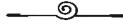


Abstract



LITERATURE AND METAPHYSICS

In “Literature and Metaphysics” Simone de Beauvoir explores the tension and harmony between philosophy and literature. She argues that novels should not merely illustrate abstract ideas but recreate lived experience, capturing ambiguity and emotional depth beyond conceptual language. A successful metaphysical novel transcends didacticism, engaging readers in existential exploration rather than prescribing conclusions. Beauvoir highlights authors like Dostoevsky, Kafka, and Kierkegaard, showing how storytelling can illuminate metaphysical truths. Ultimately, she defends the novel’s unique role in expressing the unity of existence and freedom, revealing dimensions of human experience unreachable by philosophy alone.

Simone de Beauvoir (1908-1986)
Γαλλίδα φιλόσοφος και φεμινίστρια

Όλια Λέγγα
Απόφοιτος τμήματος Φιλοσοφίας, Παιδαγωγικής και Ψυχολογίας
(Φ.Π.Ψ.), Πανεπιστήμιο Ιωαννίνων, κάτοχος μεταπτυχιακού
διπλώματος ειδίκευσης στην «Ελληνική Φιλοσοφία και
τη Φιλοσοφία των Επιστημών» του ίδιου Τμήματος

THE GREEK REVOLUTION OF 1821: ITS IDEOLOGICAL AND PHILOSOPHICAL FOUNDATION

This article examines the ideological parameters that led to the Greek War of Independence of 1821, as well as their impact on the unfolding of the Philhellenic movement. It is pointed out that the political legacy of Greek antiquity and the philosophy of the 18th century, i.e. the European and Modern Greek Enlightenment (the ideas of Voltaire, the aspirations of Rigas, the liberalism of Korais, the teachings of the leading proponents of the Greek national awakening) as well as the romantic exuberance of the time, as expressed by the Greeks (as a craving for democracy, fervor for freedom and passion for justice) served to compose the ideological canvas of the Greek Revolution, and have shaped the identity of the Modern Greeks ever since. In addition, the article stresses that the Greek War of Independence was a clear and irrevocable decision of the Greeks to join the intellectual and political

arena of Europe, with which they felt a deep cultural affinity and for which they became a new source of inspiration. Greece and Europe, in an impressive interaction, moved to the rhythms of liberalism and nationalism, introduced the law of nations into the political sphere, and jointly asserted their belief in human freedom, thus turning revolutionary action into a lever for overthrowing all tyranny.

Μαρία Βενετή
Διδάκτωρ Φιλοσοφίας του Πανεπιστημίου Αθηνών

CRITICAL ANALYSIS OF THE MALE GAZE IN CINEMA:
CHANGES IN SOCIAL PERCEPTIONS

Within the scope of this text, we examine the phenomenon of the male gaze on the cinematic screen and its impact on gender representation. We delve into the historical origin of the technique of the male gaze in cinema and its role in shaping stereotypes. Additionally, we explore the feminist reaction to the male-centric approach in cinema, particularly during the 1960s and the 1970s. On the historical level, feminist perspectives on female identity are linked to structural perceptions. In the theoretical field, we scrutinize the semiotic structure and influence of structuralism on understanding identity and gender perceptions. Cinematic art assumes an “archetypal role” within the audiovisual milieu, exerting influence over both representation and aesthetic production. Subsequently, there emerged a necessity to reconfigure its institutional role, with particular emphasis on matters pertaining to gender identities. Mulvey, a preeminent critic of cinematic representation, presents cinema as a means of subjectification. She meticulously scrutinizes the role of the gaze, highlighting its influence on the identity and desires of spectators, while criticizing narrative-commercial cinema, primarily Hollywood. Her theoretical framework centers on the psychology of the spectator, unveiling the adoption of a male-centric gaze and its emotive impact on the female protagonist.

Διονύσιος Δ. Γεροντογιάννης
Ακαδημαϊκό προσωπικό-μέλος Σ.Ε.Π.
στο Ανοικτό Πανεπιστήμιο Κύπρου (Α.Π.ΚΥ.)

OBJECT AND INTUITION IN
THE “TRANSCENDENTAL AESTHETIC”
OF IMMANUEL KANT’S *CRITIQUE OF PURE REASON*

Although the central aim of Kant’s *Critique of Pure Reason* is finding and justifying the subjective conditions of the constitution of knowledge, the role of the object appears as equally important for ensuring the certain and necessary character of knowledge. However, the concept of object remains rather obscure, as Kant does not adequately specify it, and often uses a number of terms as alternatives: “thing in itself”, “noumenon”, “transcendental object” and “empirical object”. This article poses the problem of the object in relation to sensibility and examines the interpretative difficulties that arise in this regard. Subsequently, the two main currents of interpretation with regard to the question of the object in the *Critique of Pure Reason* are reconstructed: the two worlds interpretation and the two aspects interpretation. In the context of the latter, epistemological interpretation, Henry E. Allison’s contribution regarding the role of intuition in the foundation of knowledge as developed in the revised edition of his *Kant’s Transcendental Idealism* (2004) is highlighted. Allison’s reading allows us to reassess the role of intuition and open up further perspectives in research on the relation between object and intuition in Kant’s *Critique of Pure Reason*.

Δρ. Μαρία Δασκαλάκη

Επίκουρη Καθηγήτρια Φιλοσοφίας στο Τμήμα Φιλοσοφίας
και Παιδαγωγικής στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης

LOVE AS A MORAL DYSTOPIA: A STUDY ON SØREN
KIERKEGAARD AND JEAN-LUC MARION

Love is born in time and in human expectation. In other words, it is born from the beginning with a defect, which deprives it of access to the eternal and the absolute. For Marion, man loves – this distinguishes him from all other finite beings. The fact that he loves cannot be distinguished from him just as he does not, in loving, want to distinguish himself from what he loves. The point is not to be certain that he is (under a Cartesian understanding) but to be certain of the

answer to the question “do they love me?” Love, in Kierkegaard, is governed from the outset by this semiotic equipment, according to which it serves to reach the good, but in an irrational way, just as love is irrational. The love we would have for another human creature is an active one that we reintroduce in a direction towards the intimate space that is our own subjectivity. Instead of loving another with the request of the eternal, I reserve the eternal for myself, an admission that prompts an immediate rejection of human love.

Παναγιώτης Ι. Ηλιόπουλος
 Διδάκτωρ Φιλοσοφίας του ΕΚΠΑ, μέλος ΕΔΙΠ στο Τμήμα
 Φιλοσοφίας, Παν/ήμιο Ιωαννίνων, μέλος ΣΕΠ στο Ανοικτό
 Πανεπιστήμιο Κύπρου και υπότροφος Fulbright στα Παν/ήμια
 Cornell και State University of New York στις ΗΠΑ

THE THOUGHT OF THALES IN THE PHILOSOPHY OF ANAXIMANDER AND ANAXIMENES

The purpose of this work is to trace the influence of the philosophy of Thales on the philosophy of the two Milesians who succeeded him, Anaximander and Anaximenes. Initially, we will refer to short quotes attributed to Thales, which aimed to give his contemporaries brief nuggets of wisdom about the world, characteristic of all those who are named “Sages”. Next, it will be argued that Anaximander’s philosophy was influenced by exactly this “fragmentic” side of Thales’ philosophy, locating some of its points in his cosmological passage. Then, evidence will be given concerning the cosmological mechanics of the universe of Thales. Specifically, about how the world arises through the fluctuations of his material principle of water. Then, by reference to the Anaximenean fragments, it will be shown that Anaximenes’ cosmology has similar physical mechanics to the cosmology of Thales, being influenced by this particular aspect of his philosophy. Through these findings, it will become evident that the philosophical thought of both Anaximander and Anaximenes, although it is based on the same philosophical mentorship, ultimately, results in two very different cosmological theories.

Ανδρέας Θεοδοσίου
 Διδάκτωρ Κλασικών Σπουδών και Φιλοσοφίας

MATERIALISM, HAPPINESS AND FREEDOM IN MAX HORKHEIMER'S EARLY WORK

During the 1930s, in a series of essays published in the *Journal for Social Research* (the legendary *Zeitschrift für Sozialforschung*), Max Horkheimer constituted an anti-foundational and practically oriented version of historical materialism. Central to his materialist philosophy and social theory is the concept of happiness. This dimension belongs to those elements of his early work that can and should be exploited today for a “materialist correction” of contemporary critical theory. Horkheimer connects people’s demand for a happy life with his proposal to demystify and reassess the significance of “egoism” in the context of critical theory. It is with this provocative theme that this article engages. I begin by reconstructing Horkheimer’s analysis of the moral rejection of egoism in the bourgeois age, to refer, in a second step, to his social and political critique of the moral hypocrisy to which bourgeois ethics inevitably leads when it only condemns the “egoism” of the subaltern classes, i.e. their demand for happiness. I then turn to the way in which Horkheimer connects the demand for happiness to emancipatory politics and the problem of political freedom, and propose a broadening of his understanding, oriented towards the idea and historical experience of council democracy.

Κωνσταντίνος Καβουλάκος
Καθηγητής Φιλοσοφίας στο Τμήμα Φιλοσοφίας και
Παιδαγωγικής στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης.

THE PHILOSOPHICAL VIEWS OF ALBERT CAMUS ON CHRISTIANITY

The philosophical views of Albert Camus on religion, and particularly on Christianity, can be summed up in his statement: “I feel closer to the values of the ancient world than to Christian ones.” Camus, as he himself declared, did not believe in the Christian God, but neither was he an atheist. A keen observer of the crisis of the human condition, his philosophy is marked by a distinction between what he called the sacred and the tragic. That is, the tension between the awareness

and insistence on the present condition of human existence, and a hope that leads to resignation and what he refers to as philosophical suicide. This distinction leads to three key aspects that shape his view of Christianity. First, there is a clearly perceptible religious dimension in Camus' works, which, however, is not connected to Christianity, but rather to a secular faith centered on humanity. Second, throughout his career, he maintained an ongoing dialogue with Christianity, particularly regarding the so-called "problem of evil." And third, Camus consciously sought substitutes for Christian religion in an era where "God is either dead or silent".

Νικόλαος Αναγνωστόπουλος
Μεταπτυχιακός φοιτητής του Π.Μ.Σ. «Φιλοσοφία»
του Τμήματος Φιλοσοφίας του ΕΚΠΑ,
ειδίκευση «Ιστορία της φιλοσοφίας και των ιδεών».

THE «GOD OF BEHIND» AND THE «GOD OF AHEAD»:
ALBERT CAMUS AND WALTER BENJAMIN IN RELATION
TO THE KNOWABLE

This essay undertakes a comparative inquiry into the ontological and epistemological trajectories of Albert Camus and Walter Benjamin, centering on Camus' "Noces à Tipasa" and Benjamin's theorization of the "aura". Camus articulates a poetics of radical immanence, wherein the sensory plenitude of nature and the materiality of ruins instantiate a sacrality disentangled from metaphysical transcendence. The ruins of Tipasa are not revered as mnemonic artefacts of historical grandeur but rather undergo a phenomenological reabsorption into the fecundity of physis, signaling a reconciliation of the human with finitude through embodied experience. In contraposition, Benjamin's aura encapsulates a temporospatial singularity predicated on distance and inaccessibility – a phenomenological residue whose dissolution under conditions of technological reproducibility exemplifies the desacralization endemic to modernity. Where Camus posits a "god of return/behind," an existential restitution through sensory immediacy, Benjamin constructs a "god of distance/ahead," tethered to an eschatological horizon and the melancholic deferral of presence. The essay delineates the structural

antinomies between Camus' experiential, non-teleological affirmation of being and Benjamin's spectral, dialectical engagement with historical rupture. Despite their divergent modalities, both thinkers endeavor to restore a dimension of the sacred within a secularized episteme, thereby interrogating the viability of meaning, presence, and ethical relationality in an ostensibly post-transcendental world.

Αγγελική Κορρέ
Υποψήφια Διδάκτωρ του Τμήματος Κοινωνικής Θεολογίας
και Θρησκευολογίας του ΕΚΠΑ.

BEYOND ETHICS: THE TRUTHS OF THE FLESH
AND BECOMING-MINOR. PRELIMINARY REMARKS
ON THE IMMANENTIAL ETHICS OF ALBERT CAMUS

This paper discusses the significance of the flesh in Albert Camus' ethics, where flesh is understood as human flesh, the flesh of the world, and the relationship or encounter between them. In particular, it seeks to demonstrate that the kind of ethics the author stands for –an ethics of limits, measure, rebellion, solidarity and community– presupposes an embodied and plural form of becoming-minor. More simply, ethics for Camus entails a basic “rule of conduct/life” [règle de conduite/vie]: the lived recognition and affirmation of the immanent truths of the flesh and, consequently, of the concrete (tangible and visible), relative, and minor position of human existence within the world.

Πωλ Μανιάτης
Υποψήφιος Διδάκτωρ Συγκριτικής Φιλολογίας
στο Τμήμα Φιλολογίας της Φιλοσοφικής Σχολής του ΕΚΠΑ

ASPECTS OF JUSTICE IN ALBERT CAMUS'S WORKS

This paper aims to discuss three key aspects of justice that appear in Albert Camus's works. Camus is concerned with social justice, which must be restored in the face of impoverished workers who live in deprivation, misery and ugliness. He considers that even the

poorest are protected from the ultimate level of injustice provided that at least, as he observes with astonishing insight, the place in which they live is favoured by a natural element that is often overlooked: climate. Furthermore, at the political and social level, Camus contrasts justice, as well the ideas of equality and freedom inherent in it, with forms of violence. He denounces war, totalitarianism, and any authoritarian exercise of power, since the attainment of any notion of justice is impossible under such conditions. Camus demonstrates the paranoia and the devastation to which any such criminal territory is condemned, because justice is nevertheless inexorable. Finally, it is argued that implicit throughout Camus's literature is a persistent search for a space of justice which is constituted between speech and silence, in an attempt to provide verbal expression to silence without betraying its true content.

Ελένη Νικολάου

Δικαστικός, μεταπτυχιακή φοιτήτρια του Π.Μ.Σ.
«Φιλοσοφία» του Τμήματος Φιλοσοφίας του ΕΚΠΑ,
ειδίκευση «Ιστορία της φιλοσοφίας και των ιδεών».

SEEKING MERIDIAN JUSTICE:
CAMUS, POLITICS, AND THE LAW

This article deals with Albert Camus' law-political stance, as this is revealed through some of his main works. Crucial respective notions such as the irrational, the rebel, the revolution and nihilism are thereby analyzed and utilized to provide insights into Camus' theorizing on politics, law and justice. It is suggested that Camus' law-political attitude, founded on what he terms "meridian thinking", is ambiguous, being to a significant degree a version of "leftist" liberalism, which succumbs partly to colonialism and a pro-Western standpoint.

Χάρης Παπαχαραλάμπους

Καθηγητής στο Τμήμα Νομικής του Πανεπιστημίου Κύπρου

LIFE, DEATH, AND MEANING IN ALBERT CAMUS'
EARLY COLLECTION OF TEXTS NUPTIALS

This study engages with Albert Camus's meditations on life, death, and meaning, as articulated in his early collection of texts, under the title *Nuptials*. These early narratives are of deep philosophical interest, for it is here that Camus lays the groundwork upon which his later works were to be built. In *Nuptials*, Camus rejects (transcendent or metaphysical) hope as a posture and instead advocates for a lucid embrace of the world and its necessary conditions. He holds that expectations and hopes oriented beyond one's immediate capacities mislead the human being and estrange them from the richness of the everyday. The acceptance of death is pivotal here: it constitutes the leap one must make in order to lay claim to a happiness rooted in the present. Once death is understood in its true dimension, i.e. as an end, then the human being is liberated into an infinity of potential meanings. In this light, the philosopher advocates for a conception of freedom not in opposition to necessity, but *within and through* it. Thus, by accepting life in its totality, one gradually engenders meaning - that is, one comes to a knowledge of the truth that is offered to them, grounded in the (minimum) certainties provided by their worldly presence. Meaning, then, is found in *nuptials with the world* - in reconciliation with it, and with life itself. In total, Camus, without illusions, traces in this collection the sketch of an *immanent, dynamic, and deeply human* vision of happiness: one measured by human capacities and limitations. In so doing, he offers us crucial glimpses of a philosophy that is profoundly lived.

Αντώνης Περίχαρος

Κάτοχος μεταπτυχιακού τίτλου σπουδών από το Π.Μ.Σ.
«Φιλοσοφία» του ΕΚΠΑ στην ειδίκευση «Ιστορία της
φιλοσοφίας και των ιδεών» και από το Π.Μ.Σ.
«Gender, Justice, and Society» του Umeå Center of
Gender Studies του Umeå Universitet της Σουηδίας.

CAMUS' REFLEXIONS ON ART AND ARTISTS

Camus' interest in art in general and specific arts can be traced way back to his youth, especially in regards to literature (theater included), music, painting and sculpture. It remained unwavering until the end of his brief life. He very often identified himself as an artist. After a catalogue of the multiple questions that interested Camus in all his writings, and that pertain or remain closely connected to art and aesthetics, I examine: A) His fundamental thoughts about art in general and its relationship with nature and beauty, reality and history, and more specifically his proposed definitions of art and his responses to the following questions: what is the principle of art and life? Where does the splendor of art lie, and how can we connect with it? What's the relationship of art with the era in which it arises? What role do the mental faculties play, especially that imagination, in artistic creation? Which facets of his era should an artist accept or reject? B) His view on the need for limits as an inescapable condition for any of his creations, and with an emphasis on the fundamental role of admiration and, even more so, love, as opposed to envy, bitterness and resentment. C) I focus on observations Camus held about himself, starting with why he identified himself as an *artist* and not as a *novelist*, what is, according to him, the relationship of the artist with the human being in his case, and why, as an artist, he wrote an essay on the absurd. Lastly, he speaks about the two types of joy he could feel as an artist (mostly the joy of conception, that lasts, however, for just a moment; and the joys of vanity) and he argues that the only limitations he experienced as an artist were those that could be attributed to his talents and shortcomings, and not to a specific aesthetic doctrine to which he was bound in any way.

Γιάννης Προελορέντζος
Καθηγητής Νεότερης και Σύγχρονης Φιλοσοφίας
στο Τμήμα Φιλοσοφίας του ΕΚΠΑ.

ANCHISES AND THE SILENCE OF MOTHER

There is a reference to Aeneas in Sartre's *The Words*, when he summarizes his happiness/luck on losing his father while young. The position of Camus is quite the opposite. He never stopped caring for and researching about his dead father, and he had a paramount role, both in his last unpublished text (*The first man*) and in the notebooks he kept throughout his life. That, coupled with the profound role his mother played in his perception of silence (to his eyes she was mostly silent and sweet, always full of love), is the subject of my text: how Camus, caught between the roots of his existence (his parents), the silence of the dead father and the silence of the mother unable to read, shaped into someone who needed silence more than anything –and how that silence, at first glance contradictory with someone who expressed himself through words, shaped him as a whole

Γεράσιμος Σταματέλος
Υποψήφιος διδάκτωρ του Τμήματος Φιλοσοφίας
του Πανεπιστημίου Ιωαννίνων.

