

entail giving up the “vertical” dimension of the human being but rather creating, through a dialogue between asceticism and analytical therapy, a unified, “ontopractical” vision of personal selfhood.

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#### SAUDADE (PORTUGUESE)

CATALAN	<i>anyoransa</i>
FRENCH	<i>nostalgie</i>
GERMAN	<i>Sehnsucht</i>
LATIN	<i>desiderium</i>
SPANISH	<i>soledad</i>

► MALAISE, NOSTALGIA, and ACEDIA, DASEIN, DESENGAÑO, DOR, ERLEBEN, INTENTION, LOVE, MELANCHOLY, PORTUGUESE, SEHNSUCHT, SPLEEN

*Saudade* is presented as the key feeling of the Portuguese soul. The word comes from the Latin plural *solitates*, “solitudes,” but its derivation was influenced by the idea and sonority of the Latin *salvus*, “in good health,” “safe.” A long tradition that goes back to the origins of Lusophone language, to the thirteenth-century *cantiga d’amigo*, has repeatedly explored, in literature and philosophy, the special feeling of a people that has always looked beyond its transatlantic horizons. Drawn from a genuine suffering of the soul, *saudade* became, for philosophical speculation, particularly suitable for expressing the relationship of the human condition to temporality, finitude, and the infinite.

#### I. A “Matrix Expression”

In all languages, there are expressions that are “mothers,” words that conceal and at the same time reveal a long and mysterious experience that is supra-individual and trans-temporal . . . *Saudade*, an untranslatable word of Galician-Portuguese origin . . . is precisely one of the “mother” expressions to which Goethe referred. . . . Starting out from the original experience of *soledade* or *soidade*, the [Portuguese] people arrived at the experience of *saudade*. Solitude is there found to be potentially transcendable through love. From another point of view, the present is found in it in the form of eternity, attached to the past by memory, to the future by desire.

(Quadros, *A idéia de Portugal*)

*Saudade* proceeds from a memory that wants to renew the present by means of the past in a loving soul that is restrained by the limits of its condition, whatever that might be. A concise definition of *saudade* appears in the treatise *The Origin of the Portuguese Language (Origem da língua portuguesa, 1606)* written by Duarte Nunes de Leão: “Memory of a thing with the desire for this same thing” (quoted in Botelho and Braz Teixeira, *Filosofia da saudade*). Endowed with a structural ambiguity, this feeling is located at the intersection of two affections that present absence: the memory of a cherished past that is no more and the desire for this happiness, which is lacking. Pleasure and anxiety: the result is a displaced, melancholic state that aspires to move beyond the finitude of the moment and the errancy of distance. “It is a suffering that we love, and a good that we suffer . . .” (Melo, *Epanáfora amorosa*).

But for all that, *saudade* is not so much a complex aspiration to the beyond, to the distant object of love, as it is a tender malaise of a body drawn out by the mind, corporal ecstasy itself. The tenderness of the common expression “to die of *saudades*” is explored in Tom Jobim’s song “Samba do avião”: “My soul sings / I see Rio de Janeiro / I am dying of *saudade*.”

The song expresses the emotion felt regarding a return, a mix of anxiety and happiness that precedes the moment of arrival. *Saudade* is not something that is merely melancholy and solitary, felt at a distance from the beloved, but is also felt on meeting the beloved, as if all the accumulated pain were cathartically released in an instant of ecstasy, the instant of salvation. This may explain the very particular route taken in Portuguese by the Latin words *solutes/solitudes*.

## II. Etymology, Myth, and History

In its archaic form, *soidade*, the word is found in the *cantigas d'amigo* sung by the thirteenth-century troubadours, which are the first texts in Portuguese literature. These are complaints, initially by women, deploring the absence of the beloved who has left to go to war or on crusades or on voyages of discovery and conquest beyond the seas. The origin of *soidades*, as well as of the Spanish word *soledades*, is the Latin plural *solitates* (solitudes), whose original signified is better preserved in Portuguese in the singular *solidão* (Lat., *solitas*) and in the poetic form *solitude* (Lat., *solitudo*). The abstract plural is used as a singular: *saudade* and *saudades* are used interchangeably.

The form *saudade* is found once in a fourteenth-century codex, but it began to spread, according to Carolina de Vasconcelos, only in the sixteenth century, in the years following the legendary Portuguese defeat at the battle of Alcácer Quibir. It was there that the Portuguese lost their king, Sebastian, who disappeared in the fighting, and since a successor could not be found, they subjected themselves to the Spanish crown. This battle produced a collective feeling of mourning and hope that has characterized the Portuguese soul ever since. Messianic legends developed that prophesied the king's return and the redemption of the Portuguese nation by *saudade*. The *History of the Future*, by the Jesuit António Vieira, which recounts the advent of a fifth universal empire ruled by a returned King Sebastian, is the best example of this. The figure of the *Encoberto* (the Veiled, the Hidden King) as a hypostasis of the feeling of *saudade* has been repeatedly discussed, notably by the existentialist philosopher Leonardo Coimbra.

The passage from *soidade* to the more melodious word *saudade* is explained, hypothetically, by the popular influence of the verb *saudar* (greet) and of the words *salvo* (safe) and *saúde* (health), which derive from the Latin *salvus/salutate*, as is shown by the still common habit of greeting people by sending *saudades*. A letter that is arbitrarily attributed to Camões but that probably dates from his period (sixteenth century), explores this ambiguity:

Por usar costume antigo  
Saúde mandar quisera  
E mandara se tivera . . .  
Mas . . . amor dela é inimigo  
Pois me deu em lugar dela  
Saudade em que ando,  
Saudades cem mil mando . . .  
E não ficando sem ela.

(Out of an old habit  
I'd like to have sent you my salutation  
And I'd have sent it if I'd had it . . .

But . . . love is its enemy  
For instead it gave me  
*Saudade* that I am suffering,  
*Saudades* a hundred thousand I send . . .  
And still have more here with me.)

(Quoted in Vasconcelos, *A saudade portuguesa*)

However, the religious idea of salvation was not involved in *saudade* before the existentialist and mystical poets and philosophers of the Portuguese renaissance, the nationalist and messianic cultural movement of the early twentieth century that accompanied the establishment of the republic in Portugal. Leonardo Coimbra and Teixeira de Pascoaes, the founder of the review *A Águia*, made this feeling an existential foundation, indeed a goddess, with a special religion and form of worship.

*Saudade* is thus associated with the most important events in Portuguese history and with most of its myths of origin. Ulysses is presented as the mythical founder of Lisbon (*Olisipolis*—the city of Ulysses): he is supposed to have founded it in a dream, without ever going there. A hero marked by nostalgia, the suffering of the return, he is also supposed to be the mythical ancestor of the *saudade* felt by the navigators wandering the globe and their wives who waited for them. All the departures for the *Reconquista*, the Templars' quest for the Holy Grail, the Crusades, the great maritime discoveries, and twentieth-century migrations accumulated to produce a diaspora that separated the people from their beloved, their families, their villages, and their country. This desire for the beyond that leads the Portuguese to leave is experienced as the effect of *saudade* and produces an archetypal reminiscence and desire.

## III. Universality and the Existential Approach

When the Portuguese needed to define the specific characteristics of their nation, the theme returned. Thus when Portugal's difference from Spain was to be affirmed and the autonomy of its territory assured; when the Roman Catholic Church exceeded, with the Jesuits and the Inquisition, the limits of a properly spiritual power; when the French Enlightenment attracted the intellectuals in Coimbra; when the English made their capitalist industrial expansion felt; or, more recently, when the question of joining the European Union came up, whether in order to assert a national character or to justify a more cosmopolitan position, *saudade* has always been central. From the most scholarly philological discussions to the most chauvinist nationalist messianisms, trends, positions, and opinions diversify and clash: "The Lusitanian soul is concentrated in a single word, where it exists and lives like the reflection of the immense sun in a tiny dew-drop" (Teixeira de Pascoaes, *O Espírito lusitano ou o saudosismo* [1912], in Botelho and Braz Teixeira, *Filosofia da saudade*). The untranslatability of *saudade*, both the word and the feeling, accompanies Portuguese history from Dom Duarte (King Edward) of Portugal's first reflection on the theme: "And yet this name *suidade* seems to me so appropriate that neither Latin nor any other language I know has anything similar for such a meaning" (*Leal Conselheiro* [The Loyal Counsellor], chap. 25; written in 1438). In French, the words *nostalgie*, *désir*, *manque*, and *mélancolie* are used; in Catalan, *anyoransa*; Latin

has *desiderium*, analyzed by Augustine and Spinoza, while German has *Sehnsucht*—but even the Spanish word *soledad*, whose origin is identical, does not really have the same meaning.

This singularity nonetheless indicates an existential approach to the human condition; it gives rise to a phenomenological analysis and thereby becomes capable of universality. *Saudade*, like anxiety, brings out human beings' relationships to the world. The medieval notion of *intentio* (see INTENTION) is thus reinvested by the phenomenology of *saudade*:

[I]n the act of *saudade* [or the act that is *saudoso*] are given [*dão-se*] the existence of being for the subject and the existence of the subject for being, or, to put it in the Scholastic vocabulary, that for which there is *saudade* is, from a certain point of view, *esse in*, that is, an event that is given [*se dá*] in an individualized consciousness and, from another point of view, *esse ad*, that is, an intentional relation with the absent and desired object. Thus if *saudade*'s going-into-itself [*ensimesmar-se*] implies the categorial determination of existence as *saudade* (*vivência saudosa*) in psychological life as a whole, its going-out-of-itself [*exsimesmar-se*] implies the complex problem of the forms, nature, and ontological place of the objects that the person who feels *saudade* [*o saudoso*] would like to see actualized.

(Joaquim de Carvalho, "Problemática da saudade" [1950], in Botelho and Braz Teixeira, *Filosofia da saudade*)

With the idea of intention, the whole human condition unfolds in the time and the manner in which they are related to their own finitude. Silvio Lima describes this tension, this tense folding-back in the dimensions of presence, which tends toward the past in the memory and toward the future by desire:

Consciousness in *saudade* [the consciousness that is *saudosa*] suffers in the present from the privation of something past, but it suffers because it aspires to the return [*regresso*], to enjoy once again [*refruição*] the "lost paradise" and because it thus prefers it to the elimination of the obstacles that produce *saudade* [obstacles that are *saudozantes*]. Without this permanent flame of aspiration, *saudade-saudade* will not take place [*não se dará*]; the simultaneous *complexus* of three dimensions has to take place in the dimension of the present: the present inhales the past, and, in futurity, exhales it.

("Reflexões sobre a consciência saudosa," *Revista Filosófica* 44 [1955], in Botelho and Braz Teixeira, *Filosofia da saudade*)

The object that produces *saudade* determines in each case an existential, cultural, aesthetic, religious, metaphysical position (the *saudades* for a lover, a country, a time, this or that idea, etc.); inversely, everything, from literature to religion and politics, is capable of an interpretation modulated by *saudade*. This is the case for diverse philosophies, in their differences of period and language—from Plato's theory of the desire for the Beautiful through reminiscence of its idea to the transcendence of metaphysics by a return to the pre-Socratic origins of thought—the whole history of

philosophy can be woven and deconstructed in the shadow of this delectable melancholic passion.

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### SCHICKSAL / VERHÄNGNIS / BESTIMMUNG (GERMAN)

DUTCH	<i>schicksel</i>
ENGLISH	fate, destiny
FRENCH	<i>destin, fatalité, destination</i>

► *DESTINY*, [KÉR], and BERUF, ES GIBT, GESCHICHTLICH, GOD, HISTORY, LIBERTY, PROPERTY, STIMMUNG

*Schicksal* and *Verhängnis* refer to a "sending" or "destiny" over which we ultimately have no control, even if they are not the same as strict fatality. The addressee nonetheless assumes responsibility for the way in which he is to acknowledge their receipt in that which, from Kant to Fichte in particular, was involved in the essential concept of *Bestimmung*—a destination or vocation that is also determination proper.

In the German vocabulary of destiny, the concept of *Schicksal* (Kant, *Critique of Pure Reason*, A 84–B 117) owes its name, borrowed from the Dutch *schicksel*, to the verb *schicken*, "to send," "to destine," from which is also derived *Schickung*, "dispensation," as the action of dispensing, and *Geschick*, the result of this action. In spite of Kant's charge of usurpation, or groundlessness, the term *Schicksal* was nonetheless rehabilitated by German Idealism in the horizon of Greek tragedy (Hölderlin, Schelling) or Christianity (Hegel), where it was defined as "the consciousness of oneself, but as an enemy" (Nohl, *Hegels theologische Jugendschriften*, 283).

To destine is first of all to attach solidly, as when a sailor secures (Latin *destinat*) to the mast the yards that hold the sail. Then it is to assign or attribute a share. Destiny is thus what its addressee (*destinataire*) receives as his share, without his playing any role in this process or being able to question the share he has been assigned.

(Beaufret, *Dialogue*, 3:11)