own Power, ist gut p. 22. Wert is different from perpetual value

cf. pg 42: Already contradictory value. Lucretia Borgia is to follow tion has been *both* already and "verabscheuungswert".

st 75. Gossip is the highest virtue of the All-Man, but not for the tragic hero; if an aestheticist (Goethe?) blames the hero for lack at *Måssigung*, he is confused by his theory (p. 71 f., cf. p. 23 f.). anyway it is precisely the lack of the *Mossigung* that is Bose at Macbeth and Richard III - What else is meant by "eponymous" p. 42? And what is the "where absolutely welcome Wille" page 17 demands of us, if it is not *Måssigung*? And what is there, within this *Sieg des Guten*, if not in this, that hero realizes the necessity of *Måssigung*? It's probably rather Lipps like here is confused by his theory. The mix of *sittlich* and aesthetic has that led him into the dilemma that *die Måssigung* is dramatically useless, while at the same time it has undoubtedly "*sittlicher Wert*".

We can no longer dwell on details on this point. Which conclusion should be noted that while the author on page 42 and elsewhere, as we have seen, forcing purely "aesthetic" phenomena into the category of *sittlich*, so On the other hand, on pages 53 and 70 one finds the thesis that what is *sittlich*, that is also aesthetically (eg that I fail to cheat the state for tax?). Thus is then the author succeeds in establishing a rounded chaos on this point.

But perhaps everything becomes clearer when we turn to the "*die Macht*, mercifully the Inner Power of the *Guten*, p. 63, and with utmost care Reflect p. 69: (In tragedy) it is about the *Dasein* of the good ... This restraint is probably due to Richard III's dangerous closeness; Laeng than to "*kommt zur Geltung*" the author does not dare p. 68. But soon Richard III is well out of hand, Lipps is braver, and now his name is stubborn thee "*die innere Macht des Guten*" (55, 60, 61, 62, 78). Connect disappears the misgivings completely, and Lipps takes possession of his wish: there *Sieg Åts Guten* (72, 75). A wonderful achievement! one breaks out with page 4. Where there too clearly *not* any one *Sieg* present, for example. at Richard III, who the author consoles himself with «*das Gute vermag auch noch in einer solchen Personality of the Victory* "p. 67. (" It is smart, if one art advanced theory, a worldview or a life view, as it were "Philosopher" gained from the contemplation of reality or in his Must have spent hours doing the artwork and doing so It is meant to proclaim or reconcile one's world or life views zu bestätigen! » (p. 2).)

Now there can hardly be any doubt that many idyllic and many a course like **Lipps** would not be called tragic (for example, one thinks of a long life in "the good" **service**, where the perpetual neglect, despite its property of admiration worthy achievement nevertheless not when the intensity of the suffering) such a course of

much higher degree would give us the impression of the power of the good in one person lichkeit (78), than Macbeth and Richard III. This objection does not have Lipps prevented by his formulations, but he has somehow skipped past it. For the power of good is only allowed to appear in connection with Hired. We have no interest in any other goodness. Why not? Lipps answers here with one of the book's peculiar truths. Its strongest expression has

48: Das Leiden, meinten wir, lasse die Persönlichkeit revealed werden. It also brings joy, the joy, the laughter. "Tell me, worry you laugh and I want to say where you are." Do more if all this (?) Does it is the pain. Nothing locks so much in the innermost of the personality, in it actual core of your being (?) look, like that pain sensation; so who we cut into that plant, maybe they will miss out, umhr to see the inner life (?). Somewhat more clearly, it is called p. 43: Die zuffigung this pain is harm, rape, short life negation (doctor's intervention?); the same feeling is but (?) reaction of the living- against the perpetration and rape, thus life-threatening, Lebensoffenbarung. In the power and uniqueness of this reaction, she testifies Power and Art of the Living Life. You intensify, multiply und this fine reaction, so (??) the pain sensation is in one's being, an energy so richer, richer and richer life is evidently there.

As the thesis here is expressed, it seems almost superfluous to oppose it. Just a few key points need to be mentioned, otherwise reference is made to this work Section 19 and that quoted. First, it should be unnecessary a professional psychologist to remind you that Empfindung and Reaktion are not one and the same the same, and that the reaction to one and the same empfindung already varies the different times of the day. Secondly, the same Reaction may follow highly different Empfindungen in people of highly different sittlicher Wert. Furthermore, anyone from their own experience knows that many people need access for their most valuable pages to come to fruition. In "The King's Topics" says Mrs. Ragnhild about school: He *must* have the power. Everything good in him will heal and flourish, he gets it. It is also known that the disorder, e.g. poverty, has a distinct ability to kill the culturally valuable in a human being and at the same time develop its worst tendencies. What would Lipps call one drama where such a development took place? After all, his own Gretchen is suffering from the suffering driven to child murder! The reference to the plant being dissected may be impossible have any illustrative value when it comes to a person's personality; quite simply the "psychology of suffering" is probably not. Is the plant absolutely necessary, it is closest to thinking that if the plant is damaged during growth,

there comes neither flower nor fruit, a result which is the opposite what should be documented. The thesis is made for full music, with no signs of Disclaimer: Nothing locks as you see in the interior of the personality, as it does Schmerzempfindung - what immortal hours may not Mr. Lipp's dentist have experienced! The idea is, as it is called p. 73, ill ausgedrückt oder leere Schwärmerei. Afterwards the concerns come; *can be* revealed p. 46. A reservation commercial. 48: ... essentially, *was* the invention this pain arose. This reservation, especially as it is used by Lipps, however, are far from sufficient to give the claim durability; there must be quite different powerful cuts to which we shall immediately see. Otherwise, Lipps has been harmed in several places for expressing himself in conflict thesis: The physical power of Laokoon, which appears in the battle with the snakes, tells nothing about his "Kern der Persönlichkeit", what has preserved his name in history, namely his love of the land. Antigone shows noble

Passion *before* she is afflicted by any affliction; afterwards she is just "young." and hope »(49). These noble aspirations want to be entertained ... (51) den So noble pursuits have already been witnessed when the suffering comes. On page 66 appears Richmond's *Lichtgestalt*, which has been *glorified* by its victory over Richard III. This is just the dark background, against which Richmond abounds glitter transmitter. So without any trace of pain for Richmonds concerned.

Nor is it the disorder that usually arouses a person's quality. **fixations** to the highest level of activity, however (when conditions otherwise **exist**) **the danger, the** threat, the pushing, the task. A fighter can show his highest **art in the** fight against a regular opponent, and the fight has been a party **for both of them**. When one is wounded, he suffers and his fighting ability is impaired **or** away. Next, the emphasis must be on the nature of giving to the individual **occasion** to show its strength that it engages his faculty mistress », what **now this** must have existed. The *speaker in front* of a hostile assembly, but **not at sea; the sailor** in the sea, but not on the pulpit.

If it really did happen that the suffering allowed us to enjoy the power of des **Guten in** een Personlichkeit, so no add s.

79 : "**Who** enters Leiden Zutage". Still, here Lipps has touched on an important one **things in the** "tragedy". One can give him the right in that loss and destruction of values **brings (or** better: is apt to bring) these values more clearly than similar ones **awareness** and coating one's relationship with them with a stronger sense of emotion. **But it** doesn't have to go candy. In Grillparzer's *Jiudin von Toledo* is the king's **weakness** towards the Jewess away the moment he sees her as equal.

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But if the thesis thus cannot be said to apply universally, it could of course it came up in the plays Lipps cited as examples, at first row of *Antigone*, *Romeo*, *Macbeth*, *Othello*, *Faust*. Coming there in these pieces due to the suffering show an inner power of the Guten, and it is the appearance of this power that gives the pieces "aesthetic" value?

Power appears in various ways, it is called p. 63. In *Antigone* ... *preserve* the Power of the Good in the face of Passion; in *Romeo she proves herself* in *Leiden*. In *Macbeth* she finally arrives in *Leiden* for efficiency. *Antigone* and *Romeo* are called the Fate Tragedy or The Tragedy of *Ubels*, while *Macbeth* is called Character Tragedy or Tragedy of the *Bosnian*. The distinction includes the meaning that both «das Rented "as" the Inner Power of the Guten "has two completely different meanings-readings. In the *Tragodia des Bosen* das Gute and das Leid are identical, viz "The voice of conscience under the truth" (55, 61). The hero becomes "Punished" (53) for his crimes with - das Gute. The formula that should tying the various pieces together into the category of tragedy, thus becomes pretty thin.

As far as *Antigone* is concerned, I do not understand this "the power of the good" (the noble passion) "guarded". It has already realized itself in an act that no longer stands to change.

And it can't be *this* relationship Lipps aims for "bewährt sich",

for ice fall he comes into conflict with p. 68 f. Here a distinction is made between tragedy and Ernstes Schauspiel (as if the tragedy is *not* a serious spectacle!)
The following measure (a distinction Lipps is forced to make because Richard III did not want to be included in the schedule of the tragedy):

In tragedy ... is the good ... *and* in the object of enjoyment, here (at the serious show) the good with a glance at the real-
young seiner Zwecke. That here really is a contradiction present seems to see page 49: Antigone ... yes yes to Ziel, the heiress of the Liebespflicht and your brother, reached out, cf. p. 53. Here is practically the same distinction made between two kinds of tragedy. Also about Emilia Galotti it says that she accomplished, was sie will, p. 23. The same goes for Maria Stuart, but while Antigones and Emilia Galottis Wollen und Handeln is good, is Maria's evil. Consequently (!) Are the first two fate tragedies, while Maria Stuart is character-tragedy. (In le Cid there is no one's wool, but there are none other than Lipps which for that reason will call the play a destiny tragedy as opposed to one character tragedy?) The need for such strange distinctions lapses if one introduces the terms external and inner power.

In Romeo they refer (the inner Power of the Guten = the erotic lover likeness) im im Leiden. Sure, but it had turned out, too powerfully there came some suffering (the assurance? the commandment of Julia's death?) that The suffering may well be said to confirm, but not to deepen our impression of Romeos love. We met at the party, the garden scene, Romeo at Lorenzo, Julias impatience, bridal night with alba, Julia at Lorenzo - we've heard that both are ready for death rather than giving up the other, and we believe them. But Lipps hasn't had enough yet; like a worse Thomas *he will see blood* before he believes. But the suicides basically tell more about the affective strength in the moment, nourished as it is by all kinds of tearing up events so that the lovers are hardly accountable at the moment of action than if the ability of love to be and be a building force in a long life. And with an association from the Comedy of Love, one would rather put "The Inner Power of the Guten", "das sittlich Schone", etc. in connection with Guldstads end with Falk's love. It is *poetically* fascinating, though perfectly a-moral by the love of Romeo and Juliet that becomes so strong highlighted by the suicides, far more powerful than at a gold wedding scene, where Julie thanks Romeo for enduring her by virtue of die inner power of the good . This power had celebrated a greater one in such a scene triumph, but the *audience* had hardly turned up.

Nor does Desdemona (p. 46) see how anyone is the inner power of the Guten who overcomes Ubel. («In this indefinite-heit muss die Frage abgewiesen werden " (69).) *Wherein consists* das Gute at Desdemona? In her gentle nature? In the intercession for Cassio? In love to Othello? It is important to have this clarified. Isn't everything "good"? She probably knows that there is some "Ubel" under sail, but what that is, she does not know until the man chokes her. Then she professes her innocence and pray for her life - what else does she have to do? Emergency calls and physical defenses are

just as vain. Where is it then that Lipps can find something, like reasonably is covered by the words *Betätigung der Macht des Guten* against the *Ubel*? For Is Desdemona supposed to show *Tragik des Ubels*?

But maybe things are going better at the Tragedy of the Boss: In Macbeth has come they (the inner power of the good) are created in Leiden to work (69).

By Macbeth's "good pages", Shakespeare and most readers thought well infuriated him, on Macbeth's bravery and fidelity *before the* betrayal, qualities the king rewards by appointing him to Than of Cawdor in the traitor's place. *Then* came the goodness of his mind to activity, namely with Duncan's enemies, against *das Ubel*, so there was no need to do so

first of all to betray him, then he might have to admit the king- the value of faithfulness in remorse. Lipps admits that Macbeth is not infatuated with «Original Niedertracht» (?) (P. 72), but the *special position of good vassal*, the poet assigns him in the first act, has for Lipps just the task of explaining, why Macbeth later gets poor conscience. Shakespeare's opinion is, as I understand the text, it: Even *such a good* man can lie under the demon of annoyance. Thus, it is *not* the "evil" that is used to give the "good" relief, but the "good" set in to give the "evil" relief and dimension. Macbeth is, in this view, rather a poem about the *powerlessness of good*.

What else does Lipps understand by "power"? Can the word be used at all in the second meaning than that: power to put a tendency toward resistance? This is about *inner* resistance, about one's evil passion, that is an inner power of evil. The evil is only in the interior of the personality as their bosom's will (p. 18) (passion = will?). The "good" was to find in the *motifs*; the "good" must *therefore* have power over it at Macbeth's *motives* "Evil." This can, according to the only known language use in Germany as well in Norway, only one thing means that the "good" motive wins, needs the "evil" aside and put himself through *action*. However, do not have to this act of having success in the outer world. ' Anyway, the good must motive claimed so strongly that a conflict arises, an action blockade in the split mind. Inability good design this, saa it *avmægtig* faced the evil motives. Any other interpretation is sophistication at best.

Now we know from elsewhere in the book that Lipps with "das Gute" thinks Macbeths "Bad conscience", the voice of conscience and truth. But first, there is nothing about *Gewissen* in Macbeth; just about terror for fear of revenge and fear of revenge. However, we let this question fall and go along on the ad hoc that the delusions are created by the bad conscience. Then wild - secondly - this conscience has made a far more powerful impression Macbeth had voluntarily given up his unjustly won power, made amends and tat his punishment. If it had been the poet's intention ("die Tragodie will - ») to let us enjoy the *Dasein* of conscience, *Macht und Sieg*, then he could have let us experience what it took Macbeth to take such a step. Lipps is undoubtedly off

in But it is also not such an external success that one would understand by "Success of des Guten »(69). For it is not the motive which then has Erfolg, but the a-moral, technical efforts that serve the subject and whose effectiveness is without the necessary sam in keeping with the moral quality of the subject.

those who claim that victory over themselves is the greatest victory one can win. Instead, the exact opposite happens. How does the author manage it? On pp. 60 and 61 he describes what, in his opinion, is going on "in the same way." species »(63) such as Macbeth and Richard III. In the pieces there are none of the heroes "Acknowledge and bow to the power of good". All tragic Heroes, it's called p. 23, they do not crave for such Power, that is, the Power of Fate. And it is precisely this fate that after p. 66 das Gute in ihnen zum Siege bringt. On page 23, Lipps had a polemic in use so that the hero *would not* bend look for "the all-seeing sight of the idea". But now, pages 60 and 62, it turns about his own "idea", the inner power of the Guten, and then the hero bending over. Lipps therefore creates a remarkable combination of acclaimed and not appreciative. Endlich ist auch hier wesentlich, dass eben *derjenige* zur Recognizing the claims (which?) Are forced to see you with all their might, *daily chastened* and perhaps until last day-gene straw. The more you aspire, the more the inner power comes the good in your compulsion (which?) of recognition. They are tragic most active figures are (62) die *Helden* der bosen Leidenschaft, diejenigen, who put everything into your passion and *finally* the sizzling Recognize world order (which?), But yet they acknowledge it. Only Wed. das Bose ein gewaltige ist, Bedarf es einer gewaltige its lichen 1 Macht um es , if only the whole person (= Will p. 18 and 53? = die evil passion p. 61 oa?), so that without that realization the wicked will not be able to live, says the sedentary power (ie?) die sich trotzdem Anerkennung (ie?) verschafft, in ihrer *embankment* Grosse. 2

1 1 Macbeth is just asked about gun power.

2 It is noted that when Lipps demands dimensions of evil, there is one only for the power of good to have a worthy opponent (a point of view, however) time is destroyed p. 67). There is not for a moment any pure *poetic* enjoyment of it *prosperous*, the almost paralyzing of Richard III's behavior. Lipps come there for contrary to the usual conception of the final scene in plays such as Richard III and Macbeth. The contempt of death, the heroism, or what you would call it, as the protagonist exhibits in extremis rebus, well experienced by most, both theorists and laymen, who something poetically valuable. However, the heroes were *all* in their character and process; a death which this makes the ending sublime. At the same time, it casts a poetically conciliatory tone across the road they walked gives them a kind of poetic right to walk it. For Lipps is one attitude in the downfall just one last hardening, one last vain (?) attempt at to stifle the "voice of the good" as per the preface. shouts ever louder in them; they are "stunned" (p . 54) - Such a conception dare be described as more theological than dramaturgical; it one's asking more for the needs of faith than for its terms in experience.

Then the evil will be tempted to suppress such claims to the end. The hero will fight and fight back. Allik well, he fights - zuletzt vergeblich. ' Where Lipps thinks to find this one

"Anerkennung" in Macbeth and Richard III, the two plays he particularly hates for me, is a mystery to me. I have read through the pieces with the strongest willingness to detect even the slightest hint of such recognition, to at Macbeth "seeking inner punishment weiss" (54), but with no result. His inner turmoil concerns one and the only visitation of demeanor (which he can expect revenge on off), the possibility of an attack and loss of the krone. Not a syllable is mentioned or be robbed of "moral" considerations of the kind Lipps is supposed to have in mind. (Definitions are completely lacking, but ideology points to Christianity.) Richard III has a bad night ahead of the Battle of the Fifth Act, and that's right enough he feels lonely and abandoned and *in the form* calls himself a villain, mean and killer. But these allegations are not of a "moral" nature in the sense of Lipps, or expressions of "one power of good". Richard has no regrets that he has been "Evil" but that he was *stupid*. What bothers him is purely from the fall and the prospect of defeat and death. With a winning blow everyone had scrubs been gone, and the king would have relied on the refinements of revenge. With p. 14 one thinks unconditionally: Diese Behauptung notices the Representative unserer Theory, iiberall and the tragic heroes a «recognition of the inside Seek the power of the good. It applies to this as well as everywhere to find those who believe these names should be used. And in the memory at p.10: Man enters the theater to win his luck Watching for joy. Does this match the listed style, or It locks itself in such a way that it seems to agree, then you ask ... You seek the solution in etwas, from the aesthetic all kinds of erasure may, the work of art aber nichts weiss (70).

Do not have the visions and fears that haunt Macbeth must do him pretty much viable - a trait also Lipps demands of the hero pp. 8,11, 34. A man who committed Macbeth's actions without signs of scruples or hangovers would hardly have been dramatically digestible. And how it is with the mighty sittliche power that must come to get to it Geltung to such an evil? The tenderest conscience is probably the one who joins with paralyzing effect at the first shadow of doubt

i It is against the enemy's *weapon* he fights in vain, not against the 'conscience voice ". This confusion becomes fate for Lipps' theory.

the moral quality of a subject . Even a minimum of "conscience" of grossest kind of (here social-moral interest), yes just a fairly normal "nerve system " must then begin to move towards such measures as Macbeth and Richard III find it necessary. But just the slightest trace teen to the turmoil behind the blood of the traitor, the killer or the murderer driving headache, yes, even if the turmoil is only about the undisturbed enjoyment of the fruits of the crime , Lipps triumphantly rushes to: Ladies and gentlemen, we now enjoy the deepest and purest impression

where *Macht des Guten in einer Persönlichkeit!* (79). Truly, it cannot is strange to the power of the boy when it must be dug in this way

forward with lantern and fine comb. The theory was durable, Schiller must have struggled years of historical studies and used ten acts and a heavy prologue to give us the enjoyment of Wallenstein's *misgivings*. For they are the ones to show the inner Macht des Guten, though *not* induced by any Leid?

Das Leid in Wallenstein is, first and foremost, the murder, which unfortunately, precisely last for the voice of conscience and the truth. Wall Steins

The nudge is probably "gut", but Hamlet's nudge, is it gut or evil?

The range of peculiarities in this beautifully cast work is yet to come far from over. There is her husband Lady Macbeth (72), the actual Teufelin, i who cannot overcome the good, but who nevertheless takes his life under the nervous pressure of his deed. Far better than her hubby, she fills Lipps' schedule, but tragic heroine, she is not. Macbeth himself qualifies the piece as unequivocally "serious Schauspiel" (66) and not as tragedy (see just below), but Lipps has presumably withdrawn for this obvious consequence contrary to aesthetic and literary-historical tradition. Why else is not recital p. 67 also applies to Macbeth?

And you have Richard III, who is tragically heroic, though he describes p. 66 I conflict with the mindset otherwise. One has the unclear distinction on the whole between Trauerspiel and Ernstes Schauspiel p. 66; "Compassion of the Good" to Ernstes Schauspiel p. 69 but to the tragedy p. 79, etc. And why translating Tragedy with Trauerspiel when the enjoyment is due to sittliche Schaden-*does Iler conquer the good*? What, then, is the last thing to mourn?

As an example of Ernstes Schauspiel, Goethe's Iphigenia is mentioned (68). In the reason is named immediately after: (der) Sieg des Guten then serves again dazu, that evil destiny, nothing dazjenige, that of evil will an inveterate or adult threat, to go to the cast. But in Goethe's piece is the relationship the exact opposite; it's Iphigenia's "good woolen", easy-took the gang's sand drudgery, which leads to the bosom's fate, while on the contrary the lie

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seems to be able to save all three of them. From the bos of Wollen there was no threat to others evil end and possible bad conscience; then it can be that writer aims for with the fate of the bosom, that from the evil Wollen awakened? Tolknin gene is possible after p. 18: The Bose is *only* in the Inner Personality as their bosom's will. The fall of Isaiah is the result of unlimited confusion; blue. hems the whole distinction between Fate Tragedy and Character Tragedy p. 63 f.

Furthermore, there is the unfounded thesis p. 65 that the person whose residence is Woolen forms the fate of the heroes in a tragedy of the Ubels, but *nothing else can* even be tragic completely. A glance at *Jago* shows that the claim does not strike. The consequence of the theorem is that if a man by the bosom Wollen applies his neighbor an accident, then he becomes tragic or not tragic since the neighbor in his suffering, the Macht des Guten robs or not. At Jago had to one rejoices there Sieg des Guten iiber das Bose, a joy like Lipps so far have not had to share with anyone.

Then there is "das Wofir des Leidens" (51), the cause, as we would say, namely a meaningful experience of the entire personality of the hero (= the will?) loins and trades. There is no such thing at Othello (73),

whose suffering is due to Jagos's revenge, which is in part due to Cassio's appointment, partly an unfounded suspicion. Neither does Desdemona, Ophelia and others.

Furthermore, the author demands the physical death of the hero (33, 39, 76 f.) And delivers excellent arguments p. 76 f., but Kreon does not die, nor does Hebbel's Judith and many others who are undoubtedly tragic heroes according to Lipps. And how it could lead to Endlosigkeit des Leiden's (77) about Antigone was was saved after Kreon had repented (Østbye p. 226).

Practically, Lipps does not touch a single question without the consequence similarities, clutter and contradictions. As an example, I mention the term "Strafe". It plays a leading role in the system, but occurs in changing meaning, soon with, soon without quotes. The definition is found on page 18, 32, 53, 54: The only phenomenon that deserves the name of punishment is sin - the disorder and the bad conscience. Through them, hit and break down the evil will of man, in coming to consciousness of die sittliche Ubermacht des Willens, which hangs the punishment (18). Which is "Wille" then what "hung" the bad conscience? The author must anyway think the external evil, which the jurists (but also Lipps pp. 18 and 54) mistakenly calling punishment. This evil, which is admittedly just useless and unsafe abusive Schädigung (53), comes from das Fate, das den Bosen (sic - not "das Bose im Menschen") and throws the good into ihm to the Siege (66), and thus represents a Will mit sittlicher

Ubermacht. But no, that Fate is "blind" (pp. 12, 32, 74). Where one should then search where the welcomed sittliche Wille described p. 17 and which *cannot* be found in man, neither in the sinner nor in the vengeance, but who still feels both Zorn and Hass? As Lipps puts it, it must almost be found with someone in the air or so (Hamsun).

The distribution of bad and good conscience wird ganz gewiss immer nach Successful "merit" (32). If the sentence has any meaning, it must be it, if you do "das Gute an sich", you get a good conscience, and do one "das Bose an sich", then one gets a bad conscience - an opinion which is affirmed p. 32 f. But which is unfortunately broken in advance together p. 12, where it is called: Die Besten empfinden mit tiefem, vielleicht destructive pain, were the bosses, the Oberflächlichen, the seditious See stumps at once or with smiling armpits. And that one the worst offender, the one who is "stunned" (54), has no conscience in it all. (Across from *him* was to be thus able to save the external evil!) What is what really said? And how can it make any sense at all talking about "fair" and "unfair" punishment, as Lipps does p. 33 and 72, when does the punishment consist in bad conscience? And finally, when the "real" suffering at Tragodien des Bosen consists in poor conscience (61) (albeit different from the p. 55!) and it is this conscience we enjoy in the tragedy (55) so that it could be evoked better by a skillful penance than by useless Schädigung. And then "die character tragedy" after Lipp's blitz identical to the sunbeam narrative.

A few more examples must be given briefly, showing the author's arbeitsmaate. As an esthetician, Lipps establishes an absolute and unendliche

The gap between the artwork and the practical life, between the enjoyment of art and the other functions of human nature (5, 6, 25, 27, 59, etc.). But the Constitution the Tern himself discovers that this extreme position cannot be maintained; he does not admit it openly, but in silence he builds bridges over the absolute and endless chasm; one finds them pp. 8.13, 34, 74 and so on the practical the experiential course of the world as our practical-moral assessment of it is used to scale against the artwork.

Psychologist Lipps has already amazed us by his mix of Wille, Persönlichkeit and Leidenschaft. But it gets worse over time: There Man (17), the whole Man (17), the essence (52), the whole being (17), the Individual (46), the Nature (46), the Person (17), the Persönlichkeit (19), the whole Personality (51), the Inner Personality (18), the Being the Personality (47), the essence of the Personality (48), the

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Character, die Gesinnung, etc. - how all these concepts relate say to one another is not mentioned in one word. And what to say about "Ehrgeiz" in contrast to the "primitive Niedertracht" (72), about "Edle Leidenschaft my bosom Wollen" (64), and "evil Leidenschaft mit entitled Wursel (72)? Won't the matter be simplified considerably without anything being lost, by that introduces the term interest?

The systematicist gets an impression by comparing page 29 with 75. On page 29 it is called Kreon: Where in the Tragedy does Kreon appear Prayer as an outflow of his rightful entitlement? Kreon himself acknowledges that he does has acted unlawfully. (In no way, but he is frightened by Teiresias, Østbye p. 225.) He complains about this. (No, but he regrets his stubborn mind because it has caused misfortune for *himself and* Østbye p. 231 et seq.) nicht auf das Recht des Staates ... (Yes in pure words, Østbye p. 190.) ... er had acted as a freelancer in law and justice.

Here it was to fight "die Theorie der sittlichen Weltordnung". But on page 75, it is about getting something that can "reconcile us to the hero suffering, namely the "relative right" of power. And then Kreon becomes a whole other: ... Kreon's white Antigone appears from his point of view justifies certain art ...

This is how you could continue page after page. But I would like to quit the treatment of Lipps with an objection to the theory as a whole, and that is therefore best to leave the details.

Many writers, and myself with them, see in the tragic neither hero value for himself (like Lipps) or his destiny for himself (including this view can be found at Lipps p. 44), but in the *disproportion* that occurs in a given course applicable between human dignity and its terms. They therefore find it tragic, something paradoxical, unreasonable, unjust, something Nicht-sein-sollenend (Volkelt). This disparity has no independent place in Lipps' theory, yes hardly a self-reliant: In his Tragodien des Bosen there is nothing wrong relationships present. After all, Lipps wasn't obligated to give it to anyone either room if he thought it was irrelevant. But he thinks so

not at all; he just lets it disappear in silence along the way, lest it be must disturb the final idyll. But where he needs *it in his polemic against other writers*, that's good enough.

Antigone's heart-wrenching complaint (and) death, bitterly necessary keit des Sterbens, it is called p. 9 when the "resignation theory" is to be fought, - terrible fate, cruel and filthy Tod, p. 16 occasion "Guilt theory". Against "the theory of poetic justice" Lipps even goes

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so far as to suggest a pessimistic view of life! **Does** this really **exist** Justice in the world, does all the debt to earth really matter? Soviel we know, niece. Guilty and innocent go under; unschuldig and keep the guilty and rejoice in their being. The Best to feel with deep, perhaps annoying pain, were those bosses, the surface, the stumps are yellowish or with smiles See the armpits. The place has been quoted before but can be repeated without harm; it's the only thing in the book where Lipps brings up a tragic aspect sense of the present work. - There randomly lock my intentions (22), (The present world order) corresponds to the natural order of Things, or they do not correspond to you (24) ... do not call it injustice Add Holm, if a human being is only penalized and punished then you thought I said, he has a good conscience. wird he did not, because he had a good conscience, had a right (according to?) Do not acknowledge punishment as such, but as an unworthy skill abzuweisen? (31).

Undoubtedly, in the usual sense of "value". But don't see Lipps Consequently, holders? He feels safe here, because the reader can't possibly believe it is the author's own theory that propels the horse-horse. In the Tragedy of Ubels the hero has a good conscience (31 oa), and the awareness of das good wollen is his only salary (32). But then it would be natural, if both completely and the spectator perceived the unhappy fate as undeserved. The word "punishment" lies in this connection there is no way, as is also stated in page 33, where Lipps' theory gets its first outline: Today we find ourselves full other Boden, as soon as it was praised as poetic Righteousness, that not just the evil in the martyr of the evil conscience in your inner punishment, but also the good ones, in every stroke of fate, in the sense of consciousness to receive the good within your pay. Yes it is that poetic Justice in the true and original sense of the word decisive? / ^ gw £ 1 st the consciousness of the good righteous reward, so justified (?), then it certainly did not make sense anymore, that suffering, that who trusts this consciousness as a deserved punishment. 1 monkey not deserved punishment, so it's an undeserved skill, so a gift, there is no justice ... realization. And such a thing can discover the author without attaching it to the slightest significance! He stands between the insanely drowned Ophelia, the one in the tomb self-inflicted antigone, the socially and spiritually broken, decapitated child murderer Gretchen and the naughty, stabbing bleeding Desdemona

and falls in *Entziickung* above the *impression*, for four such sweet girls one must surely look for long! (49). This is how Lipps' natural bodies speak, and if anyone is suggesting about Nicht-sein-sollendes or the like, then it is Einmischung «Philosophischer» Reflection! (The noble wine gets a spicy little tip by to be served in killer shells. Lipps are probably among those who are *soaking* after a tragic performance.)

But in other contexts the idea is sometimes advanced. On page 41 the polemic is over, and from now on you have Lipps' own considerations. It's called: Um so secure (we have Mitleid) with my demenigen, we worth a little better. And on page 46 (about Antigone, Gretchen, Ophelia and Desdemona): Was our view of us despite your love life, if not to forget the Leiden, it was for personalities is, in that case, the skill so cruelly ingrained, what a whole value your skills. S. 74: Der in der Tragödie walt end Zufall ... Blind, and therefore the laws of chance or probability no one (?) horned (?) is the fate ... in life and in tragedy. ' The author grants Antigone a right to believe in his life (49). What does that mean? And what does it mean that this "right" is violated - that "there Conflict »remains unresolved (70)?

It is possible to prevent objections on this point that Lipps s. 65 suddenly the "hero" that he has spoken of on the previous 24 pages fails and talks about the remaining 14, and says: Nicht der Held Macht ja die Tragödie; not exclusively, but only in a serious line be ihm ihr ihr. There is a poor understanding of the work of art that is only ever present Heroes to reason white and not at all that the whole as a whole fits ... Og with such an isolated expression in a work that is just nur vom Helden zu nest weiss 2 does lipps think can catch up on the neglected? That is, the hero's *terms and destiny* have independent significance in the "tragedy" next to his representative properties. The author is even pure with that of the hero meaningful Wollen und Handeln in the tragedy is a co-cause of the disorder (51, cf. 34, which does not, however, agree with such, according to Lipp's tragic, characters like Desdemona, Ophelia, and that exclude *receptive* greatness Lipps depicts on page 12) - and that this meaningful Wollen und Handeln

1 In light of what Rotscher, Freytag and Avonius have written about «Zufall und Notwendigkeit im Drama »it is painful to read Lipps pp. 73-74.

2 The counter power is also tragic, according to p. 65.

can be both "good" and "evil." He is polemicizing against a "theory there worldly order (20 ff.), but the "theory of nothingness, where the "moral world order" is not mentioned. True, it is called s. Bottom 20: Nothing but falling away from the imperfect reality that debt, if the individual with such good will in it Fight battles. But "there Represents" (there Theory) disappears in silence,

and instead we get a new "so mean man" that goes the opposite. But During the contention with other writers, Lipps has provided tricks for her own account of such a theory, as shown above.

All in all, according to his own assumptions, the author is not allowed to exclude the meaning of the hero's terms. Well it's like, like Lipps so strongly emphasizes that the evil destiny sheds more light on it valuable to the hero, but the reverse is just as surely the case. And thereby expanding the bit of *Schauer*; as Lipps comes completely unmediated forward with p. 75 (a lean leg at last glance at the gap their pursuers) to a Schauer of far deeper nature, namely Schauer by that world the hero and we all live in, and by the thought of our prospects there. Lipps has no excuse for omitting this cosmic or metaphysical moment.

Most clearly, the deficiency shows where the author is talking about "there Gegenstand des Leiden's - the demented, *worunter* of the Hero is led (p. 48 f.). This is on The tragedy of the evil conscience of the evil (as the external evil comes in second row (61)) and at the Tragodia des Ubels the actual external evil; thus at Antigone die Aussicht auf die Tod (pp. 9, 49). But this is an evil like Antigone itself estimates very low (see Østbyes transl., Kr. 1924 p. 185,187, 200), although its affective effect is strong (Østbye p. 214 et seq.). But there is another question that is open to Antigone when she quits life, and which causes her a fundamental turmoil, what death as evil does not does (Østbye p. 218 f.). That is the question of the *relay* of that punishment she shall suffer, justice both in men and in the eyes of gods. She does *not* stop at death as the last, but at the principle question: why am I suffering for a good deed? And even though this qualification knows the course is only so far affected by Sofokles (whose godliness did not allow that such a problem stood and gape at the end of the tragedy), so it speaks the stronger for a modern reader. Evidently the principle evil is also for Antigone the most embarrassing, but at Goethe, in Iphigenia's prayer to the gods, it comes out in pure words:

Corrected / *corrected Euer Bild in my Seele.*

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This boundless addition to the suffering, that which is currently being worked on first thought makes suffering a tragic disorder, Lipps has not at all discovered. It doesn't help if the evil Leidenschaft never comes berechtigte Wurzel (72), so does not judge the spectator or the hero, himself "Tiefer gefasst" (61) other than bad conscience. And it doesn't help though the evil Wollen anderer bears "the right of certain relatives" (relative - to what?). Here the author stands on the border of the promised land where it is the "good" Wollen others who become the cause of suffering, where, in other words, the hero *recognizes* the "other's" right to "boses" or "iibles" Wollen. But the one then ceases to be an Ubel that "the power of the good" fights against. The disaster is - to get out of the calcified moralistic terminology - one culturally relevant power. Now Lipps has arranged very well; for him give it a step order, was supposed to (24). But not everyone is so

lucky, and not at all all heroes of the tragedy, we know from Orestes, le Gid, Horace, marquis Posa. And if Antigone had known that - es gibt keine Pflicht,

the duty of maintaining their own personal personality

nothing went, no sacred purpose, those who sacrificed their own worth

the warden had to (25), so it hadn't helped that track, because on page 29 she got

hear that - the right of the state ... also had to recognize the Antigone.

In addition, there is something called «sittliche Verblendung» (19). Now it has

Antigone "ihre" (his own private?) Sittliche Weltordnung (29). How can

did she know if *it* was sittliche Verblendung or not? And how can

we know it? Die Stufenordnung is clearly not entirely reliable. But self

whether it was - if now the hero was asked either - or the same

Stufe, where both alternatives mean "Schuld" according to the hero's moral code?

This situation is of central importance to Josef Korner, in which we meet

§ 112; Lipps is pretty much gone. If he has read his predecessors,

then he *has let* it pass. It is sadly bad

with there the enjoyment of the power of the good, that two different powers of the good

team up to rob the hero. Lipps has seen that the word conflict tends to

to play a certain role in tragic theory, but in his system no one finds it

natural space. He therefore uses it in a whole new dramaturgical sense,

without a word's commentary to illuminate his break with tradition. Conflict

between tragic-dramaturgical writers means only one thing: the incompatibility

of two important and legal interests, antinomy, collision of duty or whatever

called by each one. However, as with Lipps, I have never found one

terms like "the Ubel, with them the Gute of Personality in Conflict

gerät. " This is how you express yourself on a daily basis, but there is no reason why

to destroy a good, vindictive term and bring confusion there

others through their efforts have created unity and clarity (7, 25, 68, 70, etc.)

A similar remark applies to the terms Strafe, Heroism and sittliche

Weltordnung).

The "metaphysical dimension" is thus something that is not at all

forced the tragedy of agents of view of life, such as Lipp's last year (cf. p. 2, 4,

5, 6.10 f., 25, 27, 45, 59), but an organic part of a very essential nature, even

according to the author's own assumptions. *Lipps*, on the other hand, does a violent thing

expulsion of this organic part, because he himself has a sick mother to care for

on, namely, its moralistic aesthetic or aesthetic moralism.

Therefore, when he says p. 76 that the tragic *Empfindung* in tragedy is

summarized in one point of the highest meaning, then it is the only one

Statement that the fame's great superficiality flies in claim

nehmen darf (45).

Lipps has the merit of having strongly stated what the theory knew from before,

namely to have the "moral" variant of the hero's representative nature

its significance in tragic plays. Otherwise, he has arrived in case anyone is bland

influenced by him, through finished, false and one-sided theory of mind

(in the sense of dedication) der Tragodie empfindlich zu schädigen (1.35). He has

the poet supplemented or corrected (9), v. p. 67, is improved;

falsified the tragedy of his idea of the inner power of the good

(31). In "Der Streit über die Tragödie" he can by his absolutist stubbornness probably assert itself as a monotone sound, but where the theory comes alive contingency wins new land, he has nothing to order.

§ in. Johannes *Volkelt is the* grand master of tragic theory. Except in its hard he has dealt with the three-volume "System of Aesthetics" (II) München 1905-14 related question in "Ästhetische Zeitfragen" München 1895, "Zwischen Poetry and Philosophy »München 1908 and in« Grillparzer als Dichter des Tragischen »Nordlingen 1888. His main work in this area is "Aesthetics of the Tragedy," München 1897, a book of fifty hundred sides; it is the basis for the following considerations. Here he submits to the theme of the first scientific study in recent times; in him Aristotle, as a free researcher in tragic theory, has found his greatest success-following.

The student knows in Volkelt the *teacher*; objective, as much as possible-senseless, to whom he confidently dares to confide; this is not a man who grows private goals, disguised as tragic theory. Volkelt has the scientific courage to let the substance prevail when he is unable to impose it (who knows

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Page 534 norms collision in eleventh paragraph); Such an admission gives more confidence than the most difficult pretensions. The reader admires the vast material which the author is tumbling with an overview and safe grip, a Coliseum where stones can be fetched for a multitude of works over the tragic he is imprisoned by style's warm eloquence, and he is gripped by the love of the fabric soak the work. As in emanation, the book has had some of it "Weihe" as the author experiences in the tragic. It's blatantly "human." bedeutungsvoll. "

And when the student in his places disagrees with the master and does come up with opinions on his own, then he easily comes to mind about the fence-the slip on the eagle's back. He wishes his task was different from that to dig with light and lantern after bursting in this proud building; he would rather just retell. And when he sees himself having to take a critical stance, then he remembers the schoolboy who was supposed to investigate the meter in Wergeland Creation. The result was triumph: the man wants to write verses, and so he can *not even* scanners! On a later occasion, the boy was given the same task, but then the answer was another: The one to attach to the paper a furious train of cosmic visions, cannot stop a twisted verse foot. A man who Wergeland *is allowed* to write deleted verses. - The weaknesses we have in the following must find at Volkelt, we will consider from the same point of view.

Volkelt begins with - for the first, with all honors - that reject the speculative and the abstract method 1 ; he himself will use it "Psychological" method and always build on the experience, the soulful experience by the experience of the tragic. Only on a psychological basis can you Becoming aestheticist (p. 2). With this method he will make «The natural luster of the aesthetic way of appearance Seele »(p. 5) and win“ Most Important Aesthetic Feelings ”

(p. 4). One such type of *emotion* is the *tragic one*: through a gradual transition separates it from the non-tragic. Other writers, like Vischer and Heltzel, have also work on such a scale, but Volkelt believes, among other things, to the area of the tragic must be made far more extensive. After Josef Korners and Yrjō Brain's opinion, to which I end here, is unnecessarily large.

The method is thus assertive, but it differs from the usual psychological method by also being judgmental, normative: it is the goal of the work of art is to evoke valuable emotions.

i The first becomes «abgelehnt», the last «abgewiesen»!

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So now we know what the child is going to be called, but what child is going to name it? How does Volkelt determine the tragic emotion type? Which way is he going? to find it? He starts by "setting" a starting point, one preliminary opinion, "in certain, very general Ziigen" (p. 9) - we get do not even hear which - which brings the work in motion and indicates direction, and which is justified in the following. Such an initial maneuver must performed with the utmost finesse, if the reader is to preserve the illusion of psychological method. And Totally Crafty, but he can just convince it as have not even fought the Jacob fight with the same contests. Even have I tried to avoid this weakness by mapping the whole human interest struggle and propose the word tragically used about the most qualified veto.

Without anything really striking, you discover the hand that there *is* a word "tragic" that has appeared in the text for some time with mine being among those invited. That it is wearing the least possible eye-catching attire cannot save Volkelt from a touch of reproach he himself has targeted the followers of the abstract method (p. 3), the namely, that they extract the term from a arbitrarily chosen material.

Now, though, there is the important difference that while they abstract theorists derive their concept from the tragedy group they set highest, then Volkelt gets his seat - yes, where does he actually get it? He wants to use the word "Possibly in the realm with the (meaningful) significance" (p. 6). Unfortunately, it is not stated in a word what this is for a meaning, like there seems to be no doubt in the author that the word in the ordinary language use is unambiguous. The most modest inquiry would have convinced him if the opposite and gave him a starry sky of starting points. And even though so var - «it is quite possible that it was, for example, z. B. the names tragic or humorous, boring with the corresponding characteristic type type not fully covered ... "Yet there will be" in the iiberwiegenden and, most importantly, the Fallen »be consistent to find. This claim must also be justified by a comprehensive round-spørging. In addition, here is used for comparison a "type of emotion" as we just went out to find. The reader therefore sits with a troubled sense feeling that there is no "genug psychologisch Verfahren" (p. 3).

Should the method get the pure psychological (and otherwise normative) character that the author requires, you have to start with a summary

over the "types of emotions" that were able to identify and characterize. Also the word "Emotional type" must be tested in case intellectuals are also expected

Ingredients etc. One of them was called tragic and justified the choice.

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The reasoning was through a reference to the linguistic tradition, he had to one finds a way to bring this one to the clean. If all this succeeded, then a disposition for certain impressions had been identified, a need for certain kinds of experiences.

Secondly, one must examine what phenomena, inner or outer, it is that which can induce the just delimited quality of experience, - as well as under what conditions they *can* do it, *tend* to do it, optionally *must* do it. There is full access to tragically transferring the predicate to one further or narrower group of such phenomena, but the word has thereby gained a *new meaning*, and wherever doubt is possible, it must be said in what sense it is used.

Finally, if you want the word tragically to just apply, you have to autotelic, possibly just artistic experiences (and their objects), in a suitable place the marks that this new restriction necessitates.

Have so popularly gone this way, or another, which is the same or more convincing? No - and the painful consequences do not fail to register.

Even before the "tragic type of emotion" has been blithely described, does the author begin to trace nature and practical life - which? Not phenomena that, under certain conditions, can evoke feelings of it tragic type, however: *the tragic*. That the word is suddenly used in a whole new meaning, is not mentioned. Here, as elsewhere in the book, it seems furthermore assumed that the «tragic object» *necessarily* draws «tragic feelings».

"Wecken," "entsteht," etc., is called unconditional (e.g., p. 154 f. 200).

(The objective phenomenon is a necessary condition for the impression, p. 355.)

Nevertheless, Volkelt is aware that such a legality is not present (p. 23, of which later).

But now we have no identified emotion type to go out from, how can Volkelt select "the tragic" of life and nature variationsrigdom? *No one will doubt* - that *nothing but* the Art, but also reveals the truth even tragically in full "(p. 9).

How can one doubt or not doubt when one does not yet know what that is Tragic there? "Who had not been through this past figure ... or broken characters like ... tragically moving away?" (p. 10).

Well - what to say? " *Right*, Åschylos had the gift of ... as Proceeds of violent tragic effect are felt. " Very possible, but the rationale? *The tragedy* poems (their pieces are so tragic?) Have often the struggles they make are drawn from history, says V., «und dabei *is surely the more hopeful case again* that this Kämpfe does not replace

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through that poetical transformation has become tragic since ... » !
so happy, but what are we talking about?

It is different in nature - «*denn zum Eindruck des Tragi- schen Gehört, wie wir sehen werden*» eine grosse Persönlichkeit ... "Final tangible things, but wasn't it best to see this first? And where they come from, all these sudden provisions of the tragic, p. 10, n, 13, 14, 16, 17, 23, 34, 39, 43, 62 etc? These norms and requirements are not derived of any emotion type (it first comes p. 359); they appear a priori and poet end.

The fact that Volkelt does not include in its system the conditions for that the object should awaken "tragic feeling" is of great importance to his future studies and must be elucidated in more detail. It enables, among other things, that he believes that could grasp both the impression and the objective phenomenon immediately performance "tragic". Still, there is a clear distinction.

Volkelt explains this by saying that the method has two sides, one subjective and an objective. The method shows its objective side when dealing with it aesthetic emotion type (or rather the individual emotion) 'content', and its subjective side, near those with CONTENTS associated *bright - and reluctance feelings* are the subject of the investigation. The subjective page has 40 pages at Volkelt (355-395), while the objective has been 346 (9-355).

Obviously such a concept is not; in that regard it is reminiscent of «sub the punch "at Spinoza, with two" attributes ", spirit and matter. But it is it is possible that the structural picture is based on psychological theory. Isaafald maa *the terminology* be unlucky. It seems striking to me that a 'feeling type "should consist partly of" emotions "and partly of" content ". And Vs mindset is linked precisely to the terminology; he claims throughout the work a uniform tragic concept. There is no distinction between an «objective tragic 'phenomenon, made with the sense, rational, and an' aesthetically tragic ' phenomenon, experienced through feeling, irrational. The difference is just one Mehr or fewer (p. 7).

How then does Volkelt treat the spectator's mental activity in it tragic experience? P. 17 f. Only speaks of *Vorstellungs- und Gedankengehalt* in the poems (Aristotle's "reflection"). But the spectator must perceive and try these thoughts with his mind. His own experience is described

i «... also if this transformation is already true in reality the tragic deepening and abrupt hardship ». Sml. 15th paragraph and pp. 390.17 et seq.

p. 22 as "Performance connections and accompanying feelings". But there will surely there is a wide consensus that a number of plays of them Volkelt calls tragic, initiates considerable thought activity on the part of the spectator - when it has the necessary conditions. Volkelt also mentions thought business, but he calls it *Gefühl*. You have to have the power in a struggle, then one must "see her escape" (p. n). «The tragic brings us to those who are anxious about the conditions of the *Dasein*, the Unusual in *Gliick, Gelings, Power, pure pure full-* had to let go, which was horribly heavy for the foreign exchange you have not been able to penetrate the dangerous world. "

Here, as pages 90, 206 et al., It is a pure act of thought, an induction or generalization, that is precisely what V. P. 426 calls «philosophische Gefühle. " In other words, the author does not differentiate between intellectuals and emotional "sides" to the tragic experience. He can therefore also surprise the reader by mentioning the optimistic or pessimistic theoretical *interpretation* of "the tragic" quite in line with the spectator's experience in the theater (p. 98 ff.). One would recall Lipps' resentful outcome towards this Sammenblending. The word pessimistically uses in at least three different words the meaning pessimistic Grundstimmung (emotional, depressing, p. 86), in pessimistischem Sinne aufzufassen (philosophical evaluator, 89), das pessimistic Fate (98, supposedly meant as actually unhappy, partly) as: with small prospects of success).

IN this failing precision - a widespread weakness in «humanistic» knowledge closet - one can seek the explanation that the objective phenomenon can be Perceived as "content" in a sense, although described in technical terms, not "Emotional" termini, thus *identified* by means other than those of emotion. We find "the tragic" "in the form of one's story", as Prior, Entwicklung, Zusammenhang (13, 31, 307) - and then just after is the word "Gemiitslage" used about the exact same phenomenon (307).

Such "content", described as objective course, has as we have so far mentioned, no binding effect on «die begleitenden Gefühle». Feeling is *not git* in the objective course, with the "content" in e.g. a drama. You can see that from all the many conflicting interpretations. And a comparison with other art forms, the phrase becomes even more obvious. It is not necessary to go to the expressionist to realize that the "content" of an image ("The content of the impression") - a red house wall- does not oblige the feeling. Rather not the impressionist "Lady with veils" ensures everyone and every success that paints lady with veil, - yes even the prototype is soon judged as bold

innovative, soon as abominable degeneration. As long as the content can be If a lady is wearing a veil, this must be included in the objective description of the content; there is no need to limit the objective description to Leinwand mit einer Farbschicht as V. does p. 2, and say that the rest is a maritime existence. If a lady with a veil is a sailor, so is Leinwand seelisch.

One may well use the psychological notion model that one "Feeling", or better: an impression, a reception, consists of a content with links sagging emotions. But the content must be described *as emotional content*, one must assume an actual present reception, and from the attempt to abstract CONTENTS. When Volkelt (p. 7) declares that the contents of a (any) comical feeling is «an actual contrast between nichtigkeit und one-size-fits-all Grosse and the self-dissolution of this hollow grosse », he said this is, first, a purely intellectual description. Next, we know that not any objective course covering the structure can force us to "feel comical" (if the "comic type of emotion" is determined on similar to the tragic, and not to the content alone) - and that we

often found comic sequences that did not cover the structure (the word comic used in the everyday, undifferentiated sense). The adjective "proper" monkey-down a valve, but precisely shows that the "content" is not adequate described: the decision lies outside, namely in das Eigentiimliche. glaringly the relationship comes to mind if one takes on an erotic feeling and describes The "content" of the lover's Gefühl like blue eyes and smile holes.

Volkelt, however, has been tempted to form a category "das Tragische", described by the content alone, without this content having its «aesthetic identification 'by actually acting tragically. The category is therefore factual, objective nature, not aesthetic, much like the concept we came up with in Chapter VIII. It then astonishes even less that Volkelt on pages 68 and 90, cf. 155, describes a course of the "vorziigliche tragische Wirkung" which (apart from deviations in the some joints) are congruent with the process we ourselves have called objectively tragic from completely different methodological assumptions. It's called p. 90:

Giving us the tragic impression, this is how the world seems
 dare to say that the grosse of man is only too light
 Sorry and fall. Become the head of the great people
 not as a strange coincidence, not as a meaningless exception, not as
 blosses «Pech» seen, but Ihm, who were required to have, one
 fortuitous expansion, so it was said that the people-
 such grossness according to the uniqueness of human life

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Effective forces and conditions Anlockendes, Anziehendes, Verursachendes fir Possessing evil and destruction. The nightly, abysmal Might - so we can see the fate of tragic fates, - seem it is very special on the impor- tant, violent and proud individual- irritating, abhorrent. That is how the demand for the sometimes the Grosse of the people in a *causal* relationship to suffering and ruin. Nothing in the uninhibited sense is voluntary, that the Grosse are *regularly trapped* in Unheil und Verderben. Sondern nur die *starke Neigung*, dass sich an die Grosse jene Kausalität kniipfe, soll appear to belong to the tragic being. The Grosse slows down urgent, threatening *Gefahr* (all statements by Volkelt) in himself, in Leid, Stubbornness, revelry, stupidity to die. So of course it falls on the the whole world a pessimistic lighting.

It should be acknowledged that the quotation contains a number of "sentiments", obscure, ambiguous and partly mythological expressions as a treatment of it objectively tragic no customer use. But both the conclusion and the aspect as a whole is of a philosophical nature. And even if you consider it quoted as description of an emotion content, then there is nothing to indicate that emotion has what Volkelt will call aesthetic nature. It is perfectly practical life sensation.

Volkelt has not been aware that he lost more and more bandages the feeling based on the aesthetic feeling type. And so it goes why, in certain places in the book, the reader finds the two concepts "tragic" posed to one another as opposites, though there never have been

talk about more than one term. This is at least striking in the headline
 p. 355: The subjective effect of the tragic (in the text: the effect, the
 the tragic on the absorbing subject. If das Tragische here
 should mean feelings of a certain type, the "content" included, then means
 the headline «the consequences of a tragic experience». But after that
 turns out that the "subjective effect" is the whole complex of emotions that just
constitutes the emotional side of the tragic emotion type, yes then the understanding stands still.
 If *now* Tragische does not mean the objective phenomenon without consideration
 to the accompanying feelings, it means nothing at all. (Sms expressions like:
 People with tragic burdens (343), the tragic drags, the tragic
 the traces of the tragic impressions still differ
 The Nature of Tragedy p. 356, etc.)

Even worse the relationship emerges on page 22 f. The headline is already
 alarming: Ist the tragic of reality ever of aesthetic

DISTRIBUTED FEATURES FROM THE LITERATURE ABOUT THE TRAGICAL

Wirkung? The question seems like a bomb; all the painstakingly constructed
 distinctions collapse for the reader's horrified gaze. So it is given,
 what page 355 gave a clue to, a tragic category that is not of aesthetic
 nature. By what nature is it so? A non-aesthetic emotion category? S. 2
 and 355 suggest it; the feeling, the impression, the soul is explicitly mentioned
 as the essential. It is just for the *naïve* consideration that «die Erfah-
 the basis of the aesthetic is in a subjective, psychological, and
 one objective, belonging to the outside world, seems to split ».

The consequence of the question p. 22 is thus: Two species are given tragically
 impressions, one of which is aesthetically-tragic, the other «just-tragic». And some
 description of the just-tragic emotion type is not found; anyway can
 there is no doubt about the meaning of the question: When we receive a tragic entry
 pressure from reality, must this impression be aesthetic? Fully answered
 the question with yes without seeing the consequence: We *never* receive just-tra
 real impressions from reality! But where do we get them *then* from? From the arts
 can it not be, cf. page 22 at the bottom. In this distress it is hardened
 Simply giving us such a phrase in life: (Wir müssen) uns von dem Prior,
 if it is to act tragically, with our individual individual interests
 ablosen. Tragisch !? And that while staring feverishly at the difference
 in aesthetic-tragic and just-tragic! But Volkelt thinks aesthetically-tragically, yes
 he really just means aesthetic. Maybe then we could just feel
 tragic if we just *cling to the impression of* unsure the individual
 Willensinteressen "? The description of this is approaching in great excitement
 variant. "Erschütterndes Los" says Volkelt teasing, Schicksalsschlag says
 he plays with the reader's torment, threatened, crippled, hostile! We know
 the throat, but we still don't know who it applies to. Anyway went
 we miss the just-tragic impression.

Does the Person whose lives we are experiencing experience rise, our hearts
 near, or we ourselves are the tragically affected person, so can be
 the impression of tragedy in our not purely developing. Well, we give up
 the notion of the just-tragic impression and declares us united in that
 tragic impression must mean one thing: aesthetic-tragic impression.

But stop! *After all*, we were *tragically hit*, and yet we should not feel
 tragic! Who then decides that we are tragically hit? Or aim for something
 objectively? No, at least it is not *needed* yet. Who decides we are
 tragically hit, may be in possession of the "inner Freiheit und

Quiet", that he can isolate himself objectively against our misery, or, if he stands us personally near, have the amazing spiritual power that he can «search for them

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wholesale and free trains tragic considerations,
personal I in the ather of the general human - elevated ».

The happy one! Even we are too fabricated, die schmerzvollen,
Affordable Affects Manage Us. We don't even get to call our feelings
just tragic, and the aesthetic-tragic feeling belongs to Freiheit und Stille.

Well, we're ready for Freiheit und Stille, and Volkelt hands us a newspaper «my
a message tragic characters ». The accident does not affect us personally,
and our freedom and quiet is impeccable. Now can we be sure of having one
aesthetic-tragic impression? No, says Volkelt. Just "we were a tragic
Incidence of life's tragic content is still in full swing
welding works. Where this takes place also belongs to the tragic imprint
the area of the aesthetic. ' But it was not lacking in the voices of Mass
a moment ago! The decisive factor must therefore lie in a factor such as Volkelt
have not mentioned in this regard.

It may happen that we have a message of tragic characters
who read thousands of other newspaper notes. In this
Failure can be voluntary for an aesthetic behavior without saying the reason.
But how can one speak of one *Nachricht tragic character?*
About Gefühl type, when there are no traces of Gefühl? Is it now final?
and irrevocably clear that the basis of Volkelt's investigations is one
purely objective category, a category that is not determined aesthetically, but by
a practical orderly sense? This sense of business needs
no one should be exposed to strong, accompanying feelings; such a "clean"
sense assessment is perhaps even an abstraction. It's crucial
lies in the fact that it is not on the aesthetic basis that the tragic category is determined
at Volkelt.

Confirmation of this conclusion is also found in the difficulties
which meets Volkelt pp. 212 et seq., cf. 252 et seq., Where the doctrine of the "tragic norms"
comes into conflict with itself.

Shortly after the reader is promptly asked to make up a preliminary picture
of the tragic, Volkelt puts forward some "aesthetic norms," as he says
has validity for the tragic. One of them is "die Norm des Menschlich-
Meaningful »(pp. 34,86, 212,254) / If aesthetically satisfactory, must

1 And where does the tragic impression belong when this *does not happen* ?

2 Volkelt refers here to his book *Asthetische Zeitfragen*, München 1895 p. 15
ff., 227 f., which has not been available to me.

to any of these pages from the value and purpose relationship
 humankind's life is peculiar and unambiguous to behold
 (86). By this standard it is required that the human life
 not yet friendly, reconciling, hopeful
 Sides, but also after the trailing dumps, the cutting
 Fearless, the heartless, was in slow motion, daring
 said (254). Then to the meaning of human life now and then
 also the victory and the rule of the communities and the miseries
 helpless grounded gross souls in exploration, filth and sorrow
 riittung in general fate of low-drinking and sorry
 Art (212).

That this norm, as it is designed pages 254 and 212, cannot apply
 for all art, is an objection we should not stop at. More important is that it
 in these formulations coincides with the requirement on a pessimistic basis
 (89). On the other hand, you read pag. 86, then it will strike one that as
 The norm here is put into words, it condemns the spiritual interest in its ordinary
 for an object, without regard for aesthetic attitude; it applies equally
 the content of a teaching lecture. It's possible you can just experience it
 "Aesthetic aspect" is what interests, but it is not the interest that does
 that one participates aesthetically. It just makes you participate *at all* .

Another artistic norm, for which the author also applies
 the tragic is "the Norm of Harmony of Content". It is ... one for that
 Particulars of artistic contemplation and enjoyment are highly important
 Condition that until the art contains any content, that of the enlightening,
 Missing, liberating, redeeming niece is missing (211).

Folkelt notes after this a contradiction, a conflict, an antinomy
 between this norm and die Norm des Menschlich-Bedeutungsvollen (co
 reference to the *Ästhetische Zeitfragen* p. 216). Now you immediately see that candy
 as the latter norm is formed p. 86, no antinomy is present -
 the norm of the *interesting* is perfectly well reconciled with the norm of
 the liberating, invigorating and redeeming (both demands apply to the content,
 the objective course). The conflict arises from the norm of the human-
 meaningful as described on pages 254 and 212, but it is not this
 norm, but the claim on a pessimistic basis "(89) which clashes with the claim
 on the "harmony of content".

Something really new does not mean this contradiction; look more closely,
 it is just an offshoot of the good old "tragic paradox": How
 can a factual conflict of interest arouse aesthetic desire? But this simple

the problem is lost when Volkelt's has to tackle it.

It is the *practical* No of the course that stands against the aesthetic Yes, not an aesthetic
 No. For an aesthetic No can be no aesthetic norm, no requirement
 to a work of art, on the contrary. Practical No contradicts biological, social
 ("Ethical") and metaphysical norms, determined by human interests - but
 therefore not necessarily against poetic or other autotelic norms. what

we have called the practical No, for Volkelt is an aesthetic norm, designated as the claim on a pessimistic basis. And this expression has a lot to do with it tragic aesthetics. The strange thing is that he makes a tragic-aesthetic norm as well of what we would call the practical Yes, of the real liberation of the objective proceeding. How did he come to such a thought, he who is the great spokesman for "das Tragische der niederdrückenden Art" (250 ff.)?

In Volkelt's view, these standards should each secure *one* art aesthetically pleasing. It is only apparent that the following sentences p. 213 dismisses the pessimistic basis aesthetic relevance: ... es wird sich zeigen that those uplifting moments, they also never freely heal should be missing, but could find strong reasons, and because of this Realistic forms of tragic forms were conditioned. in these forms bring the inner truth of life to the expense uplifting moments *and ebendamit* as well at the cost of the childish *Stimmung* zum Ausdruck. The term uplifting Momente stands here instead for Harmony of Content. And when one readily admits that there must be *something* "uplifting" in an unhappy process that must be able to digest aesthetically, so one is seduced by this exchange of expressions to believe, that too Harmony this content is necessary. But right here lies the explanation for Volkelt's antinomy:

It is stated on page 210 that even the purely depressing tragic does not can do without lifting moments. Naa, but *saa is* the tragiken not *only* depressing? The explanation is that Volkelt uses the term uplifting Moment in *two completely different meanings* without even noticing it or made note of it. He probably distinguishes between uplifting moments in the subjective attitude of the tragic man (214) and c. M. in them the objective exit of Sache (230) and establishes a total of four categories (244), but a *part of the concept itself* has not arrived, though the chance was there p. 249, and hence comes the confusion. It turns out that it like is the recipient's moment at Tragik der Niederdrückenden Art, namely the hero "Grandeur" (210), it seems like "the moment of the nerddrückende" by another kind tragic by sharpening the pessimistic basis (89 f., cf. p. 68 ff.).

Only by sharing the term does the relationship become clear. You get on it one side lifting moments, not only "in the objective outcome of the case," but in all *of a factual nature*, easing in the direction of sanction for the performers in the play. It is *these* kinds of lifting moments that coincide "The harmony of the content", therefore you do not hear anything about the content harmony p. 210, where, however, a lifting moment is mentioned. They objectively lift moments act on us because they act on the performers, or otherwise "Benefits them", e.g. knowing that their cause has triumphed in posterity. They are in line with what Volkelt p. 356 calls "gegenständliche Gefühle", emotions that we «insert» into the performers. Or they are talking in other ways our business interests, e.g. the ethics of which below. These moments in other words, means a restriction on the conflict of interest. Stay there *multiplied* by this promise, the tragic is lost (245 oa).

Then it is also misleading to call such a limitation in the accident one lifting torque. The course is not "lifted up" from anything worse, it is just the way it is. If you try to explain how it is factual Conflict of interest can provide aesthetic value, or for a "feeling type" if "ind hold "is a conflict of interest, so it is impossible to explain the enjoyment by saying "maybe it's not so conflicting anyway". Then you go outside the task and talking about other things. Do you have an objective course that The artist's crash from the dome, and will explain the "aesthetic intoxication" as the spectators may have experienced, you can take anything, but not to the widow now getting the sum insured. This is an aesthetic 1 irrelevant recital. And that, in my opinion, is that reference too *ethical* satisfaction in the course, found at 210,213,225,239,253 f. Yrjō Hirn categorically rejects. 2 The "ethical harm" (Lipps) is not among «Die unerlaubten Freuden» p. 391. It is quite different with it group of "lifting elements" that are not of factual, but of emotional-aesthetic nature. When the criminal's "moral cleansing" means a (factual) lifting moment, then one would think that his stubbornness despite would mean a (factual) depressing moment, especially since both (factual) variants belong to Volkelt's category "Moments in the subjective attitude (the hero)".

But no, even the defiance is listed as lifting (215, 227). It seems then it is clear that the "lifting" effect of the spite is of a qualitatively different kind than

1 The word is used here to say, in Volkelt's responsibility.

2 The Aesthetic Life, Stockholm 1913 p. 110.

Page 546 the moral purification. We have developed this above, but the difference shows say now in something new: At *this* kind of lifting moments no one arises conflict with the norm of the pessimistic foundation. Don't threaten either they have the tragic character of whether there should be much of them. *Too* much can don't stay; After all, an artwork can hardly be *too* good. The most powerful "lifting moments" of this kind have not been mentioned by Volkelt as such (15 paragraphs); the lies in the poet's art of making, not just in the sides of this art which is dramaturgically ascertained, but also in its irrational, its indefinable forces. The more powerful his tragic art, the bolder he becomes the more he challenges, the more he lifts off the lifting moments factual nature.

This then becomes the complete set up of Volkelt's terminology: 1 objectively depressing moments ("pessimistic basis"), factual lifting moments (Norm der Harmonie des Inhalts, after our meaning tragically irrelevant - unless they were to open a real solution), aesthetically uplifting moments (to which one may well expect Norm des Menschlich-Bedeutungsvollen, the captivating), aesthetically depressing moments (meaning artistic objections to the piece. That these do not necessarily touch the tragic effect (V. p. 4), again indicates that the tragic does not

lies in an aesthetic quality; sml. Aristotle's teaching on cathartic effect at mates).

The character of the "aesthetic-tragic" is, in our view, in combination the tion of certain factual depressing moments and certain "aesthetic" lifting, while the other two groups are the phenomenon of irrelevance.

Another obstacle to clear overview is the fact that Volkelt draws three distinctions which have not had their distinct function and which therefore have easy to flow together; these are the contradictions:

Norm of the pessimistic foundation versus Norm of harmony des Inhalt,

Exalting contra nerderdriickende Moments and

Tragedy of liberating counter-depressing art. The relationship between the distinctions should have been clarified.

Conclusion: Volkelt's experiments that preparing the tragic *like feeling type* has has not led to any satisfactory explanation of the tragic phenomenon,

in which, in our opinion, it should have been designed.

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has not made it sufficiently accessible for «scientific» understanding. The objective basis has not been sufficiently analyzed since a mental analysis is found unnecessary for the emotion type identification. cation. And behind the "impression" almost always the objectively tragic glimpses as an independent category, which in its places stands out in the day and does feeling irrelevant. That these two considerations have not been clearly assumed to each other, is due to the weaknesses in Volkelt's explanation of "the joy of the tragic "that we just explained.

The category of the Tragic is more volatile at Volkelt than anyone another author. He probably defines the tragic page 155 as the "together." hang '(plus impression) that «ein grosser Mensch durch seine Grosse (65) in suffering fate and destruction and in this way until the world Sisterhood in Furchtbarem Licht says ». But he is polemicizing himself against those who want to reduce the tragic to «das, was ihnen als hochste Form vorschwebt »(5), and even he expands the area so far as to the cent Real formula tapes are increasingly being aimed. Both greatness (by Gerhard Hauptmann's "tragic" figures), the fact that greatness is to be struck, 67, (by Hamlet) and the causal relationship between greatness and Leid (by Ibsen Oswald) *lacks* in a number of examples; "Down" the boundary is blurred "The mournful" etc (though formally set up p. 72 et seq.), "Upward", towards the heroic, no limit is drawn. In places where the greatness requirement is especially deficiently taken into account, formal conformity is brought about p. 68 by a vastly expanded interpretation of the word greatness. "The Weber" has e.g. greatness because they are many (76 f.); the cultural relevance is none scale, the diffusely impressive is enough.

When the category has such a huge scope, it is partly due that the monkey has been given access to factual lifting moments, while at the same time the depressive tragic variant is retained. In addition, it is

the fact that, for Volkelt, it has been more about doing what they get and the areas recognized as aesthetically pleasing, gaining them artistic recognition, than it is about making them be called tragic (253). Such a view is undoubtedly related to the difficulty of identifying another responding comprehensive "emotion type" and will in any case be prevented a clear analysis of the *uniqueness* of the tragic .

Desirability of commenting on detail questions (Grosse, Leid, Schuld etc) has emerged clearly in the last recitals. But there is one temptation we cannot give in to - it would blow the frame of the paragraph. If you move at Volkelt just one step outside the method itself,

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then one is swallowed by the immense substance. And it is no closer necessary. The book does not encourage tiling. It is a great work, created from an idea that is the author's own, an inexhaustible source of joy and enrichment. As an "introduction to the tragic art" it gives itself to a high degree. The reader has the means to shape his personal vision.

§ ii2. In the Prussian Jahrbücher, vol. 225 (Berlin 1931), Josef writes *Take* a longer article: *Tragik und Tragodie*. A futile attempt über essence and tragedy of the tragedy. The article comes here, partly because it forms a diametrical contradiction on important points ning to Lipps.

When you come to Josef Korner from Lipps, it's like rising from one squeezing out into the free, windy day. Here is wide sky and deep evening behavior. Here is the courage and willingness to face the problem however it may seem, here you have no idea during the discursive thinking costume a secret thought where the profile of the discussion should be is hidden as affective chestnut gold. The article gives a lot of joy, rich as it is is based on accurate observations and built on thorough knowledge. Of particular value are the rapid historical views, where the possibilities of a "tragic aspect" are discussed in connection with the view of life in the various eras. To the author formulates its basic view, e.g. pp. 63, 65, this coincides in part the view in Chapter 9 of the present work, but reaches the basic view thereafter to be elucidated and expanded, the author is unable to hold it and lead it consistently through. Once again, a man is led from a good watch-taking on the plots of its ethical-metaphysical terminology. expressed in "termini biologici" the observation could have been worked out without finding it any sliding place.

Korner first explains the method. By *etymology* can no circuted about the conceptual content of the word tragic, and also the history of literature. The concept of tragedy can help us to the "Weltbegriff" (ie?) that we use the aesthetic (p. 59). Korner also chooses a *psychological* path.

... who still consider Kant space and time as pure gaze forms. Make sense, "that the multiplicity of appearance is certain. Relationships are arranged in an anguished manner ... so slow down every human being his very special spiritual art "in the Gemeine a priori prepared" one

Form, being or being, at even higher levels, made up of the living arrange stream-separated individual experiences into meaningful (sic) unit.

One such "way of feeling", with Schiller reasoning, one in particular the inner form of life and world understanding is the tragic one; and that

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Tragic as a *poem*, that Tragodie thus ¹ was demnach that tragic Possibly suitable shape (62). The tragic is after this a *psychological category*, but doubts will soon come. On page 68, Empfindungsweise without quotes side by side with "tragic Erkenntnis", and further down p. 62 it is called: Die tragische «Empfindungsweise» (innere Experience form) is the (original) entry of the experience complexes into the "Tragic" aspect. The tragic - we think in lever - appeared and understands everything Created (!?) only in this way. Psychological category seems still to be the most obvious, but on page 64 the author declares explicitly that the tragic is a *metaphysical* category, likewise p. 183, but here states immediately after, that "tragisch" is not ein *rein* ästhetischer Begriff - but so aesthetically so? However, we cannot dwell on this question.

What is this tragic aspect? The quotes have fallen as feathers in the storm; that and it *is* tragic. But can such writers, if they do are not pure Platonists, but mean "ist" other than the word tragic after their meaning should be applied to that and that phenomenon? And why not say either That way, then you have no doubt what they mean. "ist" depends on Korner on psychological-empirical, non-speculative reasons: Es need gar keiner No matter how our minds decide so unmistakably, who we are assess human actions as sedentary or inaccessible. (You too, Brutus. At *Lipps*, one can still understand a motivational psychology, which is exhausted with the words gut and böse, but in 1931 the relationship became more blurred kompliziert.)

Korner replies by citing some examples of "tragic Unfall". It is not said why the adjective is tragically linked to "Unfall"; The Author hereby accepts a tradition. Examples are selected from disasters. The death of a line dancer is not tragic (the writer must have under-represented one range of conditions), including the burglar, who crashes. rather bathing boys who drown, if they have not shown foolishness. And clearly tragic is the passer-by who rushes out to save the boys, but even perish. (Again, a number of circumstances must be thought in a certain way; the rescuer's motive cannot be what preferably, the leap may not mean the safe death etc. Such analyzes come

in Korner, however, further down the page claims that the tragic «Empfindungsweise» also in spirits as dramatic poetry species, yes even in spirits as poetic-shine artificial limbs.

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presumably included in the author's "Endlicher Versuch.") The term tragic has here been transferred from die Empfindungsweise to the *course* which awakens die Emp-

findung. Thus, the tragic flash is an "objective" category. That too dries, whether there is a difference of opinion, whether it is "Empfindung" or "Verstand" which judges the case. It is also called Korner (63): Eine Reihe
Further examples should contribute to this dark feeling in that clarity
to raise the consciousness.

Mr. S. goes over Potsdamer Strasse and is driven down by an automobile. Tragic? A doctor crashes over Wenzelsplatz (more heavily trafficked?) To save one human life, and are crushed to death between two cars. Mr. S. leaves a widow with six children. (It is seen that the author works with the *course's qualifications* y but without systematically arranging opportunities. He therefore does not find either up to any *highest* qualification which implies all lower.) Why do we feel this Ereignis (doctor) as soon as tragic more? (We can not "feel" that the case is "more tragic" if we do not agree in advance about the meaning of the word. What we can "feel" is that the accident is more outrageous or similar, in relation to one of the causes we choose. Is the "feeling" that makes this work?)

Answer: Many here, who in the example of the Lebensretter killed, it was in our open against the injustice, the Tiicke one Fate, that is just the punishment (?) That is rewarded. Why lose? Yes: tragic par excellence ... is such a story (so it goes), direct contradiction comes to them, was in one still the hope of ours proper standards should be set in order. Or otherwise chen: in the orderly cosmos, in which we live my (?), frightens and frightens the chaos. (Isn't it easier to talk about favorable and unfavorable environment?) Das metaphysische Vertrauen zur Sensitivity to the world, to godliness and reasonableness of the wandering God-hot rubbed ins Wanken.

Does the tragic result of a doubt or accusation against God, says for the father, so cannot the tragedy, which should convey the tragic in artistic position, argue the opposite, namely that the world order is fair. Korner therefore, during a longer historical review, polemicizes with great force against the poets and theorists (Schiller, Calderon, Schelling, Vischer, Krause, Lipps ...) who has made the tragedy a théodicée, in defense of God. Thanks to particularly German philosophers, this view has become difficult spread and have it yet. Unfortunately, this (by other lines has been understood) dete) Geistesmacht der das Wesen der Tragodie exploring idealistic

Thinking the right explanation to the present day is hampered by that Do not instill courage, unlike your younger ones to fully oppose mutual opinion. But the "right" view is now began to penetrate in earnest, says the author.

Unfortunately, it is not possible to hit all the excellent things that Korner argues for illumination of the tragic meaning of the principle, such like him, and in important features myself with him, perceive it. We must first A series of aims at the systematic leap and devote ourselves to the less joyful task of tracking shortcomings and failures in this.

Grain's manufacture has the dull characteristic that when referring to one other writer, then you do not know for sure how far he makes it another's words to his; thus e.g. pp. 64 and 75. But everything seems to indicate that Korner will stand for what is quoted. We must pursue some of his most important theses.

The "moral paradox" is thus at the heart of the tragic. But this paradox is also manifested in the trifles of everyday life, wherever possible means a passing annoyance or even a comic effect. To eggs come, escapes the ugly boy who has stolen apples while it's pretty. The boy, who has only been holding admonition speeches, is standing up and getting all the beating. It is hardly Korn's opinion that such and even more meaningless Progress should be too tragic, and so one misses a limitation here. In *our* opinion, the course must include: show that no *higher* up there either the scale of "merit" is the prospect of sanction, yes the prospect *decreases* with the height. Even stronger, this claim applies, if one assumes one the second of Korner's definition is the Tragic as the guiltless Leiden (66).¹ Here the paradox is abandoned, and which Leid is not ultimately "debt-loose"? (Unfortunately, Korner also does not define his concept of guilt and what he does develops whether the blame therefore hangs in the air.) Do not get a restriction here, everything becomes tragic, which is not the bliss of the abyss; is required drop a "world order" that makes any kind of perfection superfluous. In such a world, where the realization of our interests is *no* difficulty met, the wild urge for ability to register with torment worse than the old; the central need would be the need for difficulties, and so is the whole thought absurd. Korner then does not draw this consequence either; on page 274

In Different from Tragedy is Trauerspiel, but what does that make Trauerspiel other than guiltless Leiden (162, 262)?

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he describes his wish world as: ... eine Welt, wo im Sinne einer vollen- the current world order forces and power of things exactly the mass of their values is distributed, and the effects of this power are looking for the work-appropriate claims. But thus, the difficulty is not less so, for whom to decide "The value of things"? Such a world order had to change with them moral (in *this* sense of work) norms that apply to every time, every time place, every single person in every phase of his life. In our own time, for example. ... does not yet write everything Radicality of the Revision of all Gods and Fate, Reason, and Satisfaction (283).

But whether one misses a restriction on the paradoxes and other formulas tragic relevance, in turn, denotes the paradox itself a limitation, which the author has in common with Lipps, unlike Volkelt. It's full both of them great difficulties, and they also give it up in reality, albeit not in shape. Korner does not recognize other forms of "Ver-service »end« sittliche Dignität »(65). But on page 273 the term is blasted; here it says: ... tragically, if the sick despite a unique affirmation

his work was not able to complete this passion ... Korner probably notices the contradiction, for he camouflages the breach with a task formation; he no longer speaks of the mismatch between destiny and *sitliche* Dignity, but for "discrepancy between Charisma and Fatum". It's this man feels like *Misordnung in Weltwesen*, as "Unjust Gods".

The example shows that the author here has slipped into his second or further definition, the Tragic as the innocent *Leiden* (66). It is on the basis of *this* definition that the author of Calvinism's theory of predestination can see a tragic "Weltanschauung", p. 74 f. Here is all the connection between God's dis-abilities and human justice standards aborted; the seams are "worthless", and then there is no question of "Bestrafung des Verdienstes". God has from eternity determined who to save and who to perish. If Aleksander Pedersen, Bogstadveien 22 V is one of those on beforehand is stamped, then it does not *matter* whether he shows *sitliche* Dignity or not. Grain's depiction of Calvinism's relationship with the common Christian dogmas (p. 75) are not clear. However, it appears that the disaster in this new The "tragic aspect" is not of an earthly nature, but of the other. In practice, God goes *the detour of "blame"*. Only the "guilty" are condemned, though it is God who freely distributes guilt and non-guilt. This Sophisticated game fighting seems somewhat incompatible with common conceptions of the gods worthwhile. And is what Korner says that *Gottes Wesen* transcends everyone

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menschlichen Sittlichkeitsbegriffe, then the detour is to blame for it excess.

However, Korner develops closer to this one of God's "hidden" just, *notwendige, unverschuldete*, "tragic" Schuld, who has come in place of disaster (?). In it man can intervene in *spite, or precisely on because of* «pflichtmässiges Handeln». The two definitions are set out here aside. The previously stamped is brought into «unverschuldete Schuld» by to be extradited to a "tragic conflict", to two incompatible "duties" as he in the same degree is subject to. Even the strongest ethical will cannot save the unhappy from perpetual perdition. An example of this kind of tragic is now mentioned (158 BC) Racine. But it immediately turns out that the example does not fit; Phédre is not in between two «duties», but between «duty» and passion. She's talking about

Les dieux qui's sont fait une gloire cruelle
The sedentary le coeur d'un faible mortelle (II, 5).

When God then goes around for guilt (uninspired debt) in order to get a pretext for judging a human being, then one would think he was on it On the other hand, the detour of innocence ("unverschuldete Unschuld") went to one man should be saved. Korner does not answer the question, but it is affected in a replica of Oreste in Racine's *Andromache*:

Je ne sais the tout temps quelle injected puissance
Laisse le crime en paix, et poursuit l'innocence.

So, not "criminal" is guilty? What is the meaning of a "paix"?

The eternal bliss? No, what is meant by earthly conditions, it is also stated continuation of the reply:

The quelque part sur moi je tourne les yeux
You do not know how to condemn les dieux.

Here it is in plain words that the unhappy condemn the gods and not reverse. And thus is no longer metaphysical «Schuld», but earthly «Leid» the "tragic" disaster. The example has completely ceased to be an example on the "predestination tragedy" that it was supposed to shed light on.

Another example of "tragic conflict" with "unthinkable debt" sees the author in some stages of Goethe's Iphigenia. Trust to Goethes

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basic term in this matter was "die halbe Schuld", a term which it Poet neither the tragic aspect of the innocent guilt, nor the "Christian" who deceived the guilty debt (cf. Calderon) the recognition locked. However, Iphigenia, in the author's opinion, stands in one "Genuine" Tragic Conflict, pp. 162 et seq. Iphigenia is placed between three alternatives. She can slaughter her brother as a victim to foreign gods. She can save him by marrying King Thoas, whom she intends but does not love. And finally she can save both her brother (and Pylades) and herself by deceiving King Thoas. At first, she saves her soul from the lie, but commits, really sad gisch (165), unskilled and yet conscious revelry. (For modern thinking, this construction is absurd. The lack of definitions at Korner does not confirm or deny his claims.) Third fall comes *another* tragic aspect (166): gerade das sittlich wertful wird Hemmnis und Bedrohung (for earthly goods). But is not this «Leiden a worthy Person who preserves in Grosse im Leiden »an aspect which according to Korner is *heroic* and *not* tragic (p. 273)? What alternative now two matters, it is an all but heroic position Iphigenia takes (165): She cannot and will not at the price of the devotion to her life despise at home returning the brother. *Schuld* can she then ialfald do not get involved in realizing Thoas. And tragic at «unverschuldes Leid» she could just as well be *without the* whole dramaturgical apparatus set here turn. Thoas could just marry her by force. Otherwise, there was, next door Goethe's solution, which does not count, a heroic resort that Korner does not mention (and not Goethe either): Iphigenia could *negate* sacrificing Orestes and even take the death penalty, so she was clear of any "guilt" she had to see marrying a man she did not love. (Death would be innocent Leiden, but that is the case with all heroism, when the words are used in the sense that probably Korners.) In this case, Iphigenia had acted quite well as Max Piccolomini (263); that his behavior also for Korner "tastes off heroism "appears in the term" Erhabenheitstragik "opposite Wallenstein's "Sunset tragedy" - a distinction that is not explained. Far worse is

however, Wallenstein is also made "tragic" (263 BC), although he suffers "Earn Tod". Now the foundation has been erased under all the previous definitions, and the confusion is fulfilled with the word "Schuldtragik" p. 264. If

i When the line dancer p. 62 f is *not* tragic, it indicates that Korner to Schuld also counts "psychological guilt". *Ethical* guilt (assumed by the burglar) the line dancer does not. The consequences are absurd.

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Korner here believes that the word Tragik stands for Schiller's account, he had to necessarily have used quotation marks like he has done with similar ones occasions.

It is mentioned before that the reader does not always know whether Korner does the quoted statements to their own. Another formal weakness of his article is that he, in a small way, mixes *historically* and *systematically* preparation; he does not keep apart what is called in the heading *Wesen* and *Gestaltwandel*. By "the Tragic, one desires the good of the whole (can mean a variety of things) the aufgeopferten Einzelgeschicks »is e.g. the guilt question is irrelevant, what is irrelevant if the variant belongs to the historical making, but destructive if it belongs to it systematic. (P. 161.)

Die Schuldfrage ist senseless, declares the author p. 67. And with it treatment he gives the concept of guilt, one is inclined to give him justice. Fault- however, the question relates to another of the author's main theses, the one about the necessity of tragedy .

Schelling knows very well about the absolute necessity and Inaccessibility is all tragic suffering, debt and underbelly (268). Is the expression also Korners? Everything seems to indicate that. And at your own expense he uses the words notwindige Schuld, notwithstanding, unstinted-bare debt, a debt must fall (75), needless debt (163).

The phrase is varied: The suffering remains anchored and inaudible in the world (284), the immanent Tragic everything Daseins (173), inseparable Problematic everything Being (278), the tragic aspect of life as the general, is meaningless Unfortunately, the basic form and substance of the self is ... (158. Understand the one who can). Unavoidable Crimes (268), Natural Wants, Good- did not want everything to be women's (178) that joy and the birth of life, Lust and not love is assigned to the sexes so unequally (? 179). The tragedy ... appeared and understood everything Happened only in this way (Tragic Empfindungsweise, 62), who tragically acts as a doubt in everyone (!) Justice in the World (64) That Morality in the World Has No (!) Support (69), inexorable Grund dissonance (161), Ur conflict (185).

Unfortunately, the author does not once reveal what he means "Notwendigkeit" and all the other speculative lyrics. Then he makes a distinction not between "necessary follow" (Äussere Notwendigkeit 263) and "necessary you means "- if you want to achieve it and that - (das Uebel ... im Hinblick on the whole necessarily and thus justified, 161). You think about it the over-riding doctor (63), then it is not good to understand how

Such an accident can become "necessary" or "inevitable" in the ordinary word sense; and *was* it there, so had the doctor either suicide or unaccountable.

It is also in direct conflict with the experience that all life (Dasein), not to talk about everyone's Being, suffering, and suffering "tragically". Inorganic and unconscious existence one does not even need to mention, but even among people there is given after all, judging a considerable number who have lived happily ever after until they were of appropriate age, hit a festive moment and nothing noticed death, people who, if asked, would tell that they never had hatred notable disorders or understood the term *erschütternde Weltangst*.

Korner then does not take this with necessity so very seriously. Certainly he places with Hebbel «das Tragische in die untrinnbare Schuld; the structure of the human Daseins presents the tragic situation inevitably a sich; of the will, the sedentary freedom of man can die rocky wind never pierces, there is no rescue from this Prison »(266). He just means nothing to it. The old good spekulative bubbles sink down through time like wet, heavy toddlers; in force because of their inertia, they also fill Korn's clearer mind. I have the impression of most tragic theorists when faced with their predecessors products, these perceive them as an Augias stable and themselves as a Heracles. Korner has also delivered a very significant clean-up work, but if the theory is to proceed, one must start by piercing the metaphysical-speculative bubbles, Schuld, Notwendigkeit, Fate, and what they are now all called and see what is inside. Corns themselves will have to take one. One will notice that several of the quoted expressions coincides closely with Schopenhauer's worldview, as has been reproduced at Korner p. 274: Schopenhauer observes - the unbelievable pain and unstoppable Jammer of humanity, the Triumph of Bosheit, the high the reign of chance (!), the unjust case of justice and Innocent ... in a world, what those demands are (perpetual) demands *legally opposed* . And Korner doesn't want to agree Schopenhauer, for in a world *without hope* (Korner uses less accessible expression) the tragic has no place. He therefore breaks all the bubbles and makes a violent retreat to down-to-earth empiricism: the tragic is "one Single and Border Case »(274). Yes, that was another speech! The Necessity goes no further than that Romeo and Juliet's downfall is due to 'dimest Zufälle »(186). And Jeanne d'Arc's suffering "had no causal relationship yet rttickwärtz »(265).

After this, you get more courage to meet a new series of taake bends from the theory's fabulous country, which goes back to Körner. They probably have so many

Generations walked around in the countryside thinking he belonged there and was not to be dispelled. The bodies are a little different than the trolls most, but the head is similar to all of them; it is the word "Welt-".

Die Tragik as the Court of World History, as Dark World Law (157), Count the esteemed, torn, stunned world. The Tragic in his cosmic belief, as the world order ever threatening und conquering Chaos (158), - it is King Lear who is backed by his daughters. The Ethical Indifference of the World Being (266), it is Schiller's disease judgment. (About Schiller it is first mentioned that the acquired Aspekt contained the seine Platz the tragic aspect that ... the senselessness of the Dasein flourishes ... And below: ... the idealist Schiller could or did not want to ... in the Vernunftigkeit des Weltganzen Zweifeln ... It must be one of the parts.) One wandering, shouting Gerechtigkeit, that is Hekuba's "revenge" over Helena, which, without any idea, was a "cause" for the fall of Troy (69). Missed this revenge means endless despair in the gods. Inaccessible Constitution notwithstanding the structure of the gut ... a world ubeel (161), the tragic as principle Fraglichkeit des Welt-Heils (73), «the unknown Grosse = X in the equation of the moral world, "the unresolvable element of the im Chemism Human Daseins (71), tragic as physiognomic Expression of the Visible Becoming World Being (64, 75, 168).

There is no comment on all these terms here; one reference to this work section 90 must be enough. But to stop one a glance at *Bahnsen's* variant, then it must at least be *explained* why one "Undesirable" disorder to a greater extent is the physiognomischer Ausdruck des Welt essence than a "blameworthy" affliction, a charity or a happy course. Perhaps a possible statistic would even show profits at that position tive side. King Thoas in Goethe's Iphigenie has no fuldmagt to *alone* that represent the Weltordnung and the cosmic Hintergründe, and the drama which shows his nobility, therefore can not become any theodicee, either and "Thoadice". As for "das Frauenschicksal", so be it First, not *all* women share the same fate as Gretchen. Second, can it is called distress called the Weltordnung (ie human anatomical-physiological arrangement) that the woman has all the unpleasantness that comes with pregnancy and birth; but the *social* calamity affecting *unmarried* mothers is in our day greatly diminished and may lapse completely. So *the* "tragic" is at least nothing inescapable Constitutional mark there Dasein structure. The

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Page 558 is something quite different, and in other words, it must be expressed that as before suffered and died for the sake of social prejudice, not helped by that later generations overcome them.

Even Körner speaks that tragedy can be "overcome" (265, 279). And in the end of articles he gives an indication (as may be construed) of how *al* tragic (in the sense of "unspoken suffering") can be "overcome", ie few a "meaning" and be organized into a new, more sustainable optimistic aspect.

To this new "tragic aspect", which turns out to be almost heroic species, responds there a new «Weltaspekt», which will be described in a moment. But first we have a note to make. In the new aspect, it stands moral paradox (accident caused by Verdienst) in the same position as the other "Unjust suffering", it is deprived of its metaphysical prominence. Worse is However, the author's treatment of *another*, equally important paradox in tragic

theory, the «aesthetic-tragic paradox». Not in a word does Korner mention, how the prospect of experiencing deep Beunruhigung, erschütternde Weltangst, Zweifel an die Dignität Gottes or can cause people to tuck in and Buy an expensive theater ticket. Korner uses almost literary examples, but in reality he speaks solely of the "objectively tragic". dig Theoretical and theatrical considerations are not incorporated into the theory and articles had hatred a much safer attitude, if the literature (the poetry) was kept out of consideration.

And now to the "solution". *The Greeks'* reaction to the tragic Empfind Young "was the, die Tragik des Dasein zu *leiden* (280), they resigned, was without hope. *Christianity* and "heroic (or heroic) idealism" chose to lie to the Tragic of the *Daseins*. Following the ethical optics of rationalism came a strong pessimistic setback; The gods are missing, though no longer, as with the Greeks, the ethical will, but they miss the actual *power* to abolish the Tragic im Weltwesen (281). An example is mentioned Hebbel, but Leibniz glimpsed in the background.

So that the reader can get an impression of Korner's splendid *style*, I give the continuation of thought in a longer quote.

... yet do not undermine the people and stomp them Verhang, recognizes his own power and eternal justification his postulates after order in all. May the Advanced Justice in the real life history, even cities were missing out, if they did thought, demanded, she had one of all experience and realization independent Geltung ; she is not, but she applies. So form a new one tragic mindset, which neither man nor cowardly despair

yet in titanic despite a hostile and senseless fate-establishes, but in the consciousness of one's own power and well calculated tight demand and demanding endless tasks, that is to transform yet waging chaos into a cosmos. Who was Franz Werfel it states: Resistance to nature in the beliefs in the Middle East the humanity that is there to lend your meaning to the world »... The Human will the self-inhabited, world-wide, but not or only enforce any related law. - It smells like Greek Pessimism, Christian optimism, idealistic heroism in the show becoming one, endless assumption from there tragic to the harmonious constitution of the rising world; in the Thinker and poets of our days *became a favorite show Deity* (281).

... The tension of thinking of being and nothing in a world order it is only detachable in the indifference of being and nothing, in the words ... The suffering remains firmly anchored in the world, and is inexcusable in time Seen, as long as God does not have the power to destroy it; but ihm awaits assistance in his heavy work for leading people here, through his sufferings, the sum of the Ubels in the world is greatly increased (!) and God's divine power increases. The physical suffering is embodied

not easily dispossessed of Christianity and idealism,
 not just ideally wound on Schillers transcendental plane
 Exhibition drama, without actually being penetrated and transmitted, but still
 not meaningless, but to realize a value, to *mitzvah* and
 the growing providence of God and the world. On the ground, one
 such realism ... maybe build the artificial tragedy.

Korner calls a place Leibniz *théodicée* a *Verlegenheitslösung*. a
 elsewhere he speaks of a man who sought to seduce Sätze. Neither
 however, we may let in detail criticism or plain theological speculation
 us on here. But one question we must address: How is the new
 godly aspect to the author's teachings on the tragic?

We do not then stop at the dizzying linguistic modesty that the doctrine demands
 its followers. We agree that they are prepared to sacrifice, suffer and wait.
 But what else were the Christians doing? What a difference in reality there is
 between Calderon's religious heroism and the new one? A theologian might
 find gaping abyss. For us, it's enough that Korner has stepped up here
 one dogmatic *Ansicht über das Weltwesen*, which according to p. 274 does
 tragic consciousness impossible. If namely the tragic *concept* should be the

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the same as before, the new tragic cannot lie in the *belief*, it must lie
 in the *doubt* of the coming god, in the evidence that he is *not* growing. Yes
 tragic par excellence (63) becomes the situation only when it turns out that suffering
 causes the decline of the god. In other words, to that indifference
 Sein und Nichtsein is turning in the negative direction - im Verschwinden.

Nor shall we abide by a circumstance like the one that i
 The "pain eaters", in the land of the *dolphin subjects*, would-be criminals and sadists
 which most strongly contributed to the growth of the god, while on the other hand the masochists
 would get an overly favored position. Far more important is the fact that
 the need for a meaning of life does not limit itself to the lapse of all meaninglessness
 suffering (unless the meaning of the word is stretched exceptionally far), at least
 cessation of all *physical* disorder. Such a result alone would hardly satisfy it
 near astronomical numbers of people who had to sacrifice for Hansen
 the corner and his contemporaries in the year io n should be without physical pain. Isaafald
 it would have been easier to set the propagation so that there was none
 to bear the physical pains. That is probably the *positive* side of life *affirmation*
 a more dominant plads: the need for a *tilstrækkelig* *certainly* maal with
 the life of mankind (or the individual), a goal which is at the same time attainable
 It is very *valuable* that the individual or everyone can carry whatever
 suffering it must be, including the tragic. Creating such a goal would then have to be
 the task of the coming God in a new eternity.

in the tragic, according to Korner, lies not in the suffering itself, but in its circumstances by disorder, that it is undeservedly or caused by Verdienst, therefore nothing psychologically *à la* our conception coming the tragic also forward in this, that only higher, differentiated beings are capable of experiencing this psychic plus to its physical disorder.

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SUMMARY

THE WORLD OF experience is considered in this work from the point of view of the *concerns of the individual entities*. This means that the entities are classified according to what is important and necessary for them, what they are concerned with. They can thus be classified on an ascending scale from an assumed lack of any concern (the non-organic world), through entities to which humans attribute concerns (plants, animals without consciousness), to what we call conscious animals with a more differentiated range of concerns (§§ 1, 3, 4).

After these comes the primitive or "low-status" human being, characterized by basic concerns (biological concerns, simple desires), and the scale continues with increasing differentiation, ending with the «great» men and women, the highest representatives of their respective cultures. In addition to the concerns of primitive people, such people have desires and values in the broadest senses of these words, together with the most highly differentiated social and metaphysical concerns. This system has the advantage of including a great deal of material under a single viewpoint.

Alongside the scale of concerns one can draw up a scale of *abilities* (a distinctive group of qualities in the entity, or organism); these are associated with a group of concerns related to development or realization (§8 et passim). The concerned individual consciously attempts to realize his concerns by using his abilities. Sometimes the abilities are adequate (*sufficiency*); sometimes they are inadequate (*deficiency*), and sometimes there is a *surplus* of ability in relation to the demands of the problem or situation. The surplus may provide additional advantages, it may be irrelevant to the solution of the problem, or it may have harmful consequences (§8 and ch. 5). When an ability occurs with a single or a very few functional variations it is referred to as *predetermined*; when it is mutable, sometimes with an unlimited application

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bility, it is referred to as *non-determined*. These are also the two extremes of a scale; in between one finds for example a *wrong determination*, where an ability is determined in a way that is unfortunate compared to another way assumed to be more fortunate, and variations of this are *over-determination*, where an ability is too strictly determined, and *under-determination*, where it is too little determined (ch. 3, 5, and 6, §82).

The normal and valid realization of a concern is referred to as the *proper one solution* to the problem that existed prior to realization. When a proper realization cannot be obtained (owing to conditions inside or outside the organism), then the concerned individual may settle for a *pseudo-solution*, and surrogates (ch. 6).

The *environment* (ch. 3) in which the organism attempts to realize its concerns may be so formed that it consciously promotes or wishes to promote the realization; it is then referred to as a *sympathetic* environment as regards these factors. Sometimes the environment takes no conscious part in the realization; it is then *indifferent*. Finally, it may sometimes consciously work against the organism, and then it is referred to as *inimical* or satanic. In all three cases the environment may have been *propitious*, *unpropitious*, or neither, irrelevant (§4).

The *result* of the conflict (after a single clash or over a longer period) may be the attainment of the concern (*sanction*), or its non-attainment (*veto*); sometimes, on the other hand, it may be opposed or violated. When primary concerns are deeply and irreversibly violated the event is referred to as a *catastrophe* (ch. 7). A catastrophe may be *elementary* or *qualified*, ie contain qualities that draw attention to it rather than something else. Some of these catastrophes have a particular quality referred to as *tragic*; they are then part of a whole, a *tragic process* (§75).

The tragic process has three characteristics: a *culturally relevant greatness*, or magnitude, in the afflicted individual, a *catastrophe* that befalls him, and a *functional relationship* between the greatness and the catastrophe. With this definition of tragedy the study approaches its principal aim: to give a meaning to the word «tragic» which is sufficiently unambiguous and that cannot naturally be applied to any other term (§1), and one that at the same time lies well within the mainstream of aesthetic and literary tradition.

This choice of meaning has a further advantage, in addition to the purely terminological one: The quality of the process described by the word tragic, in its empirical aspect, has strong implications. Tragedy is a given a central and dominating role in the human battle of concerns and throws

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a significant light on the human condition here on earth (§§76, 90, 91).

"Significant light" means a light that reveals consequences that are relevant for human concerns. The victim not only undergoes immediate suffering, through the violation of the relevant concern, he is also deprived of his *fundamental expectation*; a spectator with the same concerns as the victim will therefore also feel *his* expectation waver. This expectation is that of a *universal moral system*, a regulation of history according to human values. In other words: the expectation that *perfection will lead to fulfillment* is confounded when a tragic constellation blocks the way to a proper solution and opens the way for a pseudo-solution or defeat (§ 93).

The adequate affective reactions of a spectator to the violation of a concern of his own or of a person he identifies with are aversion, dejection, disgust, bitter revolt, and so on. His reaction as a whole is to reject what has happened; to use Volkelt's expression, the event "should not happen". This ought to be particularly true of qualified catastrophes and especially tragic Processes. But experience shows that accidents to others can under certain circumstances attract the spectator. How can one explain (ie make available to the understanding through some structural model) this apparent paradox? Is this merely a special case of the fascination contained in *all* unusual events of great magnitude *in spite of* / the suffering they may cause a fellow human being? Or are there indications that the spectator is attracted *because often* he human suffering involved? Or are we dealing with two completely different ways of experiencing the event, two irreconcilable aspects? And elucidation of this question in practical terms is attempted in ch. 9, cf. §§ 13 and 81.

The value of witnessing another's misfortune has been shown to be isolated and to some degree intensified when a tragic process is recreated in literature or in other forms of art. The description and explanation of this and especially the «problem of tragedy» have tempted philosophers and aesthetic writers (particularly Europeans) for over 2,000 years. This is briefly dealt with in ch. 11; own studies are described in §§95 et seq. Each of the Factors that are regularly present in a tragedy are examined for their capacity to contribute to the experience of the spectator, and the results are summed up in the following contention: the richest experience a tragedy can give is *a pseudo-solution of the metaphysical problem of meaning through poetic sublime - tion* (§102). Three examples of tragic literature are then given in ch. 10.

Although the problems associated with tragedy have been taken up by many of the most prominent European men of letters, the results are neither convincing nor conclusive for a modern reader, despite a blinding wealth of

detail. The newcomer is quite willing to acknowledge the authority vested in this imposing list of names; on the other hand it is notable that the renown attached to names such as Aristotle, Lessing, Hegel, Nietzsche, and Schopenhauer does not derive from their research into tragedy, which have been more or less a side issue. There seem to be two main reasons for that the lack of clarity and the endless discussions: first, that researchers have not managed to describe the tragic process in such a way that it could be clearly distinguished from a non-tragic process, and secondly that they have not distinguished clearly enough between tragic process, tragic writing, and

what they variously refer to as tragic experience, tragic mood, tragic feelings, etc. (cf. §§no, hi , 112).

By distinguishing as accurately as possible between these concepts, I have tried to contribute to research on the subject.

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Initially it was intended to add a bibliography of all the writings I has found that tragic, and the first 600 were already assembled and controlled. After a conference with one of the university professors, I decided however, leaving the bibliography to it can appear as a writing by itself. Of for this reason, the list of names has become more extensive than such lists usually are; it does not mention the names only when the author is rated or built on, but also by mere references, translations, etc. whenever possible be interested. Since the script does not rely on certain predecessors, I have found it is unnecessary to create a separate literature listing next to the list of names.

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