

## *The Contradictions in Zarathustra's Character*

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### **Abstract**

Thus Spoke Zarathustra is a controversial philosophical novel due to its original concepts such as “will to power” and the phrase “God is dead.” The general aversion to these concepts have resulted in the limited use of the literature in education, especially in the Philippines, a Christian country. The research sought to uncover universal truths using the archetypes that can be used in a classroom setting by analysing the contradictions in the main character of the novel. Nietzsche narrates the transformational journey to becoming an *Übermensch* or *Superman*. In his pursuit of becoming an *Übermensch*, Zarathustra struggles with the *Apollonian* and *Dionysian* forces within him in his quest to creating meaning out of his experiences. His awareness of the opposing forces and his victory of attaining *transformational equivalence of the opposites* serves as a tool for educators to inspire critical thinking and re-evaluate values. The research mainly utilised the archetypal method in the study of this epos. The speeches of Zarathustra served as the basis for identifying the inner conflict within him. As Zarathustra has taught us, becoming an *Übermensch* makes life meaningful and develops resilience, a relevant skill for students to learn during this time in history.

Keywords: Contradictions, Zarathustra, Archetype, Superman, Transformation, Equivalence of Opposites

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## Introduction

The world is in a crisis affecting many people's mental health, leading to widespread psychological fear, depression, and suicides (Santiago, 2020), and young people are rarely exposed to severe stress, so they are likely to breakdown when confronted by difficult circumstances. The situation worsens since suicide methods have become more available online (Pulta, 2020).

To address these issues, literature can be a powerful tool in teaching aspects of resiliency. This study proves that studying and teaching literature is a powerful tool for self-discovery.

*Thus Spoke Zarathustra* is controversial due to the phrase "God is dead." However, aversion to specific themes limits the usage of literature. This novel has created scholarly debates, but Loeb (2005) contends that understanding the novel is essential, particularly that one will not comprehend Nietzsche's works without analysing it.

Zarathustra is an epos describing a man with a distinct character carrying out an important task. In his pursuit, he experiences crises and realisations leading to a resolution of a meaningful possibility of human existence (Seung, 2005), which is the transformational journey to becoming the *Übermensch*.

The *Übermensch*, translates to *Superman*, the evolution of man to the highest form with the utmost realisation of himself and the world. Nietzsche sees the goal of humanity's self-overcoming, described in *Ecce Homo* as the one "beyond good and evil," the embodiment of his "philosophy of the future" (Nietzsche, 1908/2007, p. 106).

*Amor fati* (love of fate) accepts life events as divinely willed and implies that to hate life is blasphemous (Hollingdale, 1886/1961). The consequence of *amor fati* is *eternal recurrence*. The individual's life is a continuum of creation, intertwining past, present, and future, constructed and reconstructed, an ongoing creation of the self and life in the process of *becoming* since life is synonymous to change (Hollingdale, 1886/1961; O'Dwyer, 2011).

*Will to power* "is first and foremost the will to power over oneself". Its crux is the principle of *self-overcoming* with the power to affect *eternal recurrence* to either change things that recur or let them repeat (Safranski, 2002, p.281; Hollingdale, 1886/1961).

In the drive to power, one needs to resist the influence of *herd mentality*, which Nietzsche (1886/2003) defined in *Beyond Good and Evil* as obedience to the elite group's definition of good. As Nietzsche says, one must become what he is. He will desire to seek his rank based on his intellect, creativity, and drive. He strives to become educated and cultured in pursuing his natural rank enabling his creativity's full expression (Fitz, 2005).

Scholars have mixed interpretations and sometimes contradicting ideas on what Nietzsche meant. There have been few studies on Nietzsche's writings in a literary sense and no studies on teaching it.<sup>1</sup> This study is the foundation that establishes the importance of surfacing the contradictions in Zarathustra's character on his journey to self-overcoming.

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<sup>1</sup> This is the first of a three-part study under educational resiliency using literature based on Philippine educational system and the new K to 12 Program

## **Methodology**

This study applied descriptive research to describe factually, accurately, systematically, objectively a situation, problem, or phenomenon (Garcia & Reganit, 2010), the contradictions in Zarathustra's character from the novel *Thus Spoke Zarathustra*. Content analysis is applied to make replicable and valid inferences by interpreting and coding textual materials concerned with explaining the status of the phenomenon at a particular time or its development over a period (Catane, 2000).

The primary source was Friedrich Nietzsche's *Thus Spoke Zarathustra* translated by R.J. Hollingdale. Secondary sources included Heraclitus' *Fragments*, Eastern concepts such as Zen Buddhism and Nietzsche's works, *The Joyous Science* and *Twilight of the Idols*.

Journal articles and other studies were also used to corroborate the findings. Nietzsche's autobiography *Ecce Homo* and other biographies, mainly *Nietzsche A Philosophical Biography* by Rüdiger Safranski, relate the author's views regarding the themes.

## **Psychoanalysis**

This study uses Jungian Psychoanalytic approach and archetypal criticism considering Nietzsche's influence on Jung (Pascal, 1992). Psychoanalysis was used to systematically study and provide a language and terminology on the operations of the unconscious (Habib, 2011) and to give insights into Zarathustra's character and psyche.

## **Philosophical Approach**

Knellwolf and Norris (2008) state that two levels concern the Philosophical approach; the first is evaluating work and its ethical content. The second is the way the literary piece reflects the human experience. This study used the second level, which asks the following questions; "Who are we? What are we searching for as we live our lives? How are we influenced by good and evil?"

## **Heraclitus**

Nietzsche praised Heraclitus in *Twilight of the Idols*, saying that he made the most sense compared to other philosophers, especially with the concept of *being* (Nietzsche, 1889/1911). His *Fragments* indicates the *unity* or *equivalence of opposites*; the natural reality is a continuous circle of transformations and energy exchange. Fire's death is the birth of air, and air's death is the birth of water. Harmony exists among the opposites regardless of competition (Baloyannis, 2013).

His notion on *flux* illuminates that relativity dominates every phenomenon. Like the river's constant flow, nobody can step in the same river twice (Baloyannis, 2013). The river flows and changes, and the one who steps into it changes too, and it is never at any two moments identical (Johnson, 1946).

Heraclitus also urges to "Know thyself." He states that knowing one's self starts with self-examination, "I have searched myself. It pertains to all men to know themselves and to be Temperate. To be temperate is the greatest virtue. Wisdom consists in speaking and acting the

truth, giving heed to the nature of things” (Wheelright, 1959, p. 19), pointing to a mind that is well centred and thoughtful, balanced and poised for intelligent judgments.

### Archetypes as Contradictories

Archetypes are not outdated philosophical categories from antiquity but the nodal points of psychic energy in every contemporary psyche, impelling us to actions and behaviour and ways of perceiving and evaluating the realities of everyday life (Pascal, 1992).

“Contradictories” are forces causing fission, while “contradiction” is the opposition between the archetypal forces. Thus, “self-contradiction” is defined as the person’s conflicting ideals and one’s thoughts opposing one’s actions or current state of *being* as he seeks balance within his *Self* through the process of *Individuation*.

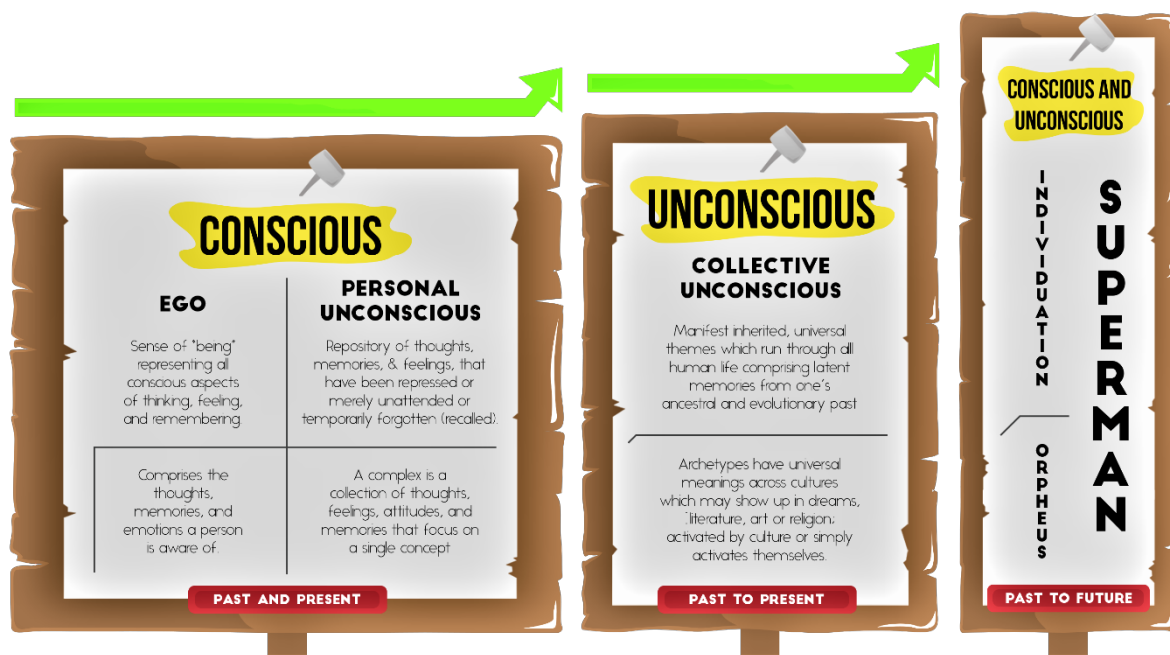


Figure 1: Overcoming Contradictions

Zarathustra’s process of becoming a *Superman* is from the *conscious ego* delving deeper into one’s *unconscious* until he reaches a balance between the conscious and unconscious mind. The *conscious ego* and *personal unconscious* are about collecting past and present thoughts, though one’s *being* is still split despite their influence on one another. He then comes to terms with the strong connection between his past and present. This process is *Individuation*. Once the person develops his whole meaningful *being*, he can become a *Superman* – transcending time from past to future.

### Zarathustra’s Evolution through the Archetypes

The principal contradictories are *Apollonian* and *Dionysian* archetypes, supported by *mask* and *shadow*. These are resolved through *Individuation* using *Orpheus* and the *Self*, with the *Wise Old Man's* aid in the transformational process.



Figure 2: Archetypes as the Basis for Transformation

### **Apollonian (Eagle)**

The Greek Sun god Apollo symbolises order, restraint, and form (Stumpf, 2008), representing the urge to perfect self-sufficiency, to all that simplifies, distinguishes, makes strong, clear, unambiguous, and typical (Fitz, 2005).

### **Dionysian (Serpent)**

The Greek Moon goddess Diana/Dionysius symbolises a dynamic stream of life and chaos, which knows no restraints and defies all limitations (Stumpf, 2008). Being more fundamental and "healthier", it is described as a reaching out beyond personality, society, and reality, across the abyss of transitoriness: the feeling of the necessary unity of creation and destruction (Fitz, 2005).

### **Individuation**

It is balancing the opposites within the human psyche, an intrinsic law of compensation that expresses itself in the psychic capacity to correct any undue imbalance. This creates a reconciliation of the opposites within man, slowly made aware of the Self that is synergistically greater than the sum (Pascal, 1992).

### **Orpheus**

The perfect synthesis of Dionysian and Apollonian forces that expresses wholeness. He makes the person want to "move mountains" despite one's depression. The rite of passage in a person's growth from chaos to becoming maturely balanced in the harmony of oneness (Pascal, 1992).

### **Mask**

Known as *persona*, the form of an individual's general character and attitude toward the outer world. It serves as a compromise between individual and society; between society's expectations and identity, and between individuality and self-image (Pascal, 1992).

## **Shadow**

The shadow is the repressed and suppressed split-off entity of what the Ego does not wish to express. When the shadow is realised, it is an excellent source of renewal. Though confronting the shadow is difficult, it conflicts with the mask/persona who refuses confrontation, resulting in projecting them. (Pascal, 1992).

## **Self**

The Self coaxes the Ego consciousness to become broader by assimilating the contradictory contents of the Self. The Self also instigates Individuation attempting to align the Ego with all the potentials that one may ever become (Pascal, 1992).

## **Wise Old Man**

Moreno depicts an important archetype of meaning or spirit (as cited in Jamalinesari, 2015) as a guide who appears when the hero feels trapped. It usually appears as a grandfather, sage, magician, king, doctor, priest, or any other authority figure. Pascale (1992) indicates that he appears only after the personal unconscious has been brought into the light and is an active partner in everyday living.

## **The Becoming**

“When Zarathustra was thirty years old, he left his home and the lake of his home and went into the mountains. Here he had the enjoyment of his spirit and his solitude, and he did not weary of it for ten years” (Nietzsche, 1886/2003, p. 39).

The lake concerning the development of the Self is the unconscious – the source of creative power. However, one must sink into the lake’s dark bottom and rise as a transformed being. He materialises his potential for positive action into the conscious state (Jung, 1964). Zarathustra left because he already transgressed the personal unconscious containing repressed memories and internal conflicts he used to be unaware of.

“Bless the cup that wants to overflow, that the waters may flow golden from him and bear the reflection of your joy over the world! Behold this cup wants to be empty again, and Zarathustra wants to be man again” (Nietzsche, 1886/2003, p. 39). He possesses the inherited tendency to aim for growth and completion toward the highest level, known as self-actualisation, which he coined Superman.

In sharing his wisdom on becoming a *Superman*, Rosen (as cited in Romano, 2007) argued that Zarathustra’s use of the natural imagery to show how he wants to share his acumen in a natural process demonstrates his creative impulse, like a bee that creates honey and the sun that provides sunshine. Zarathustra gathers his wisdom from the sun and his mountaintop isolation, then he must redistribute it just as the sun extends its light.

## **Contradictions in Zarathustra’s Character**

The journey emphasises the development of wholeness rather than “goodness” as it is necessary for man to accept and address the darker side of humans if one wants to accomplish the process

of *Individuation* (Stein, 2005). And in his journey, he has to unify the contradictories to overcome his inner conflict on his way to becoming a *Superman*.

### **Eagle and Serpent, When Enemies Unite**

The principal contradictories are through the archetypes symbolised by the *Eagle* (*Apollonian*) and *Serpent* (*Dionysian*) across the different cultures. In the mythology and art of many ancient peoples, the *Eagle* and *Serpent* often appear in conjunction and are invariably represented as implacably hostile to one another. However, in the novel, these two contradictory forces complement each other as Zarathustra's loyal companions representing the *transformational equivalence of opposites* signified by the golden staff with an image of a serpent coiled about the sun.

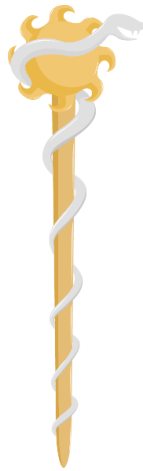


Figure 3: The Golden Staff

Thatcher (2010) cited the different serpent symbolism in multiple cultures as being more complex than the eagle. The *Serpent* represents “chaos,” but also has beneficial symbolism. Egyptians, Gnostic, Jews, Christians, Hindu, Norse, and Ancient Greece all refer to the *Serpent* as a symbol of wisdom, prophecy, and healing. As the prophet of *Superman*, Zarathustra is a “healer” who propagates his wisdom in unifying the paradoxes within one's *being*.

This dualism is a cardinal point of Nietzsche's ethics in Zarathustra. Every man contains within himself a confusion or "chaos" of contradictory drives and valuations, making his primary task to integrate the warring polarities of his nature into a higher synthesis through *Orpheus*. Zarathustra himself undergoes the same process while he is teaching about *Superman*. Such striving for wholeness, yearning to become what one is or is meant to be, is a dynamic, dialectical process in which the opposites are continuously transformed. *Individuation* can only be achieved through acceptance and even being led into what appears to be evil to the traditional conscious view. As Pascale (1992) mentioned, *Individuation* refers to developing all the different potential aspects of one's personality in the journey to selfhood.

### **Love Oneself Before Others**

Zarathustra's journey to the mountain alludes to Heraclitus' *Fragments* portraying that like the eternal fire; the universe is in a constant motion of change, the basis of Zarathustra's transformation symbolised by mountain climbing. Zarathustra has to go up the mountaintop for his personal journey to know himself – to learn to love himself before teaching the people about love, believing that one must first love himself before preaching it.



Figure 4: Love of Self vs Love of Mankind

When Zarathustra is on his way down, he meets the *saint* who expresses, “This wanderer is no stranger to me: he passed by here many years ago. He was called Zarathustra, but he has changed. Then you carried your ashes to the mountain: will you today carry your fire into the valleys?” (Nietzsche, 1886/2003, p. 40). In the process, he submits to the meaningful ritual of an initiatory change that could fit him for manhood's new moral responsibilities. The *saint* emphasises that Zarathustra has transformed from carrying his “ashes” up the mountain to going down carrying his “fire” into the valleys.

Ashes and fire allude to Heraclitus’ eternal flame. He observed the flames constantly flicker, transforming the wood into ashes. That fire shifts the wood into ashes while maintaining its identity as fire. The flame is the paradoxical latent presence of the transformational power within the changeless (Heraclitus, 1954). The sun’s changeless everlasting fire illuminates which continuously travels heaven. This light affects change by converting elements such as turning waters into air, then air to rain (Baloyannis, 2013).

Zarathustra has carried his ashes up the mountain for a self-transformational spiritual journey out of self-love. Yet, something remains unchanged, and it is this unchanged element that fuels the transformation. The unchanged element here is Zarathustra’s firm resolve to teach people about becoming a *Superman* as a new approach to bringing progress into the world.

### Emptying the Overflowing Cup

To teach about becoming a *Superman*, the teacher must keep learning, unlearning, and relearning, similar to emptying one’s overflowing mind. Such alludes to a famous story about open-mindedness in Zen Buddhism, “A Cup of Tea.” Among the many versions, the famous account is about a Japanese Professor who went to Na-in – a Japanese master. Na-in serves him a cup of tea; he pours his visitor’s cup full and keeps on pouring. The professor watches it overflow and tells Na-in that it is full, and no more would go in. Na-in replies that as the cup, the professor is full of opinions and speculations; he cannot show him his Zen unless he first empties himself (Bai & Cohen, 2014).

This story relates to Zarathustra’s reference to the Sun (Apollo) asking to “Bless the cup that wants to overflow, that the waters may flow golden from him and bear the reflection of your



joy over all the world! Behold this cup wants to be empty again and Zarathustra wants to be man again” (Nietzsche, 1886/2003, p.39). For Zarathustra, he wants to descend to preach about *Superman*; simultaneously, he also needs to empty his mind to accept new ideas since he is still trying to become a *Superman*.

This is a recurring theme throughout his journey, such as teaching his disciples to unlearn what the *herd* has taught them and relearn on their own to find answers using their self-made path and what they can make out of them. This is also the same advice that he has given to the sublime men.

### **Child in Every Man**

The *saint* describes the effect of Zarathustra’s idyllic isolation as something that has changed him, that he has “become – a child, an awakened one” (Nietzsche, 1886/2003, p. 40). Using the terms “child” and “awakened” is paradoxical. “Awakened” implies with it the connotations of knowingness, awareness, and being cognizant, whereas “child” carries with it the associations of creativity, newness, and naiveté (Romano, 2007). These paradoxes, however, are combined by the *saint* to describe Zarathustra.

The *saint*’s observations show that in solitude, Zarathustra has become more aware of the new earthly wisdom; being “awakened” and become free, creative, and innocent, thus implying the word “child.” Zarathustra has become “paradoxically enlightened” and, therefore, capable of fresh creativity and self-aware, critical analysis (Romano, 2007).

“Becoming a child” also accounts for the *Three Metamorphoses of the Spirit*; the *camel*, *lion*, and *child*. Zarathustra uses animals as metaphors to *Self*’s inner transformation. The *camel* is the “weight-bearing spirit,” implying the traditional teachings and values of the past, carrying the weight of the *herd*’s expectations. As the *camel* speeds into the <sup>2</sup>desert, the *camel* yearns for freedom, so he transforms from a merely reverent weight-bearing spirit into a courageous beast of prey – the *lion*, who then pursues his freedom and challenges the dragon that represents all the past values (Acampora & Acampora, 2004).

The second stage – the *lion* is connected to what Nietzsche has learned, that Zoroastrianism is based on the conflict between the divine source of light and goodness – *Ormuzd* the eagle, and the satanic source of darkness and evil – *Ahriman*, the dragon. In this stage, the person’s internal struggle transpires since it “wants to capture freedom and be Lord in its own desert,” Its purpose is not to create values but to create freedom. The dragon says, “thou shalt,” but the *lion* says, “I will” (Thatcher, 2010; Nietzsche, 1886/2003, p. 54-55), standing against tradition and status quo, seeing some parts of tradition as unworthy of being preserved. This is hard considering as the *lion* battles the dragon; he opposes traditions he once believed. But the *lion*’s courage opens possibilities; if destroying is possible – so is creating.

Once the *lion* thinks independently, he must become the *child* representing innocence and forgetting – new beginnings, the creator of new values, a sacred “Yes” (Nietzsche, 1886/2003; Thatcher, 2010). The *child* becomes a creator of freedom for himself and others until and where his influences extend. The created freedom equates to redemption; the mistakes in the past can be redeemed if something better can be made from them. The *child* relinquishes the past without resentment to those who came before, believing that they still contributed to present

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<sup>2</sup> Symbolizes nihilism or the crisis of modernity

development. The point is – the *child*, as a new beginning who “wills its own will” has the potential to redeem the past through the present and pave a better future. He does not aim to destroy all traditions but change what needs to be since traditions can be improved.

The *camel*, *lion*, and *child* are the three stages that the spirit must traverse to become free – the stages of self-overcoming, from establishing tradition to overcoming it. It is prevailing over one’s self to live up to his full potential and become more accomplished.

### **Two Enlightened Men: Clash of Ideals**

The *saint* and Zarathustra are enlightened men but differ in ideals. The *saint* is the archetype of a *Wise Old Man* who also gained wisdom through solitude. However, the *saint* opts to stay in isolation while Zarathustra decides to go back to society. The *saint* once loved mankind and has done great things for them, but it was all in vain, so now he loves only God. In contrast, Zarathustra loves mankind, that he wants to teach them to become *Superman*.

The *saint* tries to persuade Zarathustra to stay in solitude, but he refuses. As the archetype of the *Wise Old Man* – the *saint* cannot force Zarathustra to take his advice; he can only warn him of possible encounters, foreshadowing the difficulties he eventually faces. This is then shown when Zarathustra is later rejected in the marketplace, making him recall the *saint's* advice.

### **Illogical Pity**

As Zarathustra chooses to overcome the *saint's* notion, he also speaks of pity as something that must be reformed. It is not saying that one becomes cold-hearted but prevents using pity as an emotional commodity by balancing reason and emotion. This alludes to a prose in *Joyous Science*, “271 What Is Your Greatest Danger? Pity.” (Nietzsche, 1882/2018, p. 172), considering that when it comes to pity, emotion usually rules over the person. Thereupon, Zarathustra disagrees with pity when emotions take over, and rationality disappears. However, despite his animosity towards pity, Zarathustra himself is not impervious to it.

Between emotions and reason, even Zarathustra is conflicted between contempt and pity. The masses ignore him and question his idea of *Superman*, leading to his contempt for choosing the *Ultimate Man* over *Superman*, and for choosing the pleasure of comfortable life, refusing to grow and transform. Gooding-Williams (as cited in Milchman & Rosenberg, 2007) describes the *Ultimate man* as oblivious, has no desire to achieve something nor make himself into something.

### **Close the Open Palm**

Zarathustra sends off his disciples to walk their own path; then he goes back into his cave in the mountains to withdraw from mankind while waiting for them to “become” masters, but “his soul is full of impatience and longing for those whom he loved: for he still had much to give them” (Nietzsche, 1886/2003 p. 107). So he endures the longing he feels, and he warns them about the internal struggle they have to confront, the power of human emotions – loneliness when in solitude, and the temptations they have to overcome. However, he is going through the same struggle, frustrated for not being there for them.

Even Zarathustra is not immune to such struggles as he is also human. He let them go out of love, but he also misses them out of love. Though he has to bear with it, knowing that it is the

most challenging thing for a teacher to do, “to close the open hand out of love and to preserve one’s modesty as a giver” (Nietzsche, 1886/2003 p. 107).

### Clash Between Love and Hate

In the journey of becoming *Supermen*, one must seek wisdom in his lifetime; however, people love to live, but not all aim for wisdom. Nietzsche uses women and their traits to interpret some of his ideas, such as a metaphor for *Life* and *Wisdom* in a love and hate relationship with Zarathustra.

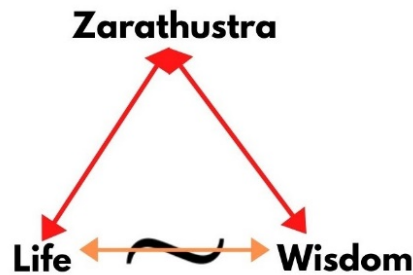


Figure 5: The Love Triangle between Zarathustra, Life, and Wisdom.

In “The Dance Song,” *Life* and *Wisdom* are defined through their conversations with Zarathustra and are treated as his two lovers. Firstly, is *Life*. Zarathustra speaks with *Life* as a lover on a date. *Life* is hard to understand; they think of it as “profound, faithful, eternal and mysterious”; but men give meaning to *Life* by assigning “virtues” to it. They define *Life* and assert it based on personal strength and idealism. So when *Life* speaks with honesty, Zarathustra refuses to believe her when “she spoke evil of herself” showing that even if men give meaning to *Life*, they do not want to hear the truth if it destroys their illusion of *Life* (Nietzsche, 1886/2003, pp. 130-132).

Secondly, Zarathustra speaks to *Wisdom* as a secret lover in a quarrel. *Wisdom* is angry at him because of *Life*, “You will, you desire, you love, that is the only reason you praise Life!” He then posits that “This is then the state of affairs between us three. From the heart of me I love only Life – and in truth, I love her most of all when I hate her. But that I am fond of Wisdom, and often too fond, is because she very much reminds me of Life” (Nietzsche, 1886/2003, p. 132). Zarathustra is “fond” of *Wisdom* because she reminds him of *Life* – whom he loves. Consequently, he loves only *Life* and not *Wisdom*, that the fondness he feels towards *Wisdom* is only because she resembles *Life*, so he holds on to both of them.

Zarathustra also speaks of *Wisdom* as something that one can never fully have, yet one keeps searching. *Wisdom* is what people perceive to be true though it is not. She is not fair and very clever, and yet men search for her. “She is changeable and defiant” (Nietzsche, 1886/2003, p. 132), alluding to Heraclitus; changeable is *flux*, and defiant is the *transformational equivalence of opposites* stating that they replace each other in a series of transformations (Baloyannis, 2013), demonstrating that *Wisdom* continually changes.

For Zarathustra, they are exceedingly alike; *Life* is unfathomable, while *Wisdom* keeps changing. That makes *Wisdom* just as incomprehensible as *Life*. And as metaphors of women, they are twins with different personalities. They are two dissimilar persons but considered as one and the same, which *Life* herself has clarified with Zarathustra in “The Second Dance Song” when she tells him that “If your Wisdom should one day desert you, alas! Then my love

would quickly desert you too” (Nietzsche, 1886/2003, p. 243), demonstrating that to live is to gain wisdom, and to gain wisdom; one must keep on living.

### Man’s Conflicting Two-fold Will

Aside from the conflict between *Life* and *Wisdom*, Zarathustra is also conflicted by his twofold-will. One wants to hold on to mankind while the other wants to let go, “My will clings to mankind, I bind myself to mankind with fetters, because I am drawn up to the Superman: for my other will wants to draw me up to the Superman” (Nietzsche, 1886/1961, p. 164).

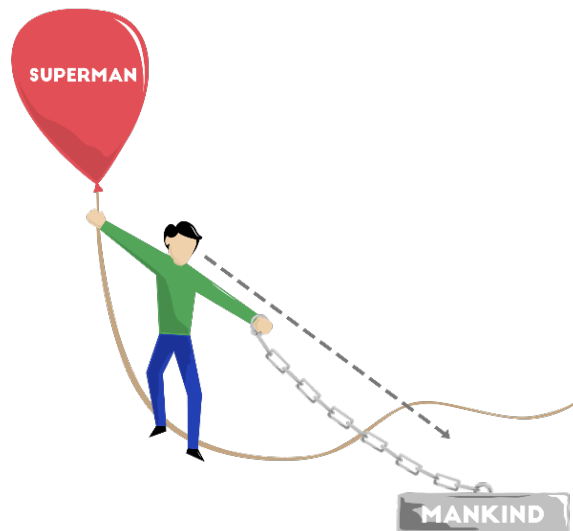


Figure 6: Aiming for the Superman While Clinging to Mankind

His twofold-will is self-contradictory because Zarathustra teaches that to become *Superman*, he must go beyond mankind, yet he clings to it. Like the fetters that are used to confine, Zarathustra still finds himself chained to mankind while advancing to a *Superman* level.

Alluding to *The Joyous Science*, Nietzsche wittingly expresses that twofold pain is easier to bear than one pain. With a sarcastic remark, he enquires if one would take the dare (Nietzsche, 1882/2001). His two-fold will may be opposing entities, but they complement each other.

### The Contradictions

The contradictions in Zarathustra’s character were based on the alignment of change and *transformational equivalence of the opposites*, mainly through the *Apollonian* and *Dionysian* worldview aiming to achieve balance through *Orpheus* and become a whole being. Eight contradictions were surfaced; these are on love (self and of others), ideas (old and new), disposition (man and child-like), meaning (pre-existing and new-found), consciousness (reason and emotion), affiliation (attachment and letting go), enlightenment (life and wisdom) and evolution (human attributes and higher being).

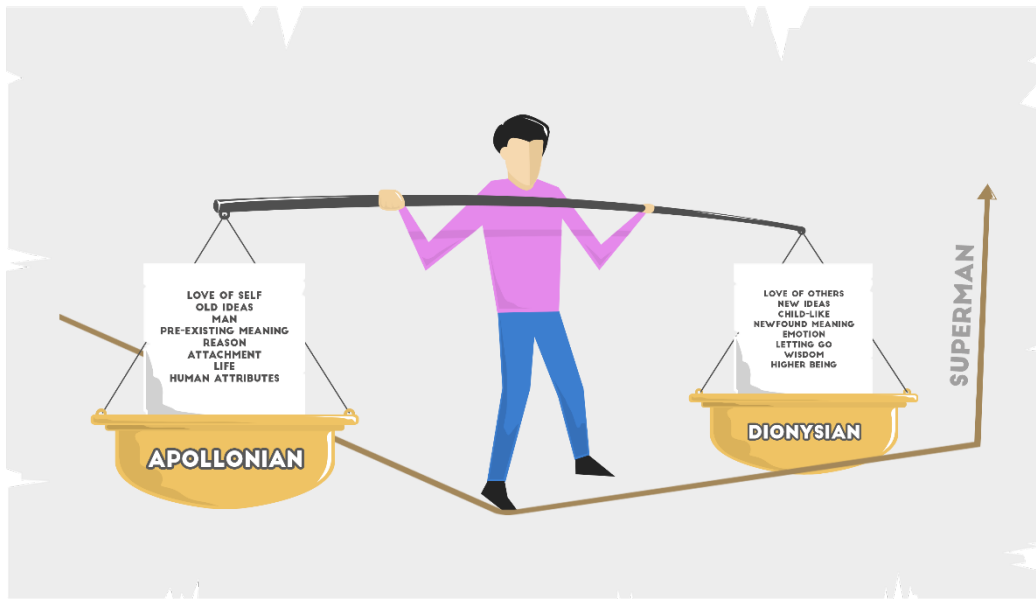


Figure 7: The Contradictions in Zarathustra's Character

The aim is for the person to unite his divided self to resolve his inner conflict. Only then can he free himself from such contradicting forces within him. However, the transformation is neither good nor bad, practically in turning weakness into strength, the opposite is also possible depending on the person's decisions. The focal point is the relationship between the constant and those that change. Hence, in dealing with contradictions, the person learns to balance himself until he becomes a whole being having a fuller understanding of life, and creates his own will.

### Conclusion

The portrayal of contradictories through Zarathustra's character aims to overcome self-contradictions by recognising one's self-identity. By taking control of one's life, he then takes better responsibility for its consequences in the decisions he makes. The self-improved individual pursues his own path and can actualise his full potential, capable of confronting all challenges. He continuously grows and lives his life to the fullest, setting himself to self-transformation into becoming a *Superman* who can transcend man exercising creative power and capable of extraordinary achievements. Continuously pursuing the *Superman* level already motivates individuals to keep on evolving. This demonstrates that literature can be a powerful tool in teaching students to become resilient and self-developing individuals.

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Erwin John Resurreccion

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