

‘DEEP YELLOW AND HOT RED’
NIETZSCHE’S GENEALOGY OF SPACE

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ABSTRACT: This essay aims to illuminate Nietzsche’s geographical method. By following Nietzsche’s allusions to natural landscapes and illustrating their engagement with time, the following work will attempt to demonstrate the tragic nature of space and time on the one hand and the peculiar entanglement of time and space on the other. Discussing Nietzsche’s references to desert and jungle landscapes, in particular, I wish to shed light on Nietzsche’s engagement with critical spacetime. While desert landscapes embody recollection and redemption for him, the jungle and the tropics come forward as the loci of renunciation and repetition. Ultimately, the sighting of the great noon and the rebirth of tragedy can be conceived as the necessary unity of both parties and mark the culmination of critical spacetime.

KEYWORDS: Nietzsche; Desert; Jungle; Nature; Space; Time; Eternity; Moment; Great noon

Every ritual repetition of the cosmogony is preceded by a symbolic retrogression to Chaos. In order to be created anew, the old world must first be annihilated.

Mircea Eliade, *Rites and Symbols*

INTRODUCTION

Death, strictly speaking, is anything but a mystery, anything but a basis for fear. The promise of mortality is neither a riddle nor an ambiguity. Death is instead the unspoken pledge of the living: to exist is to recite the faint affirmation of the inevitable over and over again. The mystery, the *magnum sacramentum*, lies instead in dying, in passing away. The gradual revelation of nothingness, its ever-more-powerful disclosure, reveals the ultimate enigma, the ultimate horror of life. Testimony to the fading character of existence besieges life and emerges as the true source of fear and terror. The dread of death thus lies not in demise but in time's running its course and space's coming to redeem what it's owed. As time culminates in the image of death and clay succumbs to its ever-growing weight, relative destruction triumphs over its absolute counterpart. In the waning of duration and the withering of space, one discerns the ultimate question, the source of ultimate fear: the horror of time and space far exceeds the fear of utter destruction.

Time and space haunt existence, asserting an unrestrained authority over duration and body faintly but relentlessly. Passing away obliges us to recognize and revere the absolute dominion of time and space over life, their unadulterated power over existence. As the passing of time, the unyielding advance of death is concerned, one must trace the horror back to the irreversible nature of duration. The unidirectionality of time, "[t]hat time does not run backward,"¹ manifests the inexorable character of temporality at its best. Unable to change the past and anticipate the future, one is destined to move forward with the burden of the past and the worry of the future. Moreover, the ambiguity of the latter is disturbed only by the subjugation promised, finale *par excellence* in its being a refuge to the temporal *terminus*. Life's slow and necessary movement toward death transforms temporality into the supreme doing of nothingness. It's for this reason that

¹ Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for All and None*, trans. by Adrian Del Caro, (Cambridge: Cambridge University Press, 2006) p. 111.

Aristotle, in *Physics*, Δ, writes how “the mere passage of time itself is destructive rather than generative.”² Although time measures generation and growth as well, “things perish without anything being stirred, and it is a kind of perishing without apparent provocation that we especially attribute to time.”³ To exist is to acknowledge the relentless and disproportionate power of temporality.

Similarly, living beings’ affinity with space is far from untroublesome. Living is never effortless, and to exist and move in space loads a weight so too heavy onto the living being. Strictly speaking, the living does not simply move in space but does so through and against it. While gravity attaches us to the surface, it also gives life a never-ending weight and a paling character. That is probably why Aristotle, in *De Caelo*, considers the place to be foreign and hostile [ἄλλότριος] to the elemental constitution of bodies.⁴ With *genius loci* being given a physical attribute, the belief in malice or benevolence of places persists throughout the ages. In *Airs, Waters, Places*, Hippocrates dedicates a lengthy discussion to the impact of places on patients, cautioning the physician to be heedful of the places that make people sick.⁵ And Plato’s *Laws* does its best to demarcate good places, discussing how “some localities are more likely than others to produce comparatively good (or bad) characters.”⁶ The burden engrained in living beings legitimizes recognizing space as an abrasive medium. To live is to affirm being trapped in a decaying body in a hostile world.

Similarly, Friedrich Nietzsche’s work highlights the corrosive nature of time and space based on the tragic nature of existence. The irreversibility of duration and the innate hostility of our natural surroundings emerge as a question that

² Aristotle, *Physics*, 222b19-20.

³ *ibid.*, 222b24-27.

⁴ Aristotle, *On the Heavens*, 276a8-13.

⁵ *Airs, Waters, Places* begins with the following caution: “Whoever wishes to pursue properly the science of medicine must proceed thus. First he ought to consider what effects each season of the year can produce; for the seasons are not at all alike, but differ widely both in themselves and at their changes. The next point is the hot winds and the cold, especially those that are universal, but also those that are peculiar to each particular region. He must also consider the properties of the waters; for as these differ in taste and in weight, so the property of each is far different from that of any other. Therefore, on arrival at a town with which he is unfamiliar, a physician should examine its position with respect to the winds and to the risings of the sun.” Hippocrates, ‘Airs, Waters, Places’ in *Hippocrates Vol. I*, ed. by T. E. Page, trans. by W. H. S. Jones, (Cambridge: Harvard University Press, 1957) p. 71.

⁶ Plato, *Laws*, 747d-e.

needs addressing likewise for Nietzsche. However, to him, the problem is not a timeless one. One can articulate the tragic character of life, of space and time, neither by succumbing to fatalism nor by taking refuge in geographical determinism. Contrarily, the question concerning the tragic must be addressed on a historical basis through a genealogy of time and space. A passage from *Human All too Human*, entitled *The Zones of Culture*, reads: “the ages of culture correspond to the various climatic belts, except that they are ranged one after the other and not, as in the case of the geographic zones, side by side.”⁷ Nietzsche thus proposes to read historical epochs in relation to climatic features, and in doing so, proposes to intertwine history with geography, time with space. Through what one might call *horizontal genealogy* or *history of space*, Nietzsche attempts to discover the historical-geographical *a priori*. However, the method is concerned neither with giving geography a temporal aspect nor history a climatic outlook. Nietzsche is not interested in discussing history through allusions to landscapes or geography through eras. Instead, he takes up the task of discovering the *climatic Zeitgeist*, the critical spacetime. By analogies to the singularities of Earth, he presents a geophilosophy that exposes the vulnerability of our culture and paves the road for the tragic age to come.⁸ Building the tragic space and setting up the tragic time is accomplished through a *genealogy of space* geared towards building a radically different future ahead of time.

In what follows here, I will attempt to illuminate Nietzsche’s geographical method. By following Nietzsche’s allusions to natural landscapes and illustrating their engagement with time, this essay will attempt to shed light on the tragic nature of space and time on the one hand and the peculiar entanglement of time and space on the other. Discussing Nietzsche’s references to desert and jungle landscapes, in particular, I wish to shed light on his engagement with critical spacetime. As I read it, while desert landscapes embody recollection and redemption for Nietzsche, the jungle and the tropics come forward as the *loci* of renunciation and repetition. Ultimately, the sighting of *the great noon* and the rebirth of tragedy can be conceived as the necessary unity of both parties and

⁷ Friedrich Nietzsche *Human, All Too Human*, translated by R. J. Hollingdale, (Cambridge University Press: Cambridge, 1996) p. 113.

⁸ For a detailed examination of this relationship, see Stephan Günzel, *Geophilosophie: Nietzsches Philosophische Geographie* (Berlin, Boston: Akademie Verlag, 2015).

mark the culmination of critical spacetime.

TRAGIC SPACES

In a letter from 1881 addressed to Heinrich Köselitz,⁹ Nietzsche describes his concrete plans to settle in Tunis.¹⁰ His lodging appears to have been arranged, and he seems excited to experience what the city has to offer. He shares his enthusiasm with Köselitz, writing: “[e]xcellent climate, not too hot - a very short crossing from Livorno via Cagliari, life there is cheap.” In sharp contrast to the gloomy and absorbed tone of most of his letters, the prospect furnishes the letter with a euphoric mood. Nietzsche seems genuinely enthusiastic about the plan and appears to have invested in a change of scenery and what Tunis has to offer: “[a] genre painter finds his promised land in Tunis.” More importantly, besides all the charm the city has to offer, the trip and life among strangers, he adds, will help him ‘sharpen his verdict and eye for all that is European.’

With his semi-nomadic lifestyle, Nietzsche, in Gary Shapiro’s words, was a “human barometer”¹¹ and he carefully incorporated his findings into his philosophy. Constantly “draw[ing] resources from geology, geography, and meteorology,”¹² he demonstrated a particular interest in speculating about the effects of landscapes, climate, and diet on people, and his voyage to Tunis could have provided him with additional information about the relationship between geography and philosophy he had been developing. Unfortunately for Nietzsche, the French conquest of Tunisia in 1881 prevented the trip from going forward, rendering him unable to break away from the melancholy of the continent. However, though he will have to abandon the plan to live in scenic Tunis, his attempt to establish a relationship between geography and philosophy and present a critique of the prevailing culture on this basis does not lose momentum.

⁹ Köselitz was known to Nietzsche and his circle as *Peter Gast*, coined possibly after ‘The Stone (Petrus) Guest’ (*Gast* in German) in Mozart’s opera *Don Giovanni*

¹⁰ Friedrich Nietzsche, “6:88, Brief an Heinrich Köselitz in Venedig (Genua 13/03/1881)” in *Band 6: Briefe von Nietzsche, Januar 1880-Dezember 1884*, *Sämtliche Briefe, Kritische Studienausgabe* in 8 Bänden, ed. by Giorgio Colli andazzino Montinari (Berlin, Boston: De Gruyter, 1986).

¹¹ Gary Shapiro, “Beyond Peoples and Fatherlands: Nietzsche’s Geophilosophy and the Direction of the Earth” in *Journal of Nietzsche Studies*, No. 35/36 (Spring-Autumn 2008), p. 9.

¹² Gary Shapiro, ‘Nietzsche on Geophilosophy and Geoaesthetics’ in *A Companion to Nietzsche*, ed. by Keith Ansell Pearson (Oxford: Blackwell Publishing, 2006) p. 478.

Instead, he advances his judgment of ‘all that is European’ by adding another layer of critique, not by voyage, but, in Stephan Günzel’s words, “by writing a philosophical geography with maritime, mountainous, tropical, desert landscapes of thought and wandering in them.”¹³ Regardless of his failed plan to settle in Tunis, Nietzsche anchors his thinking on what Tunis stands for and resorts to this footing for critiquing the European worldview. A peculiar examination of the western civilization is conducted by wilderness and natural landscapes being furnished with a Dionysian contour, and this being reflected onto time-worn Europe.

One such attempt can be spotted in Nietzsche’s references to the dichotomy between civilization and natural landscapes. Poetic references to the tropics [Tropen] and the jungle [Urwald] surface as a prominent theme in his analysis, mobilized to cast doubt on the notions of advancement and progress dominating the epoch.¹⁴ Nietzsche juxtaposes civilization with the jungle and devises to lay out the impact of ‘metaphysics’ and morality on the spirit on such a basis. Introducing the antithesis between the mediocre and the tropical, he writes: “[w]hen we see there how the most furious passions are crushed and broken with uncanny violence by metaphysical ideas, we feel as if wild tigers crushed under the coils of enormous serpents in the tropics before our eyes.”¹⁵ Just as ‘beasts of prey’ are overrun in their haven, the spirit and its passions are subdued in their own natural abode, under the crushing force of metaphysics. The inevitable outcome of this wave is the suppression of the natural, of instincts and affections, and settling with subpar emotionality instead. As Nietzsche continues to write: “[furious passions] are absent in our spiritual climate, our imagination is moderate.”¹⁶ While civilization and metaphysics give rise to a commonplace imagination, the jungle names a vigorous and spirited sensibility to the point of exigency. Similarly, speaking of Greeks, Nietzsche writes how despite their “cold and clear” mind, “their passions [were] very much more tropical than ours.”¹⁷ In

¹³ Stephan Günzel, ‘Erde: Treue zur Erde’ in *Nietzsche Handbuch: Leben-Werk-Wirkung*, ed. by Henning Ottmann (Stuttgart: Verlag J. B. Metzler, 2011) p. 219.

¹⁴ The notion of *Urwald* can be translated both as the primeval forest and the jungle.

¹⁵ Nietzsche, *Human, All Too Human*, p. 113.

¹⁶ *ibid.*

¹⁷ *ibid.*, p. 238.

contrast to the democratic and second-rate culture of the epoch, the tropics call out a free and fierce emotionality. Based on a passionate, unrestricted, and ardent mind untainted by morality, the jungle manifests the inverse counterpart of civilization.

The jungle, to Nietzsche, not only lies beyond morality but also stands out as its adversary, its ultimate foe. A beyond-good-and-evil declaration for unconstrained imagination and affection, the jungle is not only decried by culture but is also branded as evil.¹⁸ Uncharted and uncultivated, amoral and ruthless, the tropical is condemned as malice, giving way to the general demeanor of “looking for a ‘disease’ in the bottom of these healthiest of all tropical monsters and plants.”¹⁹ Nietzsche adamantly critiques the moral culture that misrepresents and vilifies the ‘tropical man’ [der tropische Mensch] as an inadequate, scant, and sickly counterpart of the moral man. Contrarily, the jungle, for him, is the standing proof of health and vigor; it is the home of the exceptional spirit and superior affections: “in jungles, among dappled beasts of prey, you could run, sinfully healthy and colorful and beautiful, with lusty lips, blissfully mocking, blissfully hellish, blissfully bloodthirsty, run preying, creeping, lying.”²⁰ Ferocious and unyielding, the tropical and the *jungular* manifest an exhaustive quest for power and a radical intensity. It demonstrates the force lying dormant outside civilization, threatening to undo everything built within the city walls. And to emerge triumphant in its battle against the *tropical man*, civilization must mobilize hatred and resentment to undermine their malicious pursuit of power and wicked intensity. Nietzsche writes:

Does it seem that moralists harbor a hatred against tropics and the jungle? And that they need to discredit the ‘tropical man’ at all cost, whether as a disease or degeneration of man, or as his own hell and self-martyrdom? But why? In favor of

¹⁸ Nietzsche writes: “Die Raubthiere und der Urwald beweisen, daß die Bosheit sehr gesund sein kann und den Leib prachtvoll entwickelt. Wäre das Raubthierartige mit innerer Qual behaftet, so wäre es längst verkümmert und entartet.” Friedrich Nietzsche, “10:7[42]” in *Band 10: Nachgelassene Fragmente 1882–1884*, Sämtliche Werke: Kritische Studienausgabe in 15 Einzelbänden, ed. by Giorgio Colli and Mazzino Montinari (Berlin, Boston: De Gruyter, 1988).

¹⁹ Friedrich Nietzsche, *Beyond Good And Evil: Prelude To A Philosophy Of The Future*, ed. by Rolf-Peter Horstmann & Judith Norman, trans. by Judith Norman, (Cambridge University Press: Cambridge, 2002) pp. 84-85

²⁰ Nietzsche, *Thus Spoke Zarathustra*, p. 243.

‘temperate zones?’ In favor of temperate men? Of ‘moralists’? Of the mediocre?²¹

While the jungle and the tropics manifest intense affections and a ‘malicious’ vigor and vitality, temperate zones must be associated with morality and mediocrity. The jungle is the spiritual locus of the ravenous, beyond-good-and-evil spirit, incarnating the archetype of the will’s uncompromising quest for power. It materializes ‘over-abundance and supreme squandering’²² equally and, thus, manifests “the unmeasurable excess”²³ in nature. More importantly, with death and life dovetailing one another, the jungle is a shrine to proliferation and perishing simultaneously, the domain of utmost renewal. An unceasing rhythm of life and death, countless tones of existence, never-ending motions and counter-motions reflect the movement at the heart of nature. In Nietzsche’s writings, the tropics and the jungle come forward as similes for the belonging-together of creation and destruction, terror and beauty.²⁴

In Nietzsche’s work, complementing the jungle’s menace to morality and mediocrity, the desert is presented as a mighty threat against the city’s altruism and ‘wisdom.’ Just as the jungle threatens civilization with its unbounded vigor and supreme intensity, the desert shakes its foundations by bringing forth an exalted intoxication and embodying radical repose. A note from 1870 reads, “[o]ne must hold only the desert and the torment of the saint as the necessary prerequisite of the ecstasy”²⁵. While passions and intensity are associated with the jungle, the Dionysian frenzy of the hermit is traced to desert landscapes. Another note from 1884 maintains the uplifting and immersing character of the desert: “[e]very genius - what a desert [emerges] around him!”²⁶ Nietzsche thus affiliates

²¹ translation modified, Nietzsche, *Beyond Good And Evil*, p. 85.

²² Nietzsche writes, “in nature, it is not distress which rules, but rather abundance, squandering - even to the point of absurdity.” Friedrich Nietzsche, *The Gay Science*, ed. by Bernard Williams, tr. by Josefine Nauckhoff, (Cambridge University Press: Cambridge, 2001) p. 208.

²³ Friedrich Nietzsche, *The Birth of Tragedy*, ed. by Raymond Geuss & Ronald Speirs, trans. by Ronald Speirs, (Cambridge University Press: Cambridge, 1999), p. 27.

²⁴ Martin Heidegger, *Nietzsche Volume II: The Eternal Recurrence of the Same*, trans. by David Farrell Krell, (San Francisco: Harper & Row Publishers, 1984) p. 29

²⁵ Friedrich Nietzsche, “6[3]” in *Band 7: Nachgelassene Fragmente 1869–1874*, *Sämtliche Werke: Kritische Studienausgabe in 15 Einzelbänden*, ed. by Giorgio Colli and Mazzino Montinari (Berlin, Boston: De Gruyter, 1988).

²⁶ Friedrich Nietzsche, “25[259]” in *Band 11: Nachgelassene Fragmente 1884–1885*, *Sämtliche Werke: Kritische Studienausgabe in 15 Einzelbänden*, ed. by Giorgio Colli and Mazzino Montinari (Berlin, Boston: De Gruyter, 2021).

desert landscapes with the frenzy of the seer, the genius, and the free spirit: “let him live where he will, he [the free spirit] will always find there the desert and the cave”.²⁷ Moreover, matching its elevating character, a powerful awakening and transformation are also attached to the desert: the metamorphosis of the lion to the child must necessarily take place “in the loneliest desert.”²⁸ As an offering and a sacrament for the obtainment of power, this transformation must take place on the necessary ground of the ecstatic rebirth and awakening. As the home of the true masters, desert landscapes thus name the locus of radical intoxication and power, “to which strong, independent minds withdraw and become hermits.”²⁹ Desert, in Nietzsche’s work, comes forward as the spiritual landscape of the free spirit, of the ‘truthful,’ where they are to welcome with utmost frenzy and waves of torment, which are nevertheless imperative for rebirth and a growing thirst for power. A passage from the *Thus Spoke Zarathustra* reads:

Truthful – thus I call the one who goes into godless deserts and has broken his revering heart... In the desert the truthful have always dwelled, the free spirits, as the rulers of the desert; but in the cities dwell the well-fed, famous wise men – the draft animals.³⁰

While the comfort of the city walls fosters selfless generosity and disembodied wisdom, the free spirit finds his home in the chthonic insight and godlessness of the desert. By asserting a sacred no to the motion of the bodies, the desert presents the greatest threat to the unity and integrity of the city. An unceasing war against any order, a one-way path of destruction, the utmost principle of the desert is its never-ending battle against rule and law. As Nietzsche writes, “[in the desert] all similarity ends”.³¹ In fact, in his eyes, the failure of Jesus can be traced to him leaving the desert. The desert, we are told, would have taught him to “love the earth”³². In contrast, Nietzsche traces the Dionysian ecstasy to the

²⁷ Friedrich Nietzsche, ‘Schopenhauer as Educator,’ in *Untimely Meditations*, ed. by Daniel Breazeale, tr. by R. J. Hollingdale, (Cambridge University Press: Cambridge, 1997) p. 143.

²⁸ Nietzsche, *Thus Spoke Zarathustra*, p. 16.

²⁹ Friedrich Nietzsche, *On The Genealogy Of Morality*, trans. by Carol Diethe (Cambridge: Cambridge University Press, 2006), pp. 78-9.

³⁰ *ibid.*, p. 80.

³¹ *ibid.*, p. 78-9.

³² The passage reads: “If only he [Jesus] had remained in the desert and far away from the good and the just! Perhaps he would have learned to live and to love the earth – and even to laugh!” Nietzsche, *Thus Spoke Zarathustra*, p. 55.

otherworldly terrain and the solitude of the desert, demarcating it as the locus of the truthful and the ground of supreme renewal. In the desert, one finds the transformation of the camel into the lion and the saint to the free spirit: “Hungry, violent, lonely, godless; thus the lion-will wants itself.”³³ The desert welcomes and cultivates the masters, the truthful and powerful ones – the free spirits have a “homesickness for the desert”³⁴ and cherish their “will to the ‘desert.’”³⁵ Just as the supreme renewal is to be found in the jungle, a radical metamorphosis must be traced to the desert. As such, Nietzsche sketches a homecoming to the malice and godlessness of natural landscapes. The intensity of the jungle and the intoxication of the desert dovetail with one another, outlining the renewal and revival at the heart of the tragic. Instead of an idolized account of nature, which yields “all stylized nature, all conquered and serving nature,”³⁶ Nietzsche sketches a homecoming to the tragic spaces of abundance and squandering, emergence and perishing.

DESERT AND REDEMPTION

Nietzsche demonstrates a profound interest in natural landscapes and endeavors to illuminate the transgressive and constitutive power inherent in them. Contrasted with the comfort and mediocrity of the city, the desert and the jungle call out radical repose and supreme intensity, and come forward as places of emergence, intoxication, and renewal. Nietzsche outlines a homecoming to the tragic space of the blazing desert and the sanguine jungle: “Deep yellow and hot red: this is what my taste wants – it mixes blood into all colors.”³⁷

Yet, the tragic asserts the unity of joy and pain, terror and beauty, and the renewal attached to the wilderness cannot be articulated without the devastation that precedes it.³⁸ The radical repose and the supreme intensity in nature must be illuminated in its convening dread and awe, terror and intoxication alike. Therefore, while the renewal in the jungle precedes terrifying days spent among

³³ *ibid.*, p. 80.

³⁴ Nietzsche, *On The Genealogy Of Morality*, p. 57.

³⁵ *ibid.*, p. 78.

³⁶ Nietzsche, *The Gay Science*, p. 164.

³⁷ Nietzsche, *Thus Spoke Zarathustra*, p. 155.

³⁸ Heidegger, *Nietzsche Volume II*, p. 29.

“all tropical monsters and plants”³⁹, one must recognize the horror lying at the heart of the ecstasy of the desert: “the loneliness of the desert, distant roar of the lion, vision of a terrible fighter.”⁴⁰ Desert and the jungle must essentially overwhelm the spirit and manifest “the cruel and desolate face of nature”⁴¹. Therefore, a powerful undoing lies at the heart of this homecoming, and any convalescence and renewal must be traced to a more primary downfall. The tragic nature of this homecoming, of one’s making the desert and the jungle home must be manifested in the light of *Downgoing*. [Untergang] Nietzsche writes:

Bless the cup that wants to flow over, such that water flows golden from it and everywhere carries the reflection of your bliss! Behold! This cup wants to become empty again, and Zarathustra wants to become human again. – Thus began Zarathustra’s Downgoing.⁴²

Thus Spoke Zarathustra must be recognized as the tale of Zarathustra overflowing with bliss and wanting to share his joy with others. From his home in the mountains, Zarathustra must “descend into the depths”⁴³ and break away from his ‘weary wisdom.’ The redemption of ten years spent away from humanity must necessarily take the form of descent. On the one hand, the descent is expected to be hard and dreary, for Zarathustra already recognizes his journey’s consuming and depleting character even before it begins. On the other hand, Zarathustra begins his journey seeking feeling emptied. He pursues his own undoing and downfall in order “to become empty again”: “I love the one whose soul is overfull, so that he forgets himself, and all things are in him: thus all things become his Downgoing.”⁴⁴ Zarathustra seeks his *Downgoing*.

Zarathustra’s *Downgoing* does not exhaust his bliss and joy; his descent does not cripple him with waves of devastation. Contrarily, his descent arises as the necessary step for radical transformation and self-overcoming: “I love those who do not know how to live unless by going under, [Untergehende], for they are the

³⁹ Nietzsche, *Beyond Good And Evil*, pp. 84-85.

⁴⁰ Friedrich Nietzsche, “3[53]” in *Band 8: Nachgelassene Fragmente 1875-1879*, Sämtliche Werke: Kritische Studienausgabe in 15 Einzelbänden, ed. by Giorgio Colli and Mazzino Montinari (Berlin, Boston: De Gruyter, 1988).

⁴¹ Nietzsche, ‘Schopenhauer as Educator,’ p. 149.

⁴² translation modified, Nietzsche, *Thus Spoke Zarathustra*, p. 2.

⁴³ *ibid.*

⁴⁴ translation modified, *ibid.*, p. 8.

ones who go beyond [Hinübergehenden].”⁴⁵ A powerful going-under [Untergang] seeking and embracing such undoing precedes radical transformation and crossing-over [Übergang]. *Downgoing* thus demonstrates the intermingling of fate and action at the heart of the tragic: “Everything around the hero turns into tragedy”⁴⁶. The tragic must emerge on the *Downgoing*, which lies at the bottom of life. In preceding will-to-power, will-to-downgoing must be conceived as the ultimate ground of intoxication and renewal. Additionally, the time and manner of renewal, of the necessary unity of descent and ascent, must be articulated through the notion of *the Moment*. [Augenblick] In *Thus Spoke Zarathustra*, Nietzsche writes:

Two paths come together [in this gateway]; no one has yet walked them to the end. This long lane back: it lasts an eternity. And that long lane outward – that is another eternity. They contradict each other, these paths; they blatantly offend each other – and here at this gateway is where they come together. The name of the gateway is inscribed at the top: ‘Moment.’⁴⁷

The *Moment* is the temporal gateway, the concealed third passage that brings past and future into a radical confrontation. A *bellum inter pares*, the past and the future are joined and separated at the *Moment*. Opposing the eternal lane of the past with that of the future, the *Moment* redeems the past and radically alters the future. However, the *Moment* is not a sheer recollection or mere anticipation. Nor is it a *kairos* that, while looking back, we deem to be the right occasion and decision for action. Instead, the *Moment* is a revelation, a prophecy that brings the past and future under the dominion of the will. In Nietzsche’s words, it is a self-imposed superstition⁴⁸ [*Aberglaube*] and a divination⁴⁹ [*Wahrsagung*]. The *Moment* is the spell that breaks the unidirectionality of time, transforming the past into a ‘thus-I-willed’⁵⁰ and the future into a ‘thus-shall-be.’ It is thus prevailing action in the past perfect and future perfect tense -the will’s embodying the anticipation of the past and recollection of the future. As both a confrontation and reconciliation with time, the *Moment* must be conceived as what lies at the heart of the tragic.

⁴⁵ translation modified, *ibid.*, p. 5.

⁴⁶ Nietzsche, *Beyond Good And Evil*, p. 70.

⁴⁷ Nietzsche, *Thus Spoke Zarathustra*, p. 125

⁴⁸ Nietzsche, “44[1]” in *Band 11: Nachgelassene Fragmente 1884–1885*.

⁴⁹ *ibid.*, 27[80]

⁵⁰ *ibid.*, p. 110

Nietzsche continues:

From this gateway Moment a long eternal lane stretches backward: behind us lies an eternity. Must not whatever can already have passed this way before? Must not whatever can happen, already have happened, been done, passed by before? And if everything has already been here before, what do you think of this moment, dwarf? Must this gateway too not already – have been here?⁵¹

As the shrine of eternity, the *Moment* thus shelters the having-been of all possible occurrences; all that-was necessarily make their way to it. In being the temporal impasse, the necessary *terminus* of past events, the *Moment* thus reconfigures the past in the image of Necessity. In it, all past occurrences are exhausted and perfected at the same time, reaching their necessary culmination and resolution. What is glanced from the *Moment* is no longer the past but its weightless image. Rather than a three-dimensional object that is lived, the *Moment* replaces that-was with its burden-free likeness. As a “‘setting free’ or ‘setting loose’ of the past,” it teaches us to conceive past events “as the ‘signs’ they are, even as symptoms.”⁵² Transformed into the destiny of the past, *fata retro*, the image of the past is redeemed by the will. A predestined affirmation, a foreordained ‘yes’ to the necessity of the past is uttered, and thus, temporal sequentiality and time, in general, are consecrated. Nietzsche writes:

If we say Yes to a single moment, this means we have said Yes not only to ourselves, but to all existence. [...] if just once our soul has trembled and resounded with happiness like a string of happiness, then all eternity was needed to condition that one event - and all eternity was accepted, redeemed, justified and affirmed.⁵³

As the necessary *terminus* of the continuum, the *Moment* thus exhausts and perfects all the ‘nows.’ In the eternity of the past, an overarching, pervading ‘now’ emerges, redeeming not only the past but the entire existence. However, with the permanence of the past obstructed, the regular flow of time becomes disrupted, and a new continuum emerges instead. The weight of impact of this hindrance is so heavy that the *Moment* not only reconfigures time but also gives it an entirely

⁵¹ *ibid.*, p. 126

⁵² Sean Kirkland, ‘Zarathustra and Redeeming the Past’ in *Nietzsche and Phenomenology*, ed. by Andrea Rehberg (Cambridge: Cambridge Scholars Publishing, 2011) p. 60.

⁵³ Friedrich Nietzsche, “7[38]” in *Band 12: Nachgelassene Fragmente 1885–1887*, *Sämtliche Werke: Kritische Studienausgabe* in 15 Einzelbänden, ed. by Giorgio Colli and Mazzino Montinari (Berlin, Boston: De Gruyter, 1999).

new shape. Trapped in its necessary culmination and constrained in its progression *ad nihilum*, the temporal sequentiality in the *Moment* does not flow or come to pass but is crystallized in the image of eternity. Stranded at a standstill and governed by radical repose, the past thus becomes the relentless presence of the same. The *Moment*, in Karl Löwith's words, "becomes the 'eternal' moment in which time stands still."⁵⁴

Without beginning or end, *arche* or *telos*, the *Moment*, strictly speaking, does not begin or end – it is not a temporal entity, nor a duration. As a radical repose, the *Moment* instead names the 'now' of utter exhaustion and perfection alike. In this standstill, time, we can say, confronts space and breaks away from its union with it. Concealing itself from space, drawing itself back, refusing itself, duration, in the *Moment*, gives over to the height, width, and depth of the body, culminating in its lifeless image. As the concealment of time from space, the eternity of the *Moment* must be conceived as a continuum that does not flow and a temporality that deserts and abandons space, yielding a paralyzed view of the world. In the eternity of the *Moment*, beings find their completion and negation in time.

However a timeless image it might be, the eternity of the *Moment* does not allude to a presence outside of time. The paralysis of the continuum, of the flow, does not negate life but sheds light on its concealed ground instead. In the past's being forced into annihilation and its transformation into a lifeless memory, the 'now' is not abolished but exposed in its seclusion. As the past is continuously reconfigured as no longer existing, 'the now' that is on the verge of the past slips into eradication second by second. In the eternity of the *Moment*, a painful first breath is thus obliged each moment, with every step being both a burden and a blessing. The *Moment* thus manifests neither the negation of life nor its no-longer-being-there. Instead, it illuminates the absence and privation of life as its uttermost potentiality. The eternity of the *Moment* exposes the will's supreme having-been, the preeminent 'past that was never present.' Life before the genesis, existence as a timeless artifact that resists to ages thus comes to the fore: "That which was' – thus the stone is called."⁵⁵ Similar to its Greek understanding, the eternity in question must be understood as the worldly experience of the privation

⁵⁴ Karl Löwith, *Nietzsche's Philosophy of the Eternal Recurrence of the Same*, trans. by J. Harvey Lomax (Berkeley: University of California Press, 1997) p. 132.

⁵⁵ Nietzsche, *Thus Spoke Zarathustra*, p. 111

of life that sheds light on its mythical past, its timeless ground. In Iphigenia's words, "[h]ail to you, bright lamp of day and light of Zeus! A different eternity, [ἄϊ ὄν] a different lot is henceforth mine."⁵⁶ As the eternity that pervades and flows into life from the viewpoint of a timeless past, the *Moment* is thus the experience of an inverse time - the temporality of life's absence. Emerging on the privation of life, the eternity of the *Moment* is the negation of past occurrences for the sake of recognizing its ultimate having-been.

Therefore, rather than oblivion or ignorance of the past, what is at stake in the *Moment* is its supreme recollection. The exhaustion of the past in the *Moment* and the subsequent exposure of past *par excellence* manifests the primordial memory stripped from any illusory shade. In Nietzsche's words: "[t]he desert is growing: woe to him who hides deserts! [...] Do not forget, human, the lust borrowed: you - are the stone, the desert, are the death."⁵⁷ Perfecting and exhausting the past occurrences, the *Moment* thus exposes the ancillary indulgence added to life while reminding the will of the fading and crumbling nature of existence. As that-was is crystallized in the standstill of eternity, the concealed ground and the supreme having-been unfold themselves in the image of the desert. The unique sequentially of the *Moment*, the *fata retro*, and the recollection of the supreme memory bring the necessary ground, the new continuum of the critique, to light. A note from 1884, titled "The Way to Wisdom - Hints for Overcoming Morality," reads: "Time of the desert. Critique of everything that is revered (and idealization of the unrevered), attempt at inverse evaluations."⁵⁸ For Nietzsche, the ground for the possibility of a radical critique must be disclosed in the image of the desert and its particular continuum.

As the poetic symbol for the *Moment's* backward thrust, *the time of the desert* names the temporal impasse of eternity and embodies its inverse temporality. As the 'now' of utter exhaustion and perfection alike, it must be conceived as the temporal locus where beings find both their completion and negation. As the last

⁵⁶ Euripides, *Iphigenia in Aulis*, Line 1507

⁵⁷ Friedrich Nietzsche, "Dionysus-Dithyramben: Unter Töchtern der Wüste § 3" in *Band 6: Der Fall Wagner, Götzen-Dämmerung, Der Antichrist, Ecce Homo, Dionysos-Dithyramben, Nietzsche contra Wagner*, Sämtliche Werke: Kritische Studienausgabe in 15 Einzelbänden, ed. by Giorgio Colli and Mazzino Montinari, (Berlin, Boston: De Gruyter, 1999) p. 387.

⁵⁸ Nietzsche, "26[47]" in *Band 10: Nachgelassene Fragmente 1882-1884*.

stage of the metamorphosis from the lion to the child is manifested “in the loneliest desert,”⁵⁹ a “second innocence”⁶⁰ is acquired, and the will is reborn as a free spirit. However, surpassing a *vita nuova*, what is obtained in the metamorphosis is the great decision and supreme transformation. The godlessness and the ecstasy of the desert emerge as catalysts for the radical critique and renewal: “The critical instinct wants life - heroism, living on the least amount of food: the desert.”⁶¹ The desert, the shrine of the strong where they are reborn as *the future rulers of the earth*, marks the first step towards the new age to come. The eternity of the *Moment, time of the desert* alludes to the supreme recollection that sheds light on the direction of the necessary fulfillment of the epoch. Nietzsche writes: “with both feet I stand firmly on this ground, – on an eternal ground, on hard primeval rock, on this highest, hardest primeval mountain chain, to which all winds come as if to a weathershed, asking Where? and from Where? and Where to?”⁶² Only on the eternal and concealed ground of the desert can the will assess the direction of uttermost renewal, which brings the promise of the rebirth of tragedy to the fore.

JUNGLE AND RENUNCIATION

The backward lane of the *Moment*, the eternity of the past, can be illuminated on the radical standstill and repose of the desert. *Time of the desert* names the supreme having-been and the concealed ground upon which the critique must arise. As the forward lane of the *Moment* is concerned, Nietzsche writes:

And are not all things firmly knotted together in such a way that this moment draws after it all things to come? Therefore – itself as well? For, whatever can run, even in this long lane outward – must run it once more! – And this slow spider that creeps in the moonlight, and this moonlight itself, and I and you in the gateway whispering together, whispering of eternal things – must not all of us have been here before? – And return and run in that other lane, outward, before us, in this long, eerie lane – must we not return eternally?⁶³

The *Moment* is the *principium*, the outset, the necessary point of departure of

⁵⁹ Nietzsche, *Thus Spoke Zarathustra*, p. 16.

⁶⁰ Nietzsche, *The Gay Science*, p. 7.

⁶¹ Nietzsche, “4[140]” in *Band 10: Nachgelassene Fragmente 1882–1884*.

⁶² Nietzsche, *Thus Spoke Zarathustra*, p. 193.

⁶³ *ibid.*, p. 126.

all future events. All shall-be necessarily have their ground in the *Moment*. However, rather than the future unfolding in the image of the present, what is at stake is rather an aberrant nearing between the two. At the *Moment*, a temporal entanglement arises, and the 'now' comes to agitate, intrude, and take over the reign of the future. The future comes to be saturated by 'the now,' being dragged to the vicinity of the present. Emerging on the standstill of the past, the *Moment* ruptures and dissolves the futural horizon via the replication of 'the now.' Through the image of return, the present engulfs and permeates into what-is-to-come, and the will is forced to renunciate and relinquish the potentiality of the future. Therefore, just as all past events are exhausted and perfected in the *Moment*, all its future prospects are reproduced and liquidated. As such, what-is-to-come is no longer an indeterminate event to come. At the eternity of the *Moment*, the future, instead, emerges as nothing but a repetition, a reproduction. In the *Moment*, the anticipation of the future becomes already achieved, already accomplished at present, such that the future comes to be lived in advance, in the 'now.' What is glanced from the *Moment* is no longer a vague horizon, but a futurity already materialized. As Löwith comes to say, "the moment (as a decisive moment) determines in advance what will be in the future."⁶⁴ The forward movement of the *Moment* names the manner of creating and living a radically different future ahead of time, such that the future is nothing other than the repetition of the present, already anticipated and materialized. As Pierre Klossowski comes to say, "to re-will oneself [...] to renounce being oneself once and for all"⁶⁵. The *Moment* names the transformation of what-is-to-come into a memory of the future and history posterior.

This interruption of the relationship between the present and the future not only disrupts the temporal continuum but gives time a discrepant identity. In the *Moment*, time takes up a new shape, and the recurrent thrust of the 'now' becomes permeated by eternity. In this manner, the *Moment*, strictly speaking, does not flow or come to pass -it is neither a temporal entity nor a duration. As the present comes to reign in the future perfect tense, the necessary distance between the present and what-is-to-come is abolished, and the temporal sequentiality is

⁶⁴ Löwith, *Nietzsche's Philosophy of the Eternal Recurrence of the Same*, p. 103

⁶⁵ Pierre Klossowski, *Nietzsche and the Vicious Circle*, trans. By Daniel W. Smith (Chicago: The University of Chicago Press, 1997), p. 58.

replaced with the eternity of the 'prevailing future.' The eternity in question names neither the unending nor the everlasting but that which, as an *origin* and *terminus* of itself, begins and ends at each moment. As the *arche* and *telos* of itself, the *Moment* thus names the immediacy and the profusion of the 'now' in the future and the attainment of temporal saturation in the image of return. The 'prevailing future' of the *Moment* must be conceived as the oversaturation of futurity with the present in the relentless recurrence of 'the now.'

The renunciation of the future's possibilities and their dissolution in the constant replication of 'the now' grants the 'prevailing future' of eternity. In its being permeated by the present, the future is constantly reborn on the footing of recurrence. In the constant and repetitive actualization of anticipation, time thus broadens and expands, yielding a vivid and oversaturated view of the world. In the eternity of the *Moment*, 'the now,' we can say, breaks away from the reign of time and trespasses into space, gaining height, width, and depth within the body. Krzysztof Michalski writes, "eternity is a physiological concept, a dimension of our bodily presence in the world"⁶⁶ and the "concrete, embodied movement entailed by eternal recurrence"⁶⁷ cannot be overlooked. Eternity and the *Moment*, read from this perspective, can be understood as an inverse space, a space that becomes visible solely in destruction. Just as the death of the Homeric hero is marked by his eternity leaving him, the eternity in question must be conceived as the one that, while animating the body, becomes visible solely in death and destruction: "for the eternity [αἰών] is slain out of him—and so all his flesh shall rot."⁶⁸

In beginning and ending at each moment, the *Moment* names the temporality of never-ending dissolution and replication, liquidation and reproduction - time of infinite rebirth. While its backward lane paralyzes the temporal continuum providing the ground for the critique, its outward thrust gives time a cyclical shape and marks the reign of eternal repetition. As the jewel at the heart of eternal recurrence of the same, the *Moment*, in Gilles Deleuze's words, is "the

⁶⁶ Krzysztof Michalski, *The Flame of Eternity: An Interpretation of Nietzsche's Thought*, trans. by Benjamin Paloff, (Princeton: Princeton University Press, 2021) p. 126.

⁶⁷ Lawrence J. Hatab, *Nietzsche's Life Sentence: Coming to Terms with Eternal Recurrence*, (New York: Routledge, 2005) p. 73.

⁶⁸ Homer, *Iliad*, Book 19 Line 27.

return of the outward movement itself and the return of the action; at once *moment* and cycle of time.”⁶⁹ The *Moment* is the decisive event that transforms ‘the now’ into an ever-beginning and ever-ending duration, based on which the will exchanges the openness of the future for the ‘prevailing future’ to come. The eternity of the *Moment* illustrates the attainment of the new vision of the world in ‘the now:’ “The world as the release and redemption of god, achieved at each and every moment, as the eternally changing, eternally new vision of the most suffering being of all.”⁷⁰

This new vision of the world, the future to come, and the triumph of eternity must be articulated on the notion of *the great noon*. As the omen marking a radically different age, only the sight of *the great noon* and its unbounded transfiguration can allude to the fulfillment of the prophecy. To Nietzsche, *the great noon* names nothing other than the ultimate covenant, the ‘prevailing future’ of the will: “now the day is coming, the transformation, the judgement sword, the great noon: then much shall be revealed!”⁷¹ As the critical event promised, it names the happening that divides history decisively. Bringing about a radically different direction to life, it refers to the fortuitous event that shivers and brightens the world. More importantly, the possibility of this event and the emancipation it brings must be sought in a radical disruption of the continuum: “The coast disappeared – now the last chain has fallen from me - infinity roars around me, way out there space and time glitter.”⁷² *The great noon* can emerge only on the redemption of the past and renunciation of the future on the image of return: “Everything shines new and newer to me, the noon glitters in space and time.”⁷³ And just as lightning brightens the night with sudden, terrifying, and revealing waves, *the great noon* is the decisive event that removes any shade from the world, exposing its true color. It is the supreme event where the sun is highest, brightest, and the most scorching, where the world is stripped from any illusory shade and tint. Its illumination is blinding, its heat blistering, yet, both day and life reach their maturity and

⁶⁹ emphasis mine, Gilles Deleuze, *Nietzsche and Philosophy*, trans. by Hugh Tomlinson, (London: Continuum, 2002) p. 25

⁷⁰ Nietzsche, *The Birth of Tragedy*, p. 8.

⁷¹ Nietzsche, *Thus Spoke Zarathustra*, p. 153.

⁷² *ibid.*, p. 186.

⁷³ Nietzsche, *Gay Science*, 258.

stillness in it: “Oh blessed hour of lightning! Oh secret before noon! – Wild fires I want to make of them some day and heralds with tongues of fire – some day they shall proclaim with tongues of fire: It is coming, it is near, the great noon!”⁷⁴ *The great noon* is the promise of “a new, violently illuminated and charged world.”⁷⁵

Just as the ‘prevailing future’ of the will is traced to the sight of *the great noon*, the new vision of the world is fastened to the rebirth of the tragic. In the *Ecce Homo*, Nietzsche elaborates on the path toward the future to come and prophecies the emergence of the tragic as a form of governance. As the *new aristocracy* and *the faction of life* gain the upper hand, the world, Nietzsche tells us, will see “a surplus of life on earth”⁷⁶. A mass-scale *Downgoing* will be materialized, and the imminent abundance of vitality will be squandered through numerous wars and struggles. To Nietzsche, this stage of turmoil will necessarily result in the reign of the tragic and the establishment of the ‘Dionysian state,’ through which “tragedy, the highest art of saying yes to life, will be reborn.”⁷⁷ The tragic will thus find its shelter and refuge in the sight of *the great noon*. While promising the rebirth of the tragedy, Nietzsche also points toward the ultimate obstruction of its achievement. He writes:

I am nauseated too by this big city and not only by this fool. Here as there nothing can be bettered, nothing can be worsened. Woe to this big city! – And I wish I already saw the pillar of fire in which it will burn! For such pillars of fire must precede the great noon.⁷⁸

The great noon can emerge only from the ashes of the city. Standing as the obstacle against the rebirth of the tragic, the city must be consumed by *the new aristocracy*. More importantly, the advance of *the new aristocracy* must be illuminated in its unique fashion. The rebirth of the tragic, Nietzsche writes, must be sought in the movement of the *new aristocracy*, within which “a tremendous perishing [will] stand next to a wonderful, multiple, jungle-like [urwaldhaften] growth”⁷⁹.

⁷⁴ Nietzsche, *Thus Spoke Zarathustra*, p. 137.

⁷⁵ Kirkland, ‘Zarathustra and Redeeming the Past’, p. 56.

⁷⁶ Friedrich Nietzsche, ‘Ecce Homo: How to Become What You Are’ in *The Anti-Christ, Ecce Homo, Twilight of the Idols, and Other Writings*, ed. by Aaron Ridley & Judith Norman, translated by Judith Norman, (Cambridge University Press: Cambridge, 2005) p. 110.

⁷⁷ *ibid.*

⁷⁸ Nietzsche, *Thus Spoke Zarathustra*, p. 142.

⁷⁹ Nietzsche, “35[20]” in *Band 11: Nachgelassene Fragmente 1884–1885*.

As he writes elsewhere, this defining event will be marked by “a kind of tropical tempo [tropisches Tempo] in the competition to grow [which] will appear alongside [...] an immense destruction and self-destruction”.⁸⁰ The age to come and its waves of transformation must coincide with the unity of proliferation and perishing emblematic of the jungle. The rebirth of tragedy must be traced to the tropical rhythm and the jungle-will of *the new aristocracy*, which reaches its culmination in their march against the city. As the future-to-come is manifested in the repetition of eternity, the supreme anticipation is brought forward in the symbol of the jungle.

The great noon comes into view as the space of destruction in the scene of the city and seals the victory of the jungle’s uncompromising quest for power over ‘instincts’ of comfort and security: “For what do the trees in a jungle fight each other? For ‘happiness’? For power!”⁸¹ Marking the eventual triumph of the tropical against the mediocre and the jungle against the city, the ‘prevailing future’ of the world must be replicated in the jungle-will of *the new aristocracy*. A tempo of utmost liquidation and reproduction, the unbounded nature of power is to be sighted in the tropical intensity of *the future rulers of the earth*: “[t]he jungle-vegetation ‘man’ always appears where the struggle for power has been fought for the longest. Great people.”⁸² *The great noon* and the age to come must thus be traced to the supreme undoing of ‘the jungle-vegetation men’ and their emergence as *the future rulers of the earth*.

As the poetic symbol for the *Moment’s* forward lane, the jungle arises as another name for the radical intensity and exhaustive quest for power. Surfacing at the renunciation of the future’s possibilities and the relentless return of the selfsame, supreme anticipation and the ‘prevailing future’ of the *Moment* becomes materialized in the image of the jungle. The affirmation of creation and destruction, awe and terror that promises the new age must be discerned in the tropics and the jungle: “[v]iolent antitheses, the abrupt transition of day to night and night to day, heat and vivid colour, reverence for everything sudden,

⁸⁰ Friedrich Nietzsche, *Beyond Good And Evil*, p. 159.

⁸¹ Friedrich Nietzsche, “11[111]” in *Band 13 Nachgelassene Fragmente 1887–1889*, *Sämtliche Werke: Kritische Studienausgabe* in 15 Einzelbänden, ed. by Giorgio Colli and Mazzino Montinari (Berlin, Boston: De Gruyter, 1999).

⁸² Nietzsche, “36[58]” in *Band 11: Nachgelassene Fragmente 1884–1885*.

mysterious, terrible, the swiftness with which a storm breaks, everywhere a prodigal overflowing of the cornucopias of nature.”⁸³ Ultimately, the jungle manifests the will’s supreme shall-be, its revival in the image of intensity and repetition. Sheltering the inverse space that alludes to the ripeness of the city and its mediocrity for destruction, jungle names the ultimate *terminus*, the towards-which of the will.

The twofold movement of the *Moment* and its temporality can be illustrated in the image of the desert and the jungle. Just as the repose of the desert and the intensity of the jungle can illuminate the eternity of *Moment*, they can shed light on *the great noon* and the rebirth of the tragic. One can discern the decisive event promised, the covenant, as emerging on the redemption and renunciation of time, the radical recollection and supreme repetition symbolized by desert and jungle landscapes. In the desert, the spirit finds the radical ecstasy that discloses the supreme recollection. Both an unburdening and a rebirth, the frenzy of the desert provides the ground for the radical critique and the metamorphosis into the power-thirsty lion: “I was in the desert, I lived simply as a knower. The soul of the knower was purified, and the thirst for power and all desire became holy to him. As a knower, I rose far beyond myself in holiness and virtue.”⁸⁴ The supreme recollection and the critique of the desert find their vitality in the intensity and malice of the jungle. In the jungle, the future takes hold of the will and forces them to renounce the future’s possibilities: “when will you drink this strange soul – when, well of eternity! You cheerful, dreadful noon abyss! When will you drink my soul back into yourself?”⁸⁵ Eventually, the will is reborn in the image of return and tasked with creating a radically different future ahead of time. The memory of the future shall become accomplished as waves of destruction are brought to the walls of the city, and the new age emerges on the image of the radical repose of the desert and the supreme intensity of the jungle.

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⁸³ Nietzsche, *Human, All Too Human*, p. 113, section 236

⁸⁴ Nietzsche, “5[27]” in *Band 10: Nachgelassene Fragmente 1882–1884*.

⁸⁵ Nietzsche, *Thus Spoke Zarathustra*, p. 225

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