



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.  
José María Pino Suárez 460-2 esq a Lerdo de Tejada, Toluca, Estado de México. 7223898475*

RFC: ATI120618V12

**Revista Dilemas Contemporáneos: Educación, Política y Valores.**

[Http://www.dilemascontemporaneoseduccionpoliticaayvalores.com/](http://www.dilemascontemporaneoseduccionpoliticaayvalores.com/)

**Año: VII    Número: 2    Artículo no.:123    Período: 1ro de enero al 30 de abril del 2020.**

**TÍTULO:** El juego de máscaras de Friedrich Nietzsche.

**AUTORES:**

1. Ph.D. Tatyana Lysokolenko.
2. Ph.D. Mykhailo Romanenko.
3. Ph.D. Maryna Vatkovska.
4. Ph.D. Oksana Buturlina.
5. Ph.D. Elena Rogova.

**RESUMEN:** El juego de máscaras es considerado como un espacio para experimentar con las ideas de F. Nietzsche. Se defiende la idea de que el juego de máscaras en las obras de F. Nietzsche se centra en los temas de la reevaluación de los valores, de la formación de superhombre y la percepción de juego como un juego en la vida. A base del análisis realizado, los autores concluyen que utilizando la categoría de juego el pensador alemán no solo expandió los límites de la comprensión del fenómeno de juego, no solo desarrollo aspectos importantes de su obra, sino desafió los fundamentos sociales y morales de la sociedad moderna.

**PALABRAS CLAVES:** juego, valores, transgresión, espacio social.

**TITLE:** Friedrich Nietzsche's play of masks.

**AUTHORS:**

1. Ph.D. Tatyana Lysokolenko.
2. Ph.D. Mykhailo Romanenko.
3. Ph.D. Maryna Vatkovska.
4. Ph.D. Oksana Buturlina.
5. Ph.D. Elena Rogova.

**ABSTRACT:** The play of masks is seen as a space for experimenting with the ideas of F.Nietzsche. The idea is drawn that the phenomenon of the F.Nietzsche's play appears as a transgressive phenomenon, which allows playing out various versions of its interpretation for the development of the main themes of his work. The idea that the play of masks in the creative heritage of F.Nietzsche is centered around re-evaluating values, becoming a superhuman and perceiving the play as a play of life is defended. Based on the analysis, the authors come to the conclusion that using the category of the play, the German thinker not only expanded the boundaries of understanding the phenomenon of the play and developed important aspects of his creative heritage, but also challenged the social and moral foundations of the contemporary society.

**KEY WORDS:** play, values, transgression, social space.

**INTRODUCTION.**

The creative heritage of F.Nietzsche, which replaced the period of "systems", to some extent should be considered or regarded as a transitional phenomenon, as evidenced by the attempt of the German philosopher to re-evaluate and revise all previous cultural values.

The transgression phenomenon helps the philosopher to implement his ideas. Through it, he solves the problem of overcoming the impenetrable borders of most of the topics that in his heritage now

look completely different. In that regard, F.Nietzsche is called the “philosopher of transition”. “Nietzsche does not overturn, but transgresses being and becoming, thereby opening the horizons of non-classical ontology .... Nietzsche is the philosopher of the border, the borderline experience of transgression” (Faritov, 2017: 67).

The phenomenon of the play, used by the German philosopher to experiment and crystallize many of the main themes of his work is connected with this threshold state. The play as part of his ideas also undergoes the transgressive changes, going far beyond its previous borders.

The phenomenon of the play allows the German philosopher to test various options for interpreting his ideas, as well as to play with the main themes of his work. In general, every philosopher who deals with the play issue, tries on a mask or the guise of an interpreter, uses the category of the play to achieve his goals in creativity.

In approaches to the play, F.Nietzsche, hiding behind a mask, plays with such social problems, which were unacceptable to question in the recent past. Based on the foregoing, the goal of this work is to present interpretive “masks” by F.Nietzsche.

Accordingly, F.Nietzsche’s play of masks in the context of this study should be perceived as a platform for experimenting with his ideas, and as a way of revealing new facets of the play phenomenon itself.

## **DEVELOPMENT.**

Naturally, the methodological base for the F. Nietzsche’s works is extensive. Of all this enormous stream of information in his heritage, we are only interested in the literature that addresses the problems of various aspects of the play. In this regard, it is necessary to highlight the following works. In Ch.Jenks’s *Transgression*, the author focuses on the originality of the views of the German philosopher. “Nietzsche's mind is both literary and deeply troubled, and his ideas, often expressed in

poetic and aphoristic form, at least disrupt but, more significantly in our terms, systematically transgress the paradigms of philosophical speech” (Jenks, 2003: 68) and emphasizes the need to study the creative heritage of F.Nietzsche from new angles.

Also, in the context of our study, one cannot but pay attention to the study of, Lawrence M. Hinman, Nietzsche's Philosophy of Play, in the center of which there is the play in the works of Nietzsche. And if the author of this work set himself the task “to show, not only that Nietzsche does have a philosophy of play, but also that his philosophy is a philosophy of play” (Lawrence, 1975: 2), then in this study the focus is on the presentation of the polyvariance of the play in the works of Nietzsche. At the same time, we completely agree with the author in his next statement, “The category of play is the fundamental one in terms of which Nietzsche's other categories for understanding existence - the Dionysian, the Apollinian, and the tragic - are to be understood” (Lawrence, 1975: 3). Unless, in this work, an attempt will be made to expand other terms through the concept of the play in the works of the German philosopher.

In the A.Astvatsaturov's study, attention is also paid to the phenomenon of the play in Nietzsche's philosophy. So the author proclaims “For Nietzsche, the play is not only one of the most important phenomena of human existence, but also a way of explaining the world and consciousness” (Astvatsaturov, 2010: 426). Astvatsaturov also focuses on the role of play structures in Nietzsche's work, asserting its constitutive significance, which is difficult to argue with, since quite often Nietzsche assigns a role to plays that tie various ideas and topics.

G.Deleuze's Nietzsche and Philosophy is interesting precisely because G.Deleuze not only presents to the reader “his” Nietzsche, but also because the philosopher unfolds various aspects of Nietzsche's philosophy, offering to look at them from a special angle.

Deleuze himself believed that “Nietzsche’s philosophy cannot be considered as understood until its essential pluralism has been realized” (Deleuze, 2003: 38) and this idea is of particular importance to us in our study, because it expands the semantic boundaries of Nietzsche’s philosophy itself, and the play itself, as heterogeneous an explored concept, is allowed to be represented in a different way, which has gone beyond the usual boundaries of the concept. G. Deleuze emphasizes that Nietzsche presents to the reader a completely new philosophical paradigm, with a new play, a play with values. “Nietzsche wants to say: we managed to open a different play, a different way of playing; we found the superhuman on the other side of two human - too human modes of existence” (Deleuze, 2003: 100).

In B. Markov’s study *Man, State and God in Nietzsche's Philosophy*, the author draws attention to the concept of “Nietzsche’s free play of power”, calling it a form of “intellectual athleticism, where the one who knows the art of argument better wins” (Markov, 2005: 45). Markov claims that Nietzsche’s concept of life began to come down to a play of signs (Markov, 2005: 335).

In V. Podoroga’s *Expression and Meaning*, the main idea is that Nietzsche’s philosophy destroyed cultural boundaries, as if sliding on the surface of diverse spaces, without dwelling in any of them for a long time and without delving deep into it, and being in a constant transitional position from one to another. “Fragmentation, incompleteness, metaphorism - these are the first things that the reader encounters when they become acquainted with the literary experience of Nietzsche” (Podoroga, 1995: 203). V. Podoroga also connects F. Nietzsche’s style of philosophical writing with the play “Masks dominate in every scene, symbols that, as the reader thinks, the elusive author does not cease to try on” (Podoroga, 1995: 214).

The researcher of Nietzsche’s philosophy, V. Bakusev (Bakusev, 2012), through the prism of the analysis of the European psychic matrix, draws attention not only to the German philosopher’s interpretation and understanding of the world’s picture, but also to the fact that Nietzsche avoids the

exact forever given interpretation of concepts, as if playing with them. The phenomenon of transgressiveness is the concept that characterizes Nietzsche as a philosopher of the transition era.

So in the context of what ideas does F Nietzsche try on various masks?

The main idea of the interpretation of the phenomenon of F.Nietzsche's play may be given in his words: "it is enough to create new names, new characteristics and new assessments to give life to new "things" (Nietzsche, 2011a: 90). It is in Nietzsche's philosophy that the play appears in a certain sense, a new, transgressive phenomenon, although not absolute, since the play comes only out of the boundaries that were outlined earlier.

Perhaps the most common work for interpreting the play, from which its researchers rebel (for example, A.Astvatsurov and Lawrence), is *The Birth of Tragedy*. It is here that the play is integrated into the dualistic beginnings of the Apollonian and Dionysian, between which a struggle unfolds, giving the ancient tragedy itself. Without underestimating the significance of this position, it should be noted that in this work, an attempt is made to reveal new facets of the Nietzsche's play.

It should be noted that one of the most important masks of F.Nietzsche's play is connected with an appeal to re-evaluate all values. Trying on a mask of a total critic of all values and society, F.Nietzsche plays out the idea of re-evaluating everything that has been established and habitual. So, in *Thus Spoke Zarathustra*, the author's arguments about "three transformations in Zarathustra" are interesting.

Literally, from the first pages of this work, Nietzsche appeals to the concept of a play: "A child is innocence and oblivion, a new beginning, a play, a rolling wheel, an initial movement, the holy word of affirmation" (Nietzsche, 2012a:25). What exactly is the play connected with in this fragment? Perhaps here if there is a harbinger of new beginnings involved in the formation of new values. The figure of the child here symbolizes the rebirth of the spirit. We can assume that the play as a symbol of the rebirth of spirit, in relation to the child, is a harbinger of Nietzsche's "creation play", "new

beginning play”, a harbinger of the establishment of new ideals and value orientations. In turn, G.Deleuze connects the theme of eternal return raised in this study with the play, calling it the “play of eternal return” (Deleuze, 2001).

For a new play, new different people are needed, as contemporary people and contemporary society do not meet the requirements of F.Nietzsche, contemporary society is something that needs to be overcome, stepped over because of its fragmentation and inferiority. “Truly, my friends, I walk among people, like among fragments and separate parts of a man! ... And if my gaze is carried from the present to the past, everywhere he finds ... fragments, separate parts of a man .. and not a single person” (Nietzsche, 2012a: 146). This once again emphasizes the fact that F.Nietzsche is a philosopher of transition, transgression. That is why the phenomenon of the play in his works is endowed with ambivalence - acting both as part of the "old" world and as a foundation for building a new world.

The play is one of those concepts, through which the author tries to describe the gloom and decline, and in various versions, of his contemporary society, calling for a reassessment of established classical value orientations.

Thus, Spoke Zarathustra, F.Nietzsche, using the category of the play, tries to revise the established norms, values, rules and the very social being of contemporary society. It is in this work, perhaps, the play, included in the literary pen of the German philosopher, allows him to criticize established norms and values in a veiled, allegorical form, hiding its main acuity, soreness under the guise of a play.

As if, trying on the mask of a detached observer, armed only with his literary skill, in *The Gay Science*, Nietzsche takes the play beyond its classical understanding and interpretations. Here the play is quite diverse, its main task is to help resolve global issues that the philosopher is working on.

In this work, the play acts as a tool to attract attention to the fragmentation of human existence. Passing through various aspects of *The Gay Science*, the phenomenon of the play, demonstrated by F.Nietzsche, is quite diverse. So, in relation to celebrities or public figures, Nietzsche states that the play is part of their life, this is a phenomenon that, in fact, bifurcates the existence of such people who in their life are not able to “do without comedy, which requires its production and its play” (Nietzsche, 2011a:69).

Continuing this thought, Nietzsche also does not oppose the assertion that the entire life is a play, saying that many public persons play life, hiding behind a mask. So, referring to the emperor Octavian Augustus (Gaius Julius Caesar) Nietzsche writes: “he discarded the mask and thereby made it clear that he had been hiding under this mask all his life, playing comedy .... His play was so perfect that a complete illusion of reality was created” (Nietzsche, 2011a:72).

As for the play-reality, the play as a form of perception of life, and about life as such, Nietzsche writes in his *The Dawn of Day*: “I am Busy with getting knowledge! I agree! But only as a person! How? Always see the same comedy, play the same comedy? Without being able to look at things differently than with these eyes? ”(Nietzsche, 2014: 265). Here, perhaps, the play borders on the author’s view, where there are notes of despair about the fact that people are not able to go beyond the bounds of their perception of the world. However, the use of the concept of the play for such a description just leaves a chance for a versatile perception of the world - because the play itself is multivariate and polysemantic even in the works of F.Nietzsche, who brought it as a category far beyond the bounds of the carelessness.

On the other hand, the play in *The Gay Science* acts as a tool, with the help of which the author tries to give some lightness to his views and positions, the play here can be considered omnipresent. “In fact, someone constantly plays with us” (Nietzsche, 2011a: 205). And this statement of the German philosopher only strengthens the impression that he also peculiarly plays with the reader, offering his



hypotheses, both literally and allegorically, however, without imposing them, leaving the reader thinking about the suggested conclusions.

Speaking about going beyond the boundaries of the traditional understanding of the play in Nietzsche's philosophy, it should be noted that in his philosophy the play crossed the line of the space previously allowed to it - namely, the border of a utilitarian, simplified understanding.

Since Nietzsche allowed the play to penetrate the space that was previously not passable for it - the space of values. "We are attracted by a completely different ideal, wonderful, seductive, fraught with danger ... the ideal of the spirit, which ... plays with everything that was still considered holy, good, untouchable, divine" (Nietzsche, 2011a: 336).

Nietzsche calls for the emancipation of the play potential of the individual, because using it a person is able to rise above public morality. "We must be able to find the strength in ourselves to rise above morality and not just stand in a cowardly numbness, as one who is afraid to slip and fall, we must rise above it, frolicking and playing" (Nietzsche, 2011a: 141). Thus, in the flows of versatile critics of reality, Nietzsche assigns to the play a role, which far from unimportant - urging in a play form to overcome morality and foundations. This play of reality sometimes in this work borders on an understanding of the phenomenon of the play in existentialism, like a play of life.

It is the play of life that finds its revelation in human, all too human, in which the author explicitly dwells in the mask of the player. Here, Nietzsche's mask itself is connected with his idea of a superhuman. Having dressed up in this image, the German philosopher allows himself not only to speak frivolously about the serious, but also to take the position of a person who plays life as such. In this work, along with a call for a revolution of all the usual social positions and assessments, with a call for a revision of the view on such concepts as ideal, enthusiasm, a sense of beauty, F.Nietzsche touches on the theme of the play, the theme of the play of life. The play of life is opposed by Nietzsche himself, the play is a kind of liberation from forced labor. "In order to avoid boredom, a person either

works more than other needs to force him to, or invents a play, which is labor that is not intended to satisfy any other need except the need for labor in general” (Nietzsche, 2012b: 359).

In the study “*Ecce Homo*”, you can find an approach to the play as one of the ways to solve complex existential problems. However, according to F.Nietzsche, not everyone is capable of such a play - here the matter is in the greatness of spirit. “I don’t know any other way to deal with great tasks, except for the play: this is a sign of greatness, an essential condition” (Nietzsche, 2005: 222). The greatness of the spirit, the ideal of the spirit - these are the concepts through which a play passes, a play to which not everyone is capable. Only the superhuman is able to play the play of greatness of spirit.

It can be assumed that the concept of “play of life”, which can be traced in the philosophy of F.Nietzsche, found further versatile in the work of the representatives of existentialism. The play among representatives of the existential direction is associated with expanding the boundaries of understanding of what human life is, with overcoming the one-dimensional perception of human existence. Therefore, the play in the work of existentialists can be brought under the concept of “play of the mind or play of consciousness”, where a play, a playing approach expands the boundaries of the concept of what life is.

Thus, in K. Jaspers’ works, the play is also a play as a rebellion against the one-dimensional perception of life (Jaspers, 2013). In A.Camus’s works, the play can be considered as an opportunity to go beyond established social rules and the possibility of understanding the versatility of life (Camus, 1989). J.P.Sartre, in turn, demonstrates to the reader a peculiar field for the play of life. So, for example, in his work, *Nausea*, the author provides us with a person who not only lives his life, eking out a regular existence, but plays with his life, constantly sliding on the verge of doubled reality (Sartre, 2010).

In general, sometimes it seems that Sartre demonstrates the uniqueness of human existence through the demonstration of various, unique experiments of man with the perception of the world. Sartre speaks of this process as a play "with the absurdity of the world". The play itself in *Nausea* borders on the position of solipsism: since the play is always my play. In general, the role and place of the play in this work can be summarized as the following: to live, to exist means to play a role.

The analysis allows us to see how versatile the play space is among the representatives of existentialism and how many topics touched upon by F.Nietzsche himself were revealed in the future. In the work *Beyond Good and Evil*, F.Nietzsche's mask is associated with the exposure of human being as such. With the help of the play beginning, a person is released. Putting philosophy itself beyond good and evil, Nietzsche, thereby takes all his ideas and views expressed in this work as a hostage, putting them, respectively, beyond good and evil as well. Thus, assigning them a completely different role than was previously assumed to be considered. From the very first pages in this work we see that with the help of the category of the play the philosopher is trying to debunk the cult of dogma. "... we have every reason to hope that all dogmatic intellect in philosophy ... was just a child's play, after all" (Nietzsche, 2011b: 5).

So, the casually mentioned concept of the play performs important functions, the essence of which is summarized in the following points: debunking of cults of dogmas and the assertion of freedom - the freedom of a new personality, a new philosopher who can cope with the pressure and press of the dominant philosophical systems. "What can we put our hopes on? For new philosophers - there is no other choice. The minds are strong enough and native enough to give an impetus to reverse assessments, to overestimating "eternal values" (Nietzsche, 2011b: 116).

## **CONCLUSIONS.**

As a result of an attempt to demonstrate the interpretation masks of F.Nietzsche, one can state the following. F.Nietzsche's play is transgressive, which allows him to use the category of the play in the broadest possible way, playing out various versions of its interpretation for the development of the main themes of his work.

In general, F.Nietzsche's play of masks is centered around the re-evaluating of values, the approval of the ideas of the superhuman, and the perception of the play as a play of life. In this regard, it is possible to distinguish the masks, tried on by a German philosopher. They are a whistleblower mask, a mask of a superhuman and a mask of an observer.

Following various methodological studies devoted to the study of the creative heritage of the German philosopher, we can say that Nietzsche played in life, challenging social and moral principles, played with options for constructing his own ideas, and did not remain a plaything trapped inside his era.

## **BIBLIOGRAPHIC REFERENCES.**

1. Astvatsurov A.G. (2010). Poetry. Philosophy. Play .: Hermeneutical study of the works of I.V. Goethe, F. Schiller, V.A. Mozart, F. Nietzsche. St. Petersburg: Helikon Plus. (In Russian). 496 p.
2. Bakusev V.M. (2012). Ladder into the abyss: Nietzsche and the European psychic matrix. M .: Cultural Revolution. (In Russian). 296 p.
3. Camus A. (1989). The myth of Sisyphus. Essay on the absurd. Twilight of the Gods. Moscow. (In Russian). p. 222-318
4. Deleuze G. (2001) Nietzsche. SPb.: AXIOMA. (In Russian). Retrieved from [www.koob.ru](http://www.koob.ru)
5. Deleuze G. (2003). Nietzsche and philosophy. M .: Ad Margin. (In Russian). 292 p.

6. Faritov V.T. (2017). Ontology of transgression. G.V.F.Hegel and F.Nietzsche at the origins of the new philosophical paradigm (from the history of metaphysical teachings): St. Petersburg: Aletheya. (In Russian). 511 p.
7. Jaspers K. (2013). Reason and Existence M .: Canon +; UNEF Rehabilitation. (In Russian). 336 p.
8. Jenks Ch. (2003). Transgression London New York: Routledge. 205 p.
9. Lawrence H. (1975). Nietzsche's Philosophy of Play. Dissertations. Retrieved from [https://ecommons.luc.edu/luc\\_diss/1584](https://ecommons.luc.edu/luc_diss/1584)
10. Markov B.V. (2005). Man, state and God in Nietzsche's philosophy. SPb .: Vladimir Dal. (In Russian). 788 p.
11. Nietzsche F. (2005). Ecce homo. Complete works in 13 vols (Vol. 6, pp. 185-284). M .: Cultural Revolution. (In Russian).
12. Nietzsche F. (2011a). The Gay Science. SPb .: ABC, ABC-Atticus. (In Russian). 352 p.
13. Nietzsche F. (2011b) Beyond Good and Evil: A Prelude to the Philosophy of the Future St. Petersburg: ABC, ABC –Attikus. (In Russian). 240 p.
14. Nietzsche F. (2012a). Thus Spoke Zarathustra St. Petersburg: ABC, ABC - Atticus. (In Russian). 352 p.
15. Nietzsche F. (2012b). Human, All Too Human: A Book for Free Spirits. St. Petersburg: ABC, ABC-Atticus (In Russian). 384 p.
16. Nietzsche F. (2014). The Dawn of Day. Complete works in 13 vols (Vol. 3, pp. 11-306). M .: Cultural Revolution. (In Russian).
17. Sartre J.-P. (2010). Nausea. (In Russian). Retrieved from [www.100bestbooks.ru](http://www.100bestbooks.ru)
18. Subthreshold B. (1995). Expression and meaning. M.: Ad.Magnem. (In Russian). 427 p.

**DATA OF THE AUTHORS.**

**1. Tatyana Lysokolenko.** Ph.D., Prof. Asoc. Dnipro Academy of Continuing Education. Ukraine.

E-mail: [lusokolenko@gmail.com](mailto:lusokolenko@gmail.com)

**2. Mykhailo Romanenko.** Ph.D., Prof. Dnipro Academy of Continuing Education. Ukraine.

**3. Maryna Vatkovska.** Ph.D., Prof. Dnipro Academy of Continuing Education. Ukraine.

**4. Oksana Buturlina.** Ph.D., Prof. Asoc. Dnipro Academy of Continuing Education. Ukraine.

**5. Elena Rogova.** Ph.D., Prof. Dnipro Academy of Continuing Education. Ukraine.

**RECIBIDO:** 11 de diciembre del 2019.

**APROBADO:** 25 de diciembre del 2019.