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ABSTRACTS

George PATTISON, *Kierkegaard's Silences*, pp. 9-31

The article sketches the ubiquity of the theme of silence in Kierkegaard's authorship, indicating its role in the aesthetic authorship and in Kierkegaard's *Zeitkritik*, before turning to religious silence. The main focus here is the discourse entitled 'Silence', which is one of the three so-called 'godly discourses' that constitute *The Lily of the Field and the Bird of the Air*. The article follows an exegetical path through the discourse, emphasizing the contrast between poetic silence and the silence one learns from nature as well as the problematic character of language in the divine-human relationship. It concludes with comments on the temporality of this relationship (with reference to Heidegger) and with an indication of the relevance of the associated discourse on 'The woman who was a Sinner'.

Keywords: silence, prayer, the poet, nature, language, God, time.

Steven SHAKESPEARE, *Returning to the Animal: The Christian Discourses and the Refusal of the Future*, pp. 33-48

This essay offers a reading of Kierkegaard's discourses on the lily and the birds (from Matthew's gospel) in dialogue with Heidegger's exploration of the animal in *The Fundamental Concepts of Metaphysics*. It argues that a critical link can be made between Kierkegaard's threefold schema of animal, pagan and Christian, and Heidegger's categorisation of stone, animal and world. No direct connection is posited between these, but they are mutually illuminating in the related but distinct ways they deal with issues of human uniqueness and what it means to relate freely and meaningfully to a world. Both thinkers remain committed to a version of anthropocentrism while trying to disrupt settled notions of what it means to be human; ultimately, however, it is argued that Kierkegaard redirects the attention of the reader in a more radically non-humanistic way.

Keywords: Kierkegaard, Heidegger, animal, animality, humanism.

David R. LAW, *Learning to Face Death Earnestly: Kierkegaard's Critique of Inauthentic Conceptions of Death in "At a Graveside"*, pp. 49-87

This article catalogues the inauthentic strategies human beings employ to avoid confronting the inevitability of death. The identification of these inauthentic strategies provides the basis for considering two issues raised by "At a Graveside", the third discourse in *Three Discourses on Imagined Occasions*. Firstly, the article explores Kierkegaard's notion of "earnestness" and his claim that it is only by learning to face death earnestly that human beings can live meaningful and worthwhile lives. Secondly, the article addresses the puzzle of the almost complete omission of Christian categories in "At a Graveside" by arguing that Kierkegaard has adopted an intentionally "this-worldly" strategy in order to avoid the Christian hope of an afterlife itself becoming an inauthentic strategy for addressing death. Christian categories can be introduced only after carrying out a preparatory non-Christian reflection on death, which creates the earnestness that is necessary if human beings are to live authentically in the face of the inevitability of death.

Keywords: Kierkegaard, death, earnestness, authenticity, inauthenticity, afterlife, Christianity.

Leonardo F. LISI, *Art and the End of the World in Kierkegaard*, pp. 89-117

Any interpretation of Kierkegaard's relation to art must account for the contradiction that he both dedicated extraordinary attention to aesthetics and condemned it as the lowest of the stages of existence. This article attempts such a task in three steps. First, it examines Kierkegaard's notion of beauty as the sensuous embodiment of ideas, a conception he shares with his Danish and German contemporaries. Second, it shows how Kierkegaard follows Hegel in taking this definition to also impose precise internal and historical limits on art. Finally, the paper suggests that Kierkegaard conceives of the religious as a way to overcome these limitations and provide an alternative way to justify the absolute value of immediate experience.

Keywords: Beauty, the end of art, religion and aesthetics, the concept of world.

Noemina CÂMPEAN, *Long Life's Journey into Truth. Søren Kierkegaard, Eugene O'Neill and the Woman*, pp. 119-145

This article investigates the literary weight of Søren Kierkegaard in modern theatre, and particularly his influence on Eugene O'Neill, the canonical American tragedian. My main hypothesis is that O'Neill, in the construction of his dramatic characters and in the technique of writing, owes a lot not only to August Strindberg – as he declared himself –, but also to Kierkegaard, through his own (re)readings and through the crucial influence that Kierkegaard has had on Strindberg, Ibsen and Nietzsche. In this regard, the strange and obscure relation between woman and truth, anxiety and mourning is examined *via* three types of femininity: Nina Leeds (from *Strange Interlude*, 1928) who, in search of her femininity, fears losing what she could never have had; Lavinia Mannon (from *Mourning Becomes Electra*, 1929) who, as the ancient Antigone, commits herself to a form of death-in-life, beyond the generic guilt without sin. Lastly, Mary Tyrone (from *Long Day's Journey into Night*, 1940), a substitute of the playwright's mother, the most anguished woman of O'Neill's feminine characters, is a living dead who prematurely began the mourning for her not-ended-life, since commemoration is associated with the utmost painful.

Keywords: tragedy, drama, repetition, femininity, truth, anxiety, mourning.

Adrian ARSINEVICI, *Stairways to Heaven: Klimakos and Climacus*, pp. 147-167

"Stairways to Heaven: Klimakos and Climacus" is an investigation of an unusual instance in Kierkegaard's use of names, an attempt to explain the fact that Kierkegaard, whose pseudonyms – generally speaking – cannot be linked to "real" people, made one exception, when he adopted

the name Johannes Climacus, the Latin version of the Greek Ioannes Klimakos; and built a bridge between Klimakos – a historical Sinaite hermit (579-649) from Egypt – and his preferred pseudonym, Johannes Climacus – an anti-system Copenhagen student, poet, humorist. I believe that the author's choice of his Climacus pseudonym, his use of the allegory of the mystical ladder to paradise, might be the result not only of historical facts and events contemporary to Kierkegaard, the prompting of providence, but also of a subtle mythical radiation that Kierkegaard was exposed to; that he was influenced by an unseen corpus of archetypes, religious and mythological motifs related to the idea of the purification of the soul through the body, and to that of a symbolic ladder of spiritual ascent, built in order to “facilitate the gods' descent to earth, or ensure the ascent of the dead man's soul”.

Keywords: Klimakos, Climacus, desert and urban asceticism, monasticism, myths, archetypes.

Daniel WATTS, *Between Action and Suffering: Kierkegaard on Ambiguous Guilt*, pp. 169-197

I draw out from Kierkegaard's work a critical perspective on evaluative frameworks that rely on a sharp distinction between agents and patients. In this perspective, human lives are shaped by complex entanglements of actions and sufferings. By abstracting away from this complexity, the agent/ patient dichotomy occludes important ethical phenomena. I focus here on one such phenomenon: 'ambiguous guilt'. Ambiguous guilt arises from interdependencies between how individuals are passively formed, through what they suffer, and how they are actively formed as agents, through what they do. With reference both to the aesthetic perspective of tragic drama and also the religious idea of human sinfulness, I show how Kierkegaard's work makes a case for our need for evaluative frameworks that remain properly responsive to experiences of ambiguous guilt.

Keywords: Kierkegaard, tragedy, guilt, moral luck, agency, responsibility, complicity, sin.

Richard R. EVA and C. Stephen EVANS, *Revolutionary Neighbor-Love: Kierkegaard, Marx, and Social Reform*, pp. 199-218

In this paper we compare Kierkegaard's and Marx's views on social reform. Then we argue that Kierkegaard's own reasoning is consistent with the expression of neighbor-love through collective action, *i.e.* social reform. However, Kierkegaard's approach to social reform would be vastly different than Marx's. We end by reviewing several questions that Kierkegaardian social reformers would ask themselves. Our hope is that this exploration will provide helpful insights into how those who genuinely love their neighbors ought to seek the common good through collective action.

Keywords: Kierkegaard, Marx, social reform, neighbor-love, equality, worldly-dissimilarities.