

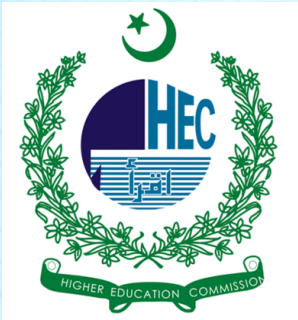
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**EVOKING INTROSPECTION AND COGNITIVE DISSONANCE:
THE PSYCHOLOGICAL AND EMOTIONAL IMPACT OF
STYLISTIC DEVIATION IN NIETZSCHE'S BEYOND GOOD AND
EVIL**



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Abstract

Nietzsche's philosophical work Beyond Good and Evil is famous for its style, its arrest and unusual quality that elicits a sense of negativity and can lead to a reconsideration of one's ideas and general assumptions, as much as to an act of judgment. The point of the contrast is this to force the reader to gaze, to face the ground position he momentarily embodies so much so, that he feels compelled to reconsider it Nietzsche's gotus is a psychological one. The idea of the contrast is to make one confront and rethink his very deep-seated beliefs; that's the point of the contrast: to make the reader feel compelled to rethink his ground position, he is deliciously in, for a short while. This paper explores certain aspects of Nietzsche's thought in his aphoristic composition, paradoxical use of language and unorthodox perspectives, aspects that such as questioning the conventional ways of thinking. From Beyond Good and Evil, for instance, in his "On the Prejudices of Philosophers," Nietzsche writes: "Convictions are more dangerous enemies of truth than lies. This cranks a reader to look at the opposites in their own beliefs, his style provocative and a reason to delve into the mind. The analysis shows that Nietzsche's innovations in style deviate from the conventions associated with the presentation of philosophical arguments, forcing the reader to become disoriented, uncomfortable and ultimately, to engage in very intense self-reflection and review many deeply held beliefs (Lavery, 2007). The results indicate that Nietzsche's radical methodology of philosophizing through writing plays a vital role within his entire scheme of debunking dogmatic content of philosophical reflection and engendering a perspective with a fine-grained insight into the human condition.

Keywords: *Nietzsche, introspection, cognitive dissonance, aphoristic style, paradoxical rhetoric, philosophical engagement, perspectivism, moral assumptions, dogmatism.*

1.1 Introduction

Beyond Good and Evil (1886) is a book that has been influential in the history of philosophy, famous for its deconstructing analyses of traditional morality, feeble assertion of the "will to power," and scandalous affirmations of the "death of God. But perhaps most unusual and influential feature of the book is Nietzsche's unconventional manner of writing, one that differs dramatically from those of most philosophical works. Beyond Good and Evil deliberately does not provide the kind of systematic and linear argument that, during and after Wagner's tenure as professor of moral philosophy, was becoming the standard text for college courses; rather, it consists of a series of aphorisms, paradoxes, and rhetorical figures, requiring anybody who reads it to go through a process of active interpretation and self-reflection.

This paper examines the linguistic breaks in Beyond Good and Evil and see how they compel readers to contemplate and experience a sense of cognitive dissonance, creating an intense personal

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experience of reading philosophy. The paper uses the term 'transformative experience' to describe the highly invitational nature of Nietzsche's text, which provides room for changes of self-perception and worldview through overturning moral and epistemological views. For example, Nietzsche's provocative sayings and the polysemous nature of his writings question the audience's ingrained beliefs and convey the possibility of the philosophical process to change not only people's ways of thinking but also in the deepest sense of the philosophical process, their existence. The analysis has been guided by Nietzsche's general philosophical enterprise aimed at challenging dogmatic thinking and fostering an understanding of the human condition that is perspective, intricate and experienced in a nuanced way (Phillips, 2014).

The validity of the research questions that direct the course of this study are firmly embedded in the lack of the literary field's knowledge and in the lack of interdisciplinary efforts in understanding how Nietzsche's impact on a reader can be understood. Discussions of these lacunas help offerings of a more comprehensive picture of Nietzsche's larger intellectual endeavor and its impact in the domains of linguistics, philosophy and the cognitive sciences. They aim at answering how the kind of stylistic irregularities he adopted help readers appreciate not only the philosophical dimension of his texts, but also its emotional appeal, to improve our understanding of his whole project. These questions are:

1. What stylistic means and practices develop throughout *Beyond Good and Evil* contribute to an introspection and a cognitive dissonance; how and why, and what does this mean for the ways in which one engages in philosophical work?
2. What makes Nietzsche's aphorisms and paradoxes so subversive and seductive to the reader on a psychological level to his style of doing classical philosophical writing?
3. How can we evaluate the stylistic inflections within the framework of Nietzsche's thought by means of a revision of moral or epistemological constructs?
4. How does Nietzsche's rhetorical approach help to foster a perspectival sense of what it is to be human?

1.2 Historical Context

Beyond Good and Evil was composed at a time when Europe was undergoing an intellectual and cultural revolution. During this period, the influence of traditional religious institutions was diminished, while the emergence of modern science, industrialization and secularization became more prominent. The philosophical work of Nietzsche can be understood as a reaction to the moral and epistemological crisis of his day when all the standards and values were being undermined and attempts were made to locate new structures of meaning. The proclamation of the "death of God" represents the cultural revolution and existential insecurity of this time, presenting a great challenge to all authoritative points of reference and meaning.

One could view Nietzsche's work in a much larger philosophical framework, including his attack on the German Idealists; Immanuel Kant and Georg Wilhelm Friedrich Hegel; and his interest in the existential/nihilistic currents of modern thought. In *Beyond Good and Evil*, he does something that is somewhat of an innovation in his style, such as using aphorisms, paradoxes and rhetorical provocations, that he's breaking away from the systematic, abstract methodologies that his philosophical forebears had worked with. Nietzsche tried to make the reader uncomfortable with his passive reception of ideas, bring about a fundamentally involved response, and spark provocation and anger. Through this method, Nietzsche highlights his larger goal to question dogmatic cognition

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and promote a "perspective" perception of reality, morality and life.

Also, Nietzsche's style was influenced by other early philosophers, e.g. Arthur Schopenhauer whose emphasis on the will to believe and that being human is inherently bad its suffering was of interest to Nietzsche's attacks on traditional metaphysics. Further, Nietzsche disdained systematic philosophies, which is why he can be said to be in line with other thinkers such as Søren Kierkegaard who also employed paradoxical and rhetorical methods to jolt their readers into existential reflection. The volume's situating of *Beyond Good and Evil* in this historical and philosophical background provides a clearer view of Nietzsche's motivations for deviant style and the impact of these laminae on the overall development of Western philosophy.

1.3 Literature Review

Beyond Good and Evil has been the object of a lot of literary and scholarly studies and many theorists have pointed to the unorthodox style of writing in Nietzsche's work, which is employed to challenge mainstream philosophical ideas (Phillips, 2014). Philosophically speaking, as Graham Parkes has pointed out, Nietzsche's celebration of the "eternal return" in his works is "an affirmation of the present, a refusal to let it drain away in the hope of a better future or a release from the burden of the present" (Lloyd, 1993). Such a focus on the here-and-now may also have an impact on Nietzsche's general style as an aphoric one, which avoids much traditional philosophical linear and teleological argument.

In addition, Nietzsche's use of aphorisms makes it possible for a pluralist philosophical approach like reading with the options of navigating around different pathways between the aphorisms and creating one's own meaning. This pluralistic response helps to open the range of interpretations and integrates them into the entire philosophical field, allowing the reader to reflect on and question their implicit and explicit assumption making and start from different positions in considering Nietzsche's ideas. The use of this pluralism is a critique of the idea of a single authoritative voice, offering multiple readings and inviting readers to read between the lines, engaging with the interplay between reader and text, the interplay between this reader's world and Nietzsche's many worlds. This methodological openness is in accord with the present tendency of the hermeneutics and deconstruction, and it further underlines Nietzsche's applicability in the philosophical discussion of today (Kaufmann, 1974). Finally, the rhetorical techniques of Nietzsche (irony, hyperbole and others) are crafted to elicit a reaction from the reader, to violate the passivity of the reader's role in traditional literature, and to involve the reader in the creation of meaning. The encounter of this sort, as has been pointed out by scholars like Alexander Nehamas, heralds a dialogical experience in Nietzsche that leads to rejection of initial sensations and the possibility of many different readings (Nehamas, 1985).

Furthermore, it can be said that Nietzsche's paradox and rhetorical constructions induce readers in an uncomfortable condition of 'cognitive dissonance' leading them to investigate their own assumptions and beliefs. Like Nietzsche, philosopher Søren Kierkegaard made use of provoking and disconcerting styles of writing to induce a deep introspection in his audience (Swenson, 1939). Nietzsche's style is a rather calculated one, as seen by the fact that instead of jettisoning ascetic ideals, he was also dismantling himself—all the while "overcoming" them—as scholar Michel Foucault notes (Sawicki, 2005).

Lastly, Nietzsche's breach in style is a part of his attack on metaphysical and moral absolutes. For example, his aphoristic style, and paradoxical statements, challenge the implacable frameworks of

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absolute truths that invite the reader to unsettle them. An example of this approach is when Nietzsche argues in *Beyond Good and Evil* that 'convictions are more dangerous enemies of truth than lies', compelling the reader to come to terms with dilemmas and inadequacies of the most cherished convictions. These kinds of stylistic liberties oppose the tenets of metaphysical and moral absolutes, monotheism, and determinism while forcing readers to interact with the 'uncertainty, fluidity of form' that Nietzsche believes must be an integral part of 'the knowledge of truth and morals' (Clark 1990).

1.4 Methodology

Close-reading methodology was applied in analyzing the theory of *Beyond Good and Evil* where the complex connection between stylistic and psychological-emotional effects produced by Nietzschean language is being explored in the process of reading. What matters here is the paradoxical language and controversial claims made in significant sections of the text such as "The Prejudices of Philosophers" and "The Free Spirit."

Expanding upon the above, "The Prejudices of Philosophers" is devoted to challenging the biases that could not help but emerge in philosophical work as is stated in the quote "Every great philosophy so far has been... the confession of its originator, and a species of involuntary and unconscious autobiography." 'The Free Spirit' is concerned with freeing one's mind from established dogmas and Nietzsche exclaims, 'He who fights with monsters should look to it that he himself does not become a monster.' As can be seen from the above, Nietzsche does use some remarkable aphorisms to involve the reader in thinking process.

It should be noted that this approach is interdisciplinary because it integrates philosophical, psychological, and literary perspectives in order to obtain a comprehensive analysis. Besides, there are numerous references used within this study to emphasize the close relationship between Nietzsche's stylistic violations and his philosophy, including the critic of dogmatism and endorsement of perspectivism. More, future studies could use modern psychological notions, like cognitive dissonance (Festinger, 1957) and narrative psychology to investigate further the psychological dissonance awoken by Nietzsche's aphorisms or how readers fabricate their personal stories. In addition, empirical evidence that may be derived from surveys, interviews or focus groups may be used as research tools to ascertain reader's response to Nietzsche's text. Additionally, quantitative analysis of the frequencies and tones of Nietzsche's vocabulary, using computational linguistic tools, such as sentiment analysis and text mining, may provide a further understanding of the trends and feelings he used to convey.

1.5 Analysis and Discussion

At the centre of Nietzsche's style in *Beyond Good and Evil* is an overwhelming distrust of the notion of absolute truth and of human, disinterested philosophical interpretation and elucidation, a distrust that is linguistically expressed in his aphoristic style and paradoxical remarks. This use of so-called stylistic elements is an interference with the usual expectations of the reader and is aimed at forcing him to reflect on the subjectivity and perspectivity of truth. Nietzsche upsets tradition philosophical norms, thereby establishing a dynamic tension between the language and the meaning which will give readers a transformative process to go through; one of intellectual and emotional response.

Example: Nietzsche claims in *On the Prejudices of the Philosophers* that "convictions are more

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dangerous enemies of the truth than lies" and invites the reader to confront contradictions within his or her beliefs. This is a statement that illustrates, amongst others, how Nietzsche uses rhetorical techniques to engage intellectually and emotionally.

The aphorism allows for intellectual humility as it shows the lack of systematic thinking and introduces different ways of reading through language choices that urge the reader to recognize many shades of meaning. For example, his style is disjointed and contradictory, and a conscious rejection of synthesis – a fitting compositional echo of the multi-layered and complex nature of existence. In this way he has rejected the idea of following the traditional lines in academic discussions, which reflects his criticism of the excessive rationalism and scientific paucity of modernity as the source of "truth" (Hollingdale, 1999).

Nietzsche can produce this effect by exploiting rhetorical devices of aphorism, paradox and planned ambiguity in his style of *Beyond Good and Evil*. His philosophical observations, for instance about herd morality, provoke the reader to look again at ethics, and not merely as an eternal universal.

Example: The herd mentality is condemned by Nietzsche in *Beyond Good and Evil*, in the aphorism: 'Morality is the best of all devices for leading mankind by the nose'. This declaration exemplifies the collective moral concepts containing the power to limit individual will and critical thought, making it an "eye-catching example" (B22) of how Nietzsche "by paradox and pointed means of expression stirs his reader up to a rethinking of inherited moral categories" (MMA 9).

Moreover, Nietzsche's enormously provocative statements such as the 'death of God' and the 'will to power' are rhetorical jags that will jolt readers into confronting the absence of universal meaning. The destabilization of these forces a radical rethinking of values which invites the reader into what Nietzsche called 'self-overcoming' – a process of the construction of the self-outside the inherited morally given. Reading his work in its light as critique and creative act (Reeginster, 2006), it becomes apparent that the space created in his discourse allows new ways of thinking to gain access.

Moreover, Nietzsche's style of writing is interesting for the implication it has for current philosophies and psychology debates. Perspectivism, for instance, makes sense within the framework of a postmodern approach to critique that challenges any prolonged or global story or truth. The themes that appear within the frameworks of these interpretations of Nietzsche's works are also domains of potential scholarly application, in particular, cognitive science, where scholars have begun exploring Nietzsche's theories about the fluidity of one's identity and the role of narrative in human cognition. These connections demonstrate the relevance and vibrancy of Nietzsche's style and philosophy even in today's academic world, and his works remain a fruitful area for research.

Analyzing of certain aphorisms would help enrich the existing research on Nietzsche's rhetorical and stylistic devices. Uses examples to prove points made in the analysis.

Example

For instance, "whoever battles with monsters should beware that he does not become a monster in the process," is an encapsulation of all his arguments against moral dogmatism and self-righteousness. The above aphorism challenges the reader to reflect on their battle with the 'enemy' themselves, as well as on their identity as an enemy. In the same way, the rather paradoxical sentence, "convictions are more dangerous enemies of truth than lies," challenges one to think about one's deepest convictions and bias. Since the above examples are practical cases, the analysis makes the abstract debate concrete in terms of the power of the Nietzschean style.

1.6 Comparative Analysis

Two Different Methods: Nietzsche and Kierkegaard

Like Nietzsche, Kierkegaard is using provocative and paradoxical language and constructs to get the reader to interact on an existential level. But, whereas much of Nietzsche's aphoristic work is shockingly ambiguous to provoke thought, Kierkegaard's pseudonymous writings, e.g. *Fear and Trembling*, are parables and stories, which explore questions of faith and ethics. For instance, Kierkegaard was concerned with the 'teleological suspension of the ethical' in *Lessons in Ethics*, which makes the reader aware of the dilemmas of religious obedience, while Nietzsche questioned accepted moral claims in *Beyond Good and Evil*.

Nietzsche und Foucault: Die Kritik der Macht

A critique of power structures and truth is extended by Michel Foucault, much inspired by Nietzsche. Foucault takes ideas such as Nietzsche's "will to power" and explores these notions as they occur within the formation and policing of norms within institutions. Both philosophers are resistant to any linear view of history; instead, they advance wayward, familial histories that make truth and morality appear quite contingent. Despite this, their focus on deconstructing traditional power makes them sound alike both manually and conceptually (well, not exactly every ideal time in Foucault's systematic musings, but in the spirit of what they have in common).

1.7 Broader Implications

Thus, this analysis in comparison highlights the very special place of Nietzsche in the position of the whole philosophical movement. Through this, one's understanding of the nature of the shifts in his style that were both a critique, and an alternative, of traditional methods of philosophy, are enhanced when they consider his style considering Kierkegaard's narrative method and Foucault's structural criticism. Such comparisons draw our attention to the permanent validity of Nietzsche's attempt and to the fact that he influenced many different intellectual traditions.

The modified comparative analysis, with examples from the text, at each point is presented below:

1.8 Comparative Analysis

Nietzsche and Kierkegaard: Contrasting Techniques

Like Nietzsche, Kierkegaard indulges in provocative and paradoxical writing strategies to catch, agitate and involve readers existentially. But, whereas much of Nietzsche's aphoristic work is shockingly ambiguous to provoke thought, Kierkegaard's pseudonymous writings, e.g. *Fear and Trembling*, are parables and stories, which explore questions of faith and ethics. Often, such as in Kierkegaard's discussion of the "teleological suspension of the ethical" or in Nietzsche's disruption of morality, the move is toward the unsettlement of seeming moral certainties in a manner designed to shake readers out of their complacency.

Example: Nietzsche's aphorism 'He who fights with monsters should look to it that he himself does not become a monster' as a warning against moral self-righteousness – like Kierkegaard's cautions on moral issues in relation to the issue of faith.

Nietzsche and Foucault: The Critique of Power

A critique of power structures and truth is extended by Michel Foucault, much inspired by

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Nietzsche. Foucault takes ideas such as Nietzsche's "will to power" and explores these notions as they occur within the formation and policing of norms within institutions. Both philosophers resist linear versions of history, instead offering up disjointed, genealogical narratives to uncover contingencies of truth and morality. Both share a focus on deconstructing established authorities; the latter can be regarded as more poetic provocations than the former, which was more systematic.

Example: Nietzsche's claim "Morality is the best of all devices for leading mankind by the nose" provides an illustration of his critique of power – a theme that Foucault will take up and develop in his examination of the structural institutions of a particular culture such as prisons and schools.

1.9 Broader Implications

Thus, this analysis in comparison highlights the very special place of Nietzsche in the position of the whole philosophical movement. Through this, one's understanding of the nature of the shifts in his style that were both a critique, and an alternative, of traditional methods of philosophy, are enhanced when they consider his style considering Kierkegaard's narrative method and Foucault's structural criticism. Such comparisons draw our attention to the permanent validity of Nietzsche's attempt and to the fact that he influenced many different intellectual traditions.

Conference de Nietzsche et Schopenhauer: Nietzsche attacks Schopenhauer's pessimism and takes over and modifies his notion of 'will'. Schopenhauer's 'will to live' gives the sense of 'afflictive content of existence', while Nietzsche's 'will power' is all about "the creative and transformative power of life". In terms of style, Nietzsche's passionate and vivid aphorisms are opposed to Schopenhauer's methodical prose, corresponding with the difference in their approaches to philosophy.

An example of this is the eterno ritorno, or the doctrine of eternal return in the philosophy of Nietzsche, which was outlined in his book *The Gay Science*, and which preaches the embrace of life's difficulties and the affirmation of life, far from a resignation to the end of suffering as is promoted in Schopenhauer's philosophy.

A study on the concepts of being of Nietzsche and Heidegger

Nietzsche's critique of metaphysics is an important influence on Heidegger's existential exploration of "Being. Both philosophers reject tradition of abstract truths over lived experience. Nietzsche's aphorisms and poetic challenges are an attack on the frameworks of metaphysics and Heidegger uses phenomenological analysis to question structures of being.

The "God is dead" statement of Nietzsche summarizes Nietzsche's attack on the metaphysics base and Heidegger's critique in his "forgetfulness of Being" tradition of the West.

Nietzsche and Derrida: Deconstruction and Language

Derrida's method gives him the sound of deconstruction and allows him to share his thinking with Nietzsche's insight into the connotative and denotative language and metaphysics. In this can be seen Nietzsche's doubt about the power of language to convey absolute value and truth, which is manifested in Derrida's sense of the deferral and construction of meaning. Nietzsche's aphoristic and paradoxical techniques are stylistically similar, because they also confront the accustomed dichotomy and force the readers to try in appropriating meaning.

The example of such a thing is Nietzsche's famous phrase "There are no facts, only interpretations", which anticipates Derrida's work on logocentrism, in which language is unstable and always

changing.

Philosophers of the Left and Right (part 2) Nietzsche and Marx: Ideology and Power

They share the common theme of systems of power that minimize and discipline human agency, whilst Nietzsche focuses on moral and cultural values, Marx focuses on economic structures. The attack against "herd morality" is a similarity to the attack against ideology as a means of social manipulation that Marx had posed. As a champion of collective action to overthrow capitalist structures, Marx is a stark contrast to Nietzsche, who believes in the individual's self-overcoming.

Example: Nietzsche's aphorism that "The individual has always had to struggle to keep from being overwhelmed by the tribe" belies conformity of society, which is like Marx's ideology as a mechanism of oppression.

Nietzsche and Emerson: Individualism and Self-Reliance

On thematical level, Ralph Waldo Emerson's transcendental philosophy has harmonies with Nietzsche's focus on individualism and creativity. Both thinkers delight in the autonomy and the hostility, to outside rule, in forming one's own self. Nietzsche's notion of "self-overcoming" is like Emerson's "self-trust" is one of the sources of truth and meaning.

At the very least, in his respective "Become what you are," Nietzsche's statement, like Emerson's "Self-Reliance," becomes the precept of personal transformation by means of the individual's own authenticity.

1.11 Reader Response

Beyond Good and Evil by Nietzsche is a book with a variety of reactions in response to its mental and stylistic incursions. The cultural, philosophical and personal perspectives of the reader are influential in configuring how they approach the paradoxes and aphorisms of Nietzsche's ideas. This section highlights the reader-response aspect of Nietzsche's work, exploring the relationship between text and reader, and how cultural and individual differences contribute to the reception of Nietzsche's work and its philosophical and emotional impact.

Example

Some people, for example, may see his analysis of morality as freeing, others may construe it as oppressive or even nihilistic. Using the technique of reader-response, this segment reinforces the fact that the reading audience and the text interact in a dynamic and enriching way and how skillfully Nietzsche can make the reader think and/or question.

1.11 Conclusion

In the case of Nietzsche's novelty in style his characteristic feature in Beyond Good and Evil—this is an inextricable aspect of the total philosophical project and his attempt to undermine dogmatic thinking and elaborate a more complex, perspectival understanding of the human situation. In practice, Nietzsche's use of a fragment-like, aphoristic form, paradox and rhetorical tools invites the reader to indeed, requires the reader to actively read and interpret, recalling and self-reflecting, thereby creating a personal, transformative and qualitatively enriched experience of reading his philosophy.

The study could be extended to other areas such as literature, applied linguistics and other disciplines of cognitive science to make this study more significant. How, for instance, should the

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approach and methods of Nietzsche be used to contribute to what's happening in 21st century education or to understand Narrative cognition in the digital age? Nietzsche's insights can continue to spur interdisciplinary creativity in a variety of other disciplines, including cognitive science, applied linguistic studies and literary studies, by answering these questions. His stylistic methods could, for example, work towards the comprehension and recall of fragmented narratives in the context of narrative cognition or apply to creative writing using fragmented narratives. These applications demonstrate the broad range of inter-disciplinary applications that the attitude of Nietzsche to scholarly research offers. In the sense of fragmentation influencing comprehension and memory, for instance, his stylistic approach might be useful in studying narrative cognition in the field of cognitive science or applied language studies in general. Moreover, the study of literature can be used to search for techniques to employ in developing a creative writing technique which will be enjoyable for the reader both mentally and emotionally, just as Nietzsche employed his techniques. Even within these potential fields of study, Nietzsche's originality and enduring relevance to the study of both its own subject and the wider intercultural sphere, through a current interdisciplinary prism remains intact, enhancing our understanding of a complex relationship between language, thought and human experience.

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