

Foundations of the nihilism-saintliness concerning Cioran's thoughtfulness

Marius Cucu, Assistant, PhD
Depart. of Philosophy and Social and Political Sciences
Faculty of History and Geography
"Ștefan cel Mare" University of Suceava, Romania

Abstract

1. *The nihilist ascending lines of the saintliness and the emotional reorientation imposed by the divine erotica*

2. *An open issue: the contradiction amongst the apotheosis concerning Cioran's nihilism and the potential projection beyond Divinity and Great Inanity*

Considering Cioran's point of view, the presence of Eros within the saintliness horizon has proven an especial particularity, which determined the specific of erotica's experience related to this dimension. Therefore, in contradistinction to most of neighbors and as concerns the saints, the experience of Eros hasn't just involved the relative forgetfulness of ephemeral character, imposed by the temporality dynamics, where the forgetfulness was determined by means of opening and instantaneous losing within the horizon of other human beings. On the contrary, one might talk about a reorientation of the emotional energy and of the erotica's potential towards the single presence, known by saints as absolute, meaning that of Divinity. Such a reorientation imposes not only forgetting the time's consequences, but also detaching from this, within the extra-temporal projection and towards the absolute Creature; this projection has also been supported by rejecting all valences and options of the world. In this way, as concerns Cioran's point of view, the saintliness represents the heart's genius feature, where spirits came within are the accomplished explorers of it, those that reached to and used infinite resources, so as to reject the world's judiciousness and completely devote themselves to the ecstasy of Everlastingness.

Keywords: *the temporality dynamics, Eros, emotional energy, extra-temporal, nihilism.*

1. The nihilist ascending lines of the saintliness and the emotional reorientation imposed by the divine erotica

The admiration that Cioran manifested towards the saintliness reached the arguments, according to his opinion, in the sense that wisdom is situated between mediocrity and saintliness, regarded as intermediary step when women do not know the wisdom, but intelligence; for them, in contradistinction to men, the reaching of saintliness is accomplished through a level of maximum stage-worthiness and pressure. The saint men reach gradually the horizon of saintliness, supporting their ascending line by wisdom, while saint women avoid the wisdom, by sacrificing the erotica's and mother's valences, so that their sacrifice becomes more underlying within its tragic feature. Both women and men saints proposed another world, that should come to replace the terrestrial dimension of the human beings, with a celestial one. Manifesting an extreme distance toward ideas, disaffirming the validity of dialectics and judiciousness, rejecting the structures of substance and becoming anti-philosophical, the saints have centered their beings within the heart's abstract part, learning the art of emotional delirium and calling to total renunciation of the inter-relationships to the social laws, as well as the abandon of confronting the nature with themselves, not representing *the nature*, but parts of transcendences that search for their entirety through everlastingness.

The saints know a single region where they are losing their identity and name, meaning: The Divinity. They are also aware of the fact that the only state conferring presence is related to anonymity in God. In Cioran's vision, the sights of the saints reveal a negative detaching towards the terrestrial world. These sights are established towards the sky, by a total demarche of a negative ascending line, which rejects the time and adhesion to it, thus accepting as unique aim the spiritual loss to the divine undetermined part. Concerning the saints, this supreme wish of loss, of dissolution of god is doubled by a profound shade of erotica, but it lacks any contact with sexuality. The saint women offer themselves to God and His Son, similar to *a celestial lover*, who assimilates their emotions, transforming them into sacred horizon, and opening them towards God's grace. In contradiction to saints, according to Cioran's point of view, those fallen in time suffer of *the shyness of looking to the sky*, among these the modern human being, which is prisoner of the helplessness of *peaceful looking down*. Returning the sights to Absolute needs an essential anthropological and axiological changing, a general-human resurrection, or the occurrence of The Great Inquest. This idea is often met to Pascal also,

thinker of *high spirituality*, which wanted to consecrate himself by issuing an apology to Christians' religion¹, for which he established the reasons and ecstasies of mystical level. He confessed the conviction that although forgetting the Divinity, the human beings look only to the earth, and when the earth will fall, the human beings will look to the sky² during their own apocalyptical fall.

What impressed Cioran as concerns the attitude of saints is related to the amazing ability of spiritual moving by means of a defiant suffering, and that of a body and soul offering, from the dark that dazzles by its own darkness, towards the light that produces the same effect, but by its brightness. This way is not a detaching from the human normal feature, but on the contrary, it represents a returning to this, where the human being is essentially created in order to stay near the equilibrium of absolute nothing, an equilibrium that Christians call the eternal peace. Returning to Divinity and to paroxysm of erotica's shapes of offering to and crossing the distance from darkness back to the lightness³ will fall out the saint's beings, as Cioran considers, on a level specific to the transcendence hierarchy, situated higher than that belonging to philosophers or even to poets.

2. An open issue: the contradiction amongst the apotheosis concerning Cioran's nihilism and the potential projection beyond Divinity and Great Inanity

Although the moments of an open confessing are often and generate the admiration towards saints, as well as accepting the rejection coming from world, so as to deepen the total absence, there are also within Cioran's scripts some intervals that support an opposed position towards these philosophical perspectives. For instance, in the paper entitled *Tears and saints*, Cioran says: *There are moments of mine when a cosmic hate effervesces within me, against all "agents" of another world, and I do not know what tortures I would use so as to save the semblances... if I lived within saints, I would hide a dagger...*⁴

These thoughts seem to be in contradiction to the adhesion confessed by Cioran, so as to return towards the inactive part, to the peaceful Inanity and lack of impulses, but also to the admiring settlement of saints above all philosophers and

¹ André Blanc, *Lire le Classicisme*, Dunod, Paris, 1995, pp. 182-183.

² Blaise Pascal, *Misterul lui Isus*, Dacia Publishing, Cluj Napoca, 1998, p. 119.

³ Sf. Augustin, *Confesiuni*, Humanitas Publishing, Bucharest, 1998, p. 479.

⁴ Emil Cioran, *Lacrimi și sfinți*, Humanitas Publishing, Bucharest, 2001, p. 50.

poets. What does Cioran reproach to saints? A potential answer might be deduced by means of observing the correlation of *Tears and saints* paper title.

Cioran seemed to reproach to saints what he names through and aphoristic way *the tears*, meaning the emotional state of total sadness, sadness that turns off any impulse towards life, since *all gates of the sky are closed, with the exception of tears' gate, or you cannot cry unless you're sad!*⁵ In contradiction to the idea, by which the author affirmed that the end of negation is the turn off towards inanity, a dying that is explained into Christians mystic language by a symbiosis with the absolute human being, Cioran confessed in other sequences that succeeding a projection beyond Divinity might be real, a projection whose accomplishment might disaffirm the fact that dying to God's creature is the last level of the ascending line, which exceeds the time and world.

In this way, Cioran says that he cannot forgive *the saints*, for their imprudence of not being interrogated themselves: *what starts beyond God?*⁶ This has remained an essential question within this context, meaning: what does Cioran reproach to God? An extremely terminative and edifying answer can be found from a writer, which Cioran saw as prototype: Lev Sestov. The latter author tried to define the life of humans as individual beings, and altogether an answer to the above mentioned question, saying that God *showed the sky to human beings* and after that He banished the beings towards corporality's limits and insufficiencies.⁷ The potential contradictions met within Cioran's creation do not have a certain feature, as seen to many other thinkers, meaning that related to fractioning the general review of a writer, but contrariwise, Cioran conferred a homogeneousness character towards the constructive dialectics.

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⁵ Rabbi Simeon ben Yohai and Rabbi Eleazar, *Zoharul, cartea splendorii*, Antet, Bucharest, 1997, p. 144.

⁶ Emil Cioran, *Lacrimi și sfinți*, p. 72.

⁷ Lev Șestov, *Apoteoza lipsei de temeieri*, Humanitas Publishing, Bucharest, 1995, p. 176.

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