

Abstracts

SERGIO GIVONE

Heidegger, Severino and the fundamental question

Author's aim, in this essay, is to highlight the significance of the fundamental question – the questioning “Why the being, and not the nothing?” – in Emanuele Severino's (1929-2020) thought. The author compares Leibniz's formulation of the question, «Pourquoy il y a plutôt quelque chose que rien?», and the severinian similar position, with the formulation of Heidegger, dependent from the interrogative of Schelling: «warum ist überhaupt etwas? warum ist nicht nichts?». In the first case, there is a priority of the being, possible in Leibniz and necessary in Severino, that claims the principle of contradiction against the principle of reason. In the second case, the priority is given to the nothing, but also, at the same time, to the reality, that in the prospective of the author signifies liberty of the being, against the nothing.

Keywords: Severino, Heidegger, being, nothing, principle of contradiction.

CARLO SCILIRONI

The statues of Daedalus and the golden calves

The essay describes philosophy as “eternal socratism”, never-ending questioning, and knowledge that you know nothing. Basing on the *Euthyphro*, on the *Apology* and on the *Theaetetus*, the specific aspects of the socratic question «What is it?» and of the structure of the “knowledge that you know nothing” are shown. Both metaphors of the “statues of Daedalus” in the *Eutyphro* and of the “golden calves” in the *Exodus* are intended to express this thought: philosophy's chance to remain faithful to its “eternal socratism” is put in danger by the wish to tie the statues of Daedalus and to build golden calves. Any claim to answer the socratic questioning in such a way that it puts an end to it, is the illusion to reach the being. Actually it means to exchange a golden calf for God.

Keywords: Socratism, know nothing, questioning, finiteness, limit.

DAVIDE MONACO

Christ as ostium. Mystical theology and Christology in Nicholas of Cusa and Bonaventure

The article starts with an historiographical reconstruction of the debt of Nicholas of Cusa to the work by Bonaventure of Bagnoregio, and then analyses the Christocentric character of the two philosophers' mystical theology. Without overlooking the differences between them, the author focuses on the theoretical meaning of the Cusanian and Bonaventurian mystical path, therefore showing how the outcome of the rise, or rather the abduction to which the individual is subjected in his mystical research, lies not in possessing the vision of God, but rather in a "learned ignorance". At the peak of the mystical vision there is no togetherness awaiting the individual, but the critical awareness that the true limit of thought is, indeed, the lack of knowledge of its limit.

Keywords: Nicholas of Cusa, Bonaventure, Mystics, Theology, *docta ignorantia*.

FRANCESCO TOMATIS

The limit between the ontological idea and the reality of liberty in Bartolone

The author illustrates Filippo Bartolone's (1919-1988) concept of ontological idea (idea of being) as the limit between human existence and liberty of God. Human thinking and existence are a transcendental structure, that outlines the limits of human life, of finite liberty or freedom. However, in these limits, man can think, must think, necessarily thinks the idea of being; idea that signifies and reveals the transcendence of the being, as the being in act: infinite liberty, beyond all limits.

Keywords: Bartolone, limit, structure, idea of being, significance, liberty.

MASSIMO DONÀ

Cinema and food. On the "limit": that is, how to devour the threshold

The essay analyses the importance of food and its epistemological relevance. Food is an instrument useful to distinguish human groups. Differences in eating are differences in acting, living, thinking: as Hegel explains, eating is assimilating, that is one of the first forms of knowledge, essential for understanding the passage between Nature and Logic. What is absent from Hegel's theory is the taste and the enjoyment that is taste's effect. Eating and cooking are the alchemical contact point between nature and culture, life and death. Assimilating food is operating an act of transfiguration, making the otherness identical with the sameness of the subject: cooking represents a civilisation instrument like art, music, painting, with its rites, objects and rules. Two antithetical examples of the relationship between hunger and taste are the renowned films *Babette's Feast* and *La Grande Bouffe*, both objects of analysis.

Keywords: food, Hegel, assimilating, taste, cooking, eating, Blixen.

BRUNA GIACOMINI

Trembling Thresholds

The essay aims to deconstruct some aspects of the subject in order to show that it is conceived as strictly human and male. Man has arrogated to himself the right to distinguish himself and reign over the animal kingdom, just as the male has differentiated and raised himself above the female. In both cases, the dominant polarity unilaterally attributed to itself a set of prerogatives characterizing its essential identity that were simultaneously denied to the other. This boundary justified the power, sometimes even violent, exercised against the other. The article analyzes the distinction between human and animal from Kant who radicalizes the difference traced by Descartes in light of the notions of person and dignity to Heidegger who attributes existence to man and not to animal. Following Derrida's reflection, the essay tries to outline a new conception of animality (and humanity) following two possible approaches: on the one hand, the relationship is conceived through Nietzschean reinterpretation of morality in the light of the forces of the body, on the other it is developed even further by the bio-ethological trajectory of philosophy of animality. Therefore, it is possible to rethink the human subject and overcome the paradigm of the complementarity of man and woman in the direction of a thought that connects the differences in each individual and towards the others.

Keywords: Animal, Kant, Derrida, Woman, Difference.

MARTINO DALLA VALLE

Words of Threshold. On the poetry of Paul Celan

This essay deals with the concept of threshold in Paul Celan's poetic and theoretical work. By analyzing some poems, I would like to show that the concept of threshold plays a pivotal role in Celan's poetics. In fact, poetry appears to Celan as a "threshold experience", according to an expression by Walter Benjamin. It means that the threshold is the place of poetry, just as the poet himself is a "threshold being" (as Celan defines himself). In conclusion, my aim is to demonstrate that Celan's poetry has a philosophical interest because it represents a meditation on the "liminal nature" of language and of human being.

Keywords: Celan, Poetry, Silence, Language, Other.

LORENZA BOTTACIN CANTONI

Kafka in the third person. The parable and the diabolic threshold of writing

The essay focuses on Kafka's work and on the relationship between the parable and the diabolical dimension. According to many interpreters such as Benjamin, Arendt and Adorno, Kafka's novels and tales can be understood as parables. A parable does not offer an explanation, but it describes an episode that becomes paradigmatic only if it is approached to the concrete life of the reader. The parable builds a bridge between imaginary and concrete life and gives new meanings to life itself, enriching it. For the writer, however, the act of writing separates concrete experience and written word: what happens in the first person is alienated to the third person in the novel, which diabolically separates life and work.

Through the analysis of the parable *Before the law*, the aphorisms collected under the title of *He* and some passages of the diaries, the article explains that Kafka consecrates himself entirely to writing and lives for it (on the model of *bios graphikos*). Following Blanchot's exegesis of Kafka, the passage to the third person splits the individual integrity and triggers the production of the work of art that condemns the author to survive to himself without the possibility of reaching the truth about himself. In the last pages, the essay examines *The Silence of the Sirens*, in which Ulysses represents the only "author" capable of creating a fiction in which he chose to believe, in this way he crosses the threshold of imaginary without getting lost in it, he is the only one who fully accepts the death of God and meaning and that masters the art of the endless interrogation of possible.

Keywords: Kafka, Parable, diabolic, writing, Ulysses.

FRANCESCO MARINO

Mystery and knowledge in Saint-Exupéry's *Little Prince*

The Little Prince is Saint-Exupéry's most famous book. Its philosophical meaning has been captured, mainly through its moral aim. The following essay brings to light an epistemic-ontological and metaphysical consideration. The book, in fact, talks about a mysterious encounter in the desert: from the first moment, the reader is confronted with the question about what is mystery, and also what is our attitude towards it. So the essay highlights the importance of what the fox says to the little prince: the essential is invisible to the eyes, you can only see it well through the heart. From this point, a real epistemology of the heart is founded. All our knowledge of the world changes, according to something that imposes itself (the ties), but we can't see it or grasp it with our eyes. And if the eyes look towards the modern scientific conception (observational, verificationist, calculating), the essay also shows that nothing justifies the exclusion, for the knowledge of being, of what this scientific conception believes to be *inessential*, for example beauty. Thereby, we need a new definition of the relationship between the heart and *θεωρεῖν*.

Keywords: Saint-Exupéry; mystery; epistemology; ontology; science.

SILVIA MOCELLIN

The last threshold: the paradox of limit in the relationship between economy and environment

In an era of globalization, the relations between economy and environment appear to be dominated by hybrid, by excess, embodied by unlimited production and consumption. There is, however, one limit that imposes itself in a dramatic way: that of environmental sustainability. We live the extreme threshold of ecological tolerance, forced, perhaps for the first time as the whole of humanity, to live in person that undefined and precarious space that encourages to question the very meaning of the limit, at the same time questioning the validity of our consolidated development models. We cannot hide the fact that the well-being of the consumer society is destined to weigh particularly on the new generations, as well as on the weaker and marginalized groups. It may be that it is precisely the loss of physis, of nature meant as a reference horizon, a loss that has profoundly modified our way of conceiving the human being and the economy, the distant cause of the current

crisis. The challenge, therefore, is to accept that social equity and environmental respect are two aspects of the same, possible, way out: having reached the threshold forces us, paradoxically, to recreate limits, which is necessary not only to prolong our presence in the world, but also to rediscover a common sense.

Keywords: economy, environment, hybris, threshold, equality.