143 - NIETZSCHE AND THE ETHICS ON PLAY: PHILOSOPHICAL NOTES

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INTRODUCTION

Any study that aims to inquire nature of the word 'play', considering the different etymological roots which give linguistic meanings to this term, is inclined to run into de recognition that this universal practice assumes several representations, senses and images depending on the cultural environments surrounding their concrete manifestations. This certainty reinforces the idea of play as a complex event, what contributes to conceive it as a study object which needs the adoption of multiple conceptual frameworks in order to delimit the main parameters conditioning the same.

On the other hand, such evidence can lead us to choose another investigation expedient, based upon theorethical revisions of play features just as they appear in a specific authors studious thought of the theme. This strategy permits the accomplishment of more punctual and less general analysis, due to the precision of epistemic outlines. This will be our tactics of work, from what we are going to detail with accuracy on the paragraphs below.

One knows since ancient Greek, play is viewed as a biological, anthropological, sociological, pedagogical and economical phenomenon, which denotes the richness of its constitution (Abbagnano, 2000). Recalling that the knowledge yielded by these approaches are linked to research methods with particular epistemological axis, one concludes they have singular aspects, confirming, in accordance with Japiassú (1981), the superficiality of 'truth' category to discriminate what it is or not.

So, the systematic exercises trying to comprehend the major characteristics of play, without forgetting the burden of his presence on human cultural spaces formation throughout epochs, allow us to say the act of playing a game remains attached to the deepest ontological dispositions of men. Therefore, on the quality of social event with great extent, Fink (1988) adduces play emerge as a potential philosophical problem, concerning the intersections he exhibits with other ontological contexts where the totality of lived occurrences rise up.

Based on this premise, we will set up on the next pages a reflection about play under the perspective of a tragic production of human being before fate, observing the ethical unfolding of the aforesaid meeting too. To establish our argument, we will be grounded on proposals of Nietzsche's philosophy, searching, when necessary, the support of thinkers experts on his intellectual production.

PLAY AND FINITE

In any stage of their lives, men are marked by the invisible presence of death, and this fact is a source of permanent doubts and insecurities. After all, only the *Homo Sapiens* specimen is acquainted with the power to transform material world. Meanwhile, this same awareness make individuals realize the physical limits of their mortalities, something that animals don't get.

The paradox of identifying that they are superior than animals in intelligence, but still subjected to the same natural forces which make all lives finite, accentuates the sensation of individuals fragility against time passage effects. Such tension, asserts Fink (1988), lasts forever until the end of vitality, being delimited by two conflicting forces: the attainment of freedom and the obligatory self repression of desires. The author follows arguing men try to draw senses from the material edge of existence, underlying that this operation mirrors the seek for the core of his greatness as much as his misery. Attempting to find answers to these doubts, people normally formulate queries and fancy surprising solutions. This context of uncertainties engender teleologies attached to the creation of goals to life, credited to be reasoned kept. On Fink's (1988) words:

"All human response to the question of the meaning of life means that man has an end which will be finally be attained. With most men, the position is not explicit, but their conduct is directed by the basic idea which they form the 'supreme good'. The different ends which permeate our daily life are ordered in terms of a principle which harmonized their oppositions and indicates the final end. Particular ends are linked to what the community considers the absolute end of man." (Fink, 1988, p. 148-149).

The effectiveness of teleological principles as solid references to guide existence perceptions is commonly seen in the labour processes of modern societies, administered consonant standardized precepts. Nevertheless, even if men have been accustomed to manage their duties supported by teleological dispositions, these are not proofs endorsing that the objectives they fix to themselves are capable of being reached through the pure employment of rational skills. The dominant feature of life is the permanence of non predictable incidents, notwithstanding the confidence placed in technological devices or moral judgements suggesting the contrary. The unexpected is the summit of the radical *Alter,* which is the presence of situations unable to be controlled. It is by chance the radical *Alter* arise on human daily, marking it with the stamp of anxiety and doubt (Baudrillard, 1990).

The hard conflict between the desired and the possible embraces subjects on every moment of their routines, strengthening a dimension of life that, above all, is tragic in essence, because one can not anticipate what will occur on destiny approximation second after second. The unceasing repetition of this scenery reveals we are always in close contact with the imminence of unknown, however great the hopes on things predictability. Thus, Fink (1988) concludes play is the symbolic activity developed by men imaginary which purposely drive us to the ultimate levels of the aforesaid confront, because it is on play that one experiences the highest intensities of existence without any sort of external help, whose flows are unable to be expressed using the linearity of languages, but only lived through body sensibility.

The logical corollary of this proposition is that, on play, life is the *mimesis* of herself, combining until infinite the objective and subjective elements which generate reality. This is the same as to say that the players access life happenings receiving, in exchange, waves of signs, fears, pains and passions impossible to be constrained by ruled impositions, and only playing he tolerates this whirl impacts without self destruction.

To finish, we dare to adapt the famous phrase of Schiller (1995), which say men are full men only when playing, building the following paraphrase: only inside the frontiers of play, the contents of life are lived on their extreme paroxysms,

beyond values classified as good or evil ones. By this way, a feasible and original approach to think play is to describe it as a dynamic universe where prevails the transvaluation of values.

TRANSVALUATION AND TEMPORALITY

The notion of transvaluation is intrinsic to the philosophy of Nietzsche (1844-1900), whose fundaments settle that value is creation. There are not unchangeable, eternal and absolute values since man is a type in constant alteration. Nobody remains the same during the succession of seconds, minutes, hours, years and centuries. Even civilizations believed as solid haven't lasted without severe structural changes on their historical grounds. Taking it into account, Nietzsche (1998) emphasized on the text 'Genealogia da Moral' that the problem of the value of values is controversial, justifying the treatments they receive as immutable attributes deny themselves on the metaphysical prerogative of conditioned productions. Then, one infers values are relatives and, of course, the evaluations. Commenting Nietzsche, Machado (2001) completes man is the subject of evaluations, so that even the metaphysical values are human inventions.

"Nesse sentido, a filosofia de Nietzsche é mais (...) uma filosofia da avaliação do que do valor, (...) visto que o valor depende da avaliação, supoe a avaliação, tornando inclusive possível uma transvaloração que põe em questão (...) novos princípios de avaliação." (Machado, 2001, p. 70).

[***"In this sense, the philosophy of Nietzsche is more (...) a philosophy of evaluation than the value, (...) seeing that values depend upon the evaluation, suppose evaluation, making inclusive possible a transvaluation which put in question (...) new principles of evaluation."***]

To evaluate is an exercise of creativeness inscribed on the temporal existence of each one, implying that fellows, alone or in contact with peers, occupy the position of any values originators. Summing up, to evaluate is to model something having as background the fleetness of material and moral existence, showing the propensity of the creative will of power to dismiss statements judged as stable.

Implicit inside this viewpoint is the impossibility of verities which arbitrate fixed rules to deliberate what is true or false, since values are ephemeral buildings in time, being an absurdity the production of peremptory measures determining what is right or wrong, just or unjust, etc. An evaluation assured on the homogeneity of supra-sensible standards like these implicates the negligence of facts brevity which authenticate liveliness on the task of actual transformer vector on behalf of dogmatic abstractions.

We find here an unacceptable moral prejudice, described in detail by Nietzsche (1992) on his book 'O Nascimento da Tragédia ou Helenismo e Pessimismo' and explained as a derivation from the reformulation of Greek philosophy deep-rooted on Socrates interventions. The critic vision of Socrates, follows Nietzsche (1992), has treated the aesthetic forms developed by men emotions (music, theatre, poetry, literature, myth, sculpture...) as deceitful proposals to guide to real truth. Socrates, doing this, revolved the predominant idea of truth that has dominated for centuries Greek traditions. As a solution, the demonstrative rationality ascended in the circumstance of best tool to remove the obstacles preventing the disclosure of world substance. Although myth, music, poetry, literature and arts had speeches depicting characteristics of human sensibility, their responses to queries worried about the elementary constitution of phenomenal objects were fragile, guessed Socrates. These insufficiency was due to the fact that aesthetic languages were full of artists self impressions, and this subjective bias was a factor discrediting the confidence in surmises inspired on them to lever veritable verdicts. Here lies, ends Socrates, the urgency of likely methodologies of knowledge independent from emotional participation of individuals.

In the reading from Nietzsche (1992), the socratic defence of pure cognizances as the most reliable keys to open the doors to verity has brought two enormous proportions effects. The first was the broke between systematic learnings (associated to the image of god Appolo on Greek mythology) and the mystic, artistic and intuitive ones (related to the figure of god Dionysus). This rupture did not exist at the pre-socratic period. If we look at the mythic gods of Thales, Heraclitus and Anaximandrus era, we realize they inhabited the same *physis* of inanimate and alive things inquired by astronomy, mathematics, physics and, of course, philosophy (Bornheim, 1980; Jung & Kerényi, 1969). The totality of actual bodies were not only the opened territory of differences, where each one had a definite identity; it was also the mysterious range of material elements confounded with their divine similes. The songs, myths and poetry witnessed the adventure of curious minds avid to clear the complexity of *physis.* To these minds, which represented the essence of pre-socratic reflections, and had in Heraclitus, Parmênides and Anaximandrus (2005) some of there most important names, the whole and the unique were the same.

Nietzsche (1992) goes deep into the destitution of this paradigm caused by Socrates utilizing allegories as illustrative resources to demonstrate his thesis. In one of them, he reports that, in his last days, Socrates stayed in jail writing songs glorifying Appolo and converting fables of Esopo into verses exalting his smartness as a Greek god of sun gift. Similar reasoning is exposed on a 1869-70 posthumous aphorism, where Plato's *eidos* is compared to a metaphysical system whose starting point is the contemplation of primary images. Both examples assure the learnings bonded to Appolo became idealized knowledge after their deviations from suffering, death, pain and chance. Nevertheless, the fact that these contingencies pass over human fate serve to aggrandize the other side of Appolo's learnings, namely, the Dionysus' ones, impossible of annihilation given the tragic needs of life.

The second effect, indirectly tied to the first, was the equation stating reason = virtue = happiness. To put reason on the position of elementary passport to felicity is the same as to say fellows refuse to drive their own existence, conferring to an absurd illusion this obligation. In the midst of this surrender predominates the bale of time consequences, corroborates Nietzsche (1992), whose painful perception proofs life enjoyment is brief. The will of power, when conscious of captured by time prison, tend to fall into despair, discouraging the inner forces which metamorphoses anything. Whether defeated, she grips the prophylactic alternative of nihilistic values, which dishonour men sufferings appealing to subterfuges whose denominations are 'freedom', 'progress', 'modernity', 'reward', 'science', 'history', etc. among others.

It is crucial to elucidate that the will of power resentment against time is not a simple antagonism toward this last, but the negation of instants whose flow let past be only past, a definitively rigid instance. The resentment is not against a mere 'to go' of time, but against the movement of 'to go' bound for past (Machado, 2001). The exit for the will of power redemption is to assimilate time as reversible, mutable. If the nihilistic revenge against time comes from the intuition he is a succession which never regresses, making impossible the actualization of wishes that want what went back, the only solution to her is the affirmation of events eternal return. The acceptance that everything returns by chance takes human will to the nucleus of her instinctive forces, setting her free from reward and condemnation notions by the affirmative amplification of everything that was and is.

Opposed to the rational speeches which insist on the hypothesis that all beings have identical structures, the

eternal return, declares Nietzsche (apud Machado, 2001), is uniquely tolerated by the ones who love life without moral protections, what denotes his inclination towards Dyonisus. The observance of this verdict is repeated in various fragments of the book 'Assim falou Zaratustra', where the philosopher, by the voice of Zaratustra, the protagonist, explains the principles of time eternal return through songs and verses certifying the central character's tragic perspective and the demolition of nihilistic values (Machado, 2001).

Despite the clearness of eternal return doctrine, remains a doubt: what daily situations participate the will of power redemption? Machado (2001) and Dias (2003) agree that the non historical and non scientific learnings are, on Nietzsche's philosophy, the ranges where prosper the prime images of Dyonisus. This is not a great surprise, remembering Nietzsche's admiration over the discernment of pre-socratic intellectuals. On the roll of practices homologous to myth, poetry, music, literature and theatre, the philosopher of tragedy includes one more that keeps the same imaginary profile: play. Retaking Heraclitus, he talks about play on the essay 'A filosofia na época trágica dos gregos', enhancing its condition of activity in constant mutation.

"Um vir-a-ser e parecer, um construir e destruir, sem nenhuma prestação de contas de ordem moral, só tem neste mundo o jogo do artista e da criança. E assim como joga a criança e o artista (...) esse jogo joga o Aion consigo mesmo. Transformando-se em água e terra, faz, como uma criança, montes de areia à beira mar, faz e desmantela; de tempo em tempo começa o jogo de novo. Não é o ânimo criminoso, mas o impulso lúdico, que, sempre despertando de novo, chama à vida outros mundos. Às vezes, a criança atira fora seu brinquedo: mas logo recomeça, em humor inocente. Mas, tão logo constrói, ela o liga, ajusta e modela, regularmente e segundo ordenações internas." (Nietzsche, 1978, p, 36).

[***"A to become an to look like, a to construct and to destroy, without any satisfaction of moral order, only gets in this world the artist and child play. And thus as the child and the artist play (...) this play plays the Aion with himself. Transforming itself into water and earth, do, like a child, mountains of sand at the seashore, do and undo; from time to time starts to play again. It is not the criminal spirit, but the ludic impulse, which, always awaking again, call up other worlds to life. Sometimes, the child throw away the toy: but soon restarts, with innocent humour. But, as soon as she builds, she attaches, adjusts and models it, regularly and according to inner orders."***]

One realizes that what happens in play is the perpetual transmutation of situations. The allusion to the figure of Aion symbolizes such immanent instability, because Aion is a time that isn't more the time of Chronos. Aion's time is the affirmation of non dialectic, non personal and untouchable factors, whose virtuality don't stop to come out. On the remarks of Deleuze (apud Pélbart, 2000) about Nietzsche, Aion is a god antithetic to Chronos, being responsible for the variation of infinite states on the plurality of presents. Under the omen of Aion, time is not a straight line from past to future, but a chaotic net of forms and contents. This differentiation put by Deleuze, completes Machado (2001), hints the foundation of a peculiar ethics. We will debate it next.

PLAY AND ETERNAL RETURN ETHICS

The voluptuousness of times precipitated when some plays, expressed by means of god Aion, does not let players another option than the fruition of lived moments while they come up and disappear. Converging on the instant, the unification of future and past make impossible the idea of static beings. This elision is an unfolding of time mobility, proofing he is not a linear line, but a circuit coupling beginnings and ends. As a mark of Aion's time, deduces Nietzsche (1978), this joint keeps the ceaseless replacement of unexpected movements.

Implicit in this arrangement is the inconsistency of inferences sustaining play submission to universal intentions, since Aion is irreducible to linear chronologies, transcendental values or categorical maxims related to static beings suspended out of time circularity. Rather, he is a singular practice excelling the action ray of extrinsic requirements, seeing that, when playing, individuals follow inner impressions that mirror immanent options, and these original choices are segments of a private ethics, insufficient to project global moral models. Pertaining to the domain of extreme lived paroxysms, play gathers together the decisions and intuitions of players will of power which renew life eternal return. Consequently, under the nietzschean argumentation, play ethics is autonomous from metaphysical intercessions.

Then, the acceptance and the immersion in play afford everyone the opportunity to be converted into ***"...homens únicos, imcomparáveis, aqueles que criam a si próprios."*** (Nietzsche, s.d., p. 163). [***"... unique men, incomparable, those who create themselves."***]. The moral masks and covers fall down when subjects become players, since during play actuality they become possessed by their deepest and commonly repressed basic instincts, which, arising without any barrier strong enough to prevent their irruption, are credit as inhumane. Controlled by Aion's wishes and refusing the determinations of Chronos, play isn't a bridge to valuations centred into good or evil trends, but to places far away from this route. The insertion in this painful territory multiply the sensation of life tragicalness, the same tragicalness that tempers her excellency.

FINAL NOTES

We will open our final considerations reviewing the 335th paragraph of Nietzsche's dissertation 'A Gaia Ciência', where he proclaims the modern superimposition of methodical reason, lack of subjective impressions and feelings, over body sensible channels that beget the aesthetic experiences is dangerous, as induces the substitution of actualities in favour of ideal and lying abstractions. Such detachment necessity is a symptom of a sort of action and knowledge proposal that castrate life abundance while ennoble the false neutrality of conceptual speeches. It is convenient to ask, adverts Nietzsche (s.d.), why science acquires the epithet of supreme authority of mankind.

"Não há dúvida, o verídico, no sentido mais rigoroso e extremo, tal qual o prevê a fé na ciência, afirma destarte um outro mundo (...) e enquanto afirma um outro mundo, nega seu antípoda, esse mundo, nosso mundo... mas compreendeu-se ou se está em vias de compreender que é sempre numa crença metafísica que repousa nossa fé na ciência." (Ibid. p. 171).

[***"There is no doubt, the veritable, on the most rigorous and extreme sense, as it predicts the faith in science, affirm another world (...) and while affirm this another world, denies his antipode, this world, our world ... but one comprehended or is in train to comprehend that is always on a metaphysical belief that lies our faith in science."***]

Maybe, the great contribution of Nietzsche's works has been the evidence that play is an activity with an order which refuses the general tradition of socratic wisdom and scientific methods of quest. Continuous metamorphosis, his interregnum discompose the metaphysical prescriptions which are responsible for the establishment of perennial values and immutable beings.

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NIETZSCHE AND THE ETHICS ON PLAY: PHILOSOPHICAL NOTES

Abstract: The present paper has the purpose to set up a theoretical reflection concerning the ethical dimensions of play, adopting as conceptual basis presuppositions of the philosophy of Friedrich Nietzsche.

Key-Words: Play; Philosophy; Ethics; Nietzsche.

NIETZSCHE ET L'ÉTHIQUE DANS LE JEU: NOTES PHILOSOPHIQUES

Résumé: L'objectiff du présent article est proposer une réflexion théorique sur las dimensões éthiques du jeu, adoptant comme base conceptuale préssupositions de la philosophie de Friedrich Nietzsche.

Mots-Clés: Jeu; Philosophie; Éthique; Nietzsche.

NIETZSCHE Y LA ÉTICA EN EL JUEGO: NOTAS FILOSOFICAS

Resumen: El objetivo del presente artículo consiste en hacer una reflexión teórica sobre las dimensiones éticas del juego, usando como base de conceptos presupuestos de la filosofia de Friedrich Nietzsche.

Palabras-Claves: Juego; Filosofia; Ética; Nietzsche.

NIETZSCHE E A ÉTICA NO JOGO: NOTAS FILOSÓFICAS

Resumo: O presente artigo visa alinhavar uma proposta de reflexão teórica relativa as dimensões éticas envolvidas no ato de jogar, adotando como base conceitual pressupostos da filosofia de Friedrich Nietzsche.

Palavras-Chaves: Jogo; Filosofia; Ética; Nietzsche.

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