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## **UNDER THE SIGN OF THE SYNTHESIS. NIETZSCHE AND ROMANTIC ANTHROPOLOGY**

The radicalization of the human image in the works of Nietzsche (“Die Geburt der Tragödie”, “Der Fall Wagner”, “Die fröhliche Wissenschaft” “Esse homo”, “Der Wille zur Macht”) springs from a romantic idea of synthesis of sensory and extrasensory principles. To mark the point from which the European culture of the New Age starts its movement towards the archaic myth Nietzsche uses the metaphor “God is dead” prompted by romanticists. Following the romanticists Nietzsche appeals to the extreme forms of the human transgression and develops the dialectics of disintegration and transformation of secularized personality under the crisis of religious consciousness. Acute autoinspection, consciousness of problems of groundlessness and transitivity of the predominant spiritual situation are the main characteristics of Nietzsche’s extreme man. The pride of the decadent is based on his serving the unknown future, both sacrificial and negative. In terms of Nietzsche decadent is not merely the last man, but the last man wishing to die for the sake of the superman to come.

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