

FICTIONAL RECONSTRUCTION AND SOCIAL RECONSTRUCTION OF REALITY

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Abstract

The present study investigates a particular case of the theory of social reconstruction of reality, namely the case of literary reconstruction. It investigates how to reconstruct fictionally the most fruitful existential and philosophical period in the life of Friedrich Nietzsche. The Corpus analyzed is Irvin D. Yalom's documentary novel, "Nietzsche's Weeping." It is found that for the reconstruction of reality, four operations are applied (lie, seduction, fiction and myth). It is concluded that the theory of YALOM, 2006, P. L. Berger and T. Luckmann regarding the social reconstruction of reality is also verified in the case of literary communication.

Keywords: social reconstruction of reality, historical reality, authenticity, fiction, literary communication

Introduction

As we know, Irving D. Yalom is a renowned psychotherapist, psychiatrist, and writer. Some of his scientific research is world-renowned, "Existential psychotherapy" (Yalom, 2020), "Staring at the sun: Overcoming the terror of death" (Yalom, 2008). What makes Irvin D. Yalom's "The Crying of Nietzsche" (2006), one of the most important documentary novels near the beginning of the third millennium, is to bring the reader into the situation of reflecting the conscious of existence: freedom, authenticity of being, truth, the thought of being transient (Axinte, 2012; Frunză, 2019; Sandu & Nistor, 2020). To bring such major issues into epic debate, Irving D. Yalom imagined a medical consultation in 1882 by the philosopher Friedrich Nietzsche by the renowned physician and psychologist (Sigmund Freud's mentor) Josef Breuer. Other historical figures such as Sigmund Freud, Lou Salomé and Anna O. (Bertha Pappenheim) appear in the narrative space.

Reality and fictional reconstruction

Yalom's poetry is based on an idea derived from a claim by André Gide that "fiction is a story that could have happened." Indeed, F. Nietzsche could have become J. Breuer's patient. The historical reality, however, is that the two never met. As such, we are not dealing with a biographical reconstruction, but with the imagination of a psychotherapy. The diegesis (the world of the novel) is thus situated in two realities: the factual reality (which retains some historical beings with their deeds) and the fiction that invents imaginary possible relationships and events, but with a very low probability.

Narrative support is easy to summarize: in Venice to cure erotic thoughts about his former patient Bertha Pappenheim, Josef Brauer is approached by Friedrich Nietzsche's girlfriend, Lou Salomé, who asks him to treat him with despair, and to inhibit his suicidal tendencies. She assures him that Nietzsche will come for a preliminary discussion and asks her not to reveal to him that the initiative to treat his illness would belong to her. Josef Breuer accepts the challenge. He receives Nietzsche and finds no common ground for psychotherapy: he refuses any treatment and proves that he has no suicidal impulses. This confirms Breuer's assumption that Nietzsche's despair is only ideological. The conversation with Nietzsche intellectually engages Breuer and, in order to nullify Nietzsche's refusal to be treated, he resorts to a strategy: he proposes to him to treat the migraine he suffers from, and in return Nietzsche to cure him of despair. The philosopher takes his work as a psychotherapist

seriously and during the course of the course, Breuer becomes an actor: he admits that he is desperate, that he is dominated by the image of his former patient Bertha Pappenheim and that he does not love his wife and children. After a hypnosis session in which S. Freud brings him into the situation of suggestively experiencing the release from family pressure, Breuer understands the meaning of his desperate thoughts and rebalances himself. This in his behavior leads to a release that enables him, on the one hand, to realize that the liberation that Nietzsche had induced in him was abstract, philosophical, and, on the other, that the hypnotic liberation produced by Freud is psychological. The psychological and emotional reconciliation with himself enables him to confess to Nietzsche the truth about his ploy and to arouse in him an openness, understanding and a friendship above the love for Bertha or Lou Salomé.

Basically, we are dealing with a psychologist ("Psychologist") and a philosopher ("Philosopher"), each representing the guild of his specialization. In turn, they deal with each other's despair. Initially, everyone thinks that for the other's method his despair is imperceptible. The difference between Philosopher and Psychologist is methodical, but they are found in subcomponents of methods, of "ways". The psychologist has at his disposal methods such as: hypnosis (Yalom, 2006, p. 29), interview (Yalom, 2006, p. 83), transversal (Yalom, 2006, p. 109), stress elimination (Yalom, 2006, p. 132), "impulsive, irrational", the origin of the symptoms of despair. Yalom, 2006, p. 280), of the conversation (Yalom, 2006, p. 384).

The philosopher has the philosophical, scientific method (Саймонс, 2017; Biel et al. 2020), the method of philosophical dispute, the method of meaning - the significance of the symptoms of despair (Yalom, 2006, p. 280). With the help of the method, each will find for the other a "way" out of despair. The philosopher finds Breuer in rationalization "a way of mastering passion" (Yalom, 2006, p. 283), and the psychologist provides Nietzsche with a way of revealing himself and finding that his self is "simply human" (Yalom, 2006, p. 283, p. 225). The two realize, first, that the Psychologist cannot lend his way to the Philosopher or vice versa, and then, in order to get out of despair (Dagnew; O'Regan, 2019; Csesznek & Coman, 2020), he must not guide the other on the selfish-individual path, but must It helps him to identify his path: "It is not important to tell you about my path, but to help you find your way" (Yalom, 2006, p. 266). After rationalizing his passion, Breuer states: "work, family, community are my path to a meaningful life" (Yalom, 2006, p. 357). The philosopher and the psychologist find their great meeting in "human nature" (Yalom, 2006, p. 155) and in friendship (defined as the passion of two people for "seeking together a higher truth") (Yalom, 2006, p. 309). In the novel, Nietzsche cries when he finds that he, the Olympian, longed for "a home" (Yalom, 2006, p. 361), that he, the superman, asked for help from the other, that he, indifferent, had feelings (Yalom, 2006, p. 379), that his failed desire it was not to understand "women," but to avoid them (Yalom, 2006, p. 379) and to tell someone how they felt (Yalom, 2006, p. 380). Nietzsche understands that loneliness, once shared, revealed, it, which can generate despair, "melts" (Yalom, 2006, p. 381) in sincerity.

Despair receives a definition from Psychologist (as an emphasis on Angst, normal human unhappiness, Yalom, 2006, p. 208), and another from Philosopher (as "the price you pay for self-awareness") (Yalom, 2006, p. 183). The rational (abstract) method of the Philosopher is opposed by the emotional method of the Psychologist. But they both resort to manipulation, to manipulation. Breuer notes in his diary: "I tried to manipulate him" (Yalom, 2006, p. 292), I thought "to manipulate him" (Yalom, 2006, p. 293). The psychologist even admits: "My plan was to manipulate you, to make the patient cooperate, and to gradually reverse the roles, making you the patient" (Yalom, 2006, p. 366). In their moment of sincerity, the Psychologist and the Philosopher conclude that each tried to manipulate the other: "You thought you were manipulating me, and I always thought I was manipulating you" (Yalom, 2006, p. 369). The opposite and redemption of manipulation is sincerity, self-disclosure, direct speech, with a Greek word "parhesia" (frank, open, sincere speech) (Maritz, 2019; Basic et al., 2021; Curta, 2021). Among the operations of manipulation are lies, seduction, myth and fiction (ghost, fantasy). Both the Philosopher and the Psychologist resort to these operations. Freud, for example, tells Breuer that if he wants to help his patient, he must live with the "lie" (Yalom, 2006, p. 199) that he was sent for treatment through his collusion with Lou Salomé.

Breuer and Nietzsche, on the other hand, "shared the same lie, each hiding Lou Salomé from the other" (Yalom, 2006, p. 264). In the end, the two agree that "it's time to end the lies between us" (Yalom, 2006, p. 362).

Regarding seduction, it is stated: "It would not be difficult to seduce him" (Yalom, 2006, p. 73). Even Breuer labels his treatment of Nietzsche as "a real seduction, pushing his patient into a relationship he had not sought in order to get help he had not asked for" (Yalom, 2006, p. 73). For his part, Nietzsche acknowledges "I fell victim to seduction (...)" (Yalom, 2006, p. 276).

Myth intervenes as an element of biography in the case of Breuer ("the central myth of his life": "the young man of infinite permission", Yalom, 2006, p. 239) and as a system of rejection, in the case of Nietzsche ("we must remove ... mythology"). (Yalom, 2006, p. 141).

The fourth operation, fiction, appears as a dream, a fantasy, a fantasy. Breuer and Nietzsche have many dreams. For example, Breuer "dreamed that he and Nietzsche were talking in a room" (Yalom, 2006, p. 221), Nietzsche recounts two dreams (Yalom, 2006, p. 223) and states: "dreams are a delightful mystery that begs to be understood." ..); "As you dream." At one point, the Philosopher wonders if dreams are closer to what we are than reason or feelings (Yalom, 2006, p. 307). They agree that our whole "prehistory can be found in the text of our dreams" (Yalom, 2006, p. 308). To both the Philosopher and the Psychologist, "phantoms outweigh their resistance" (Yalom, 2006, p. 254). In the process of treatment, the psychologist notices that what he tends to reveal about himself is "thoughts and fantasies" rather than deeds (Yalom, 2006, p. 207). The philosopher and the psychologist have fantasies about Lou Salomé and Bertha. In his analysis, the Philosopher finds that the psychologist's fantasies and obsession "with Bertha is not about Bertha" (Yalom, 2006, p. 306).

Conclusion

Finally, Nietzsche's cry is a redemption of manipulation, a search for sincerity and normalcy, a longing for the human, for being human and for defining yourself as human. Nietzsche's weeping comes from the suffering of realizing that he is still a normal man.

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