

Abstracts

Musical structures in Kierkegaard's Upbuilding Discourses

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Kierkegaard's Upbuilding Discourses are based on oral thoughts and expressions. According to Kierkegaard, these were written in stillness, are seeking to find that favorably disposed person who reads aloud to himself, a person with his voice to break the spell on the letters, with his voice summons forth what the mute letters have on their lips. Thus, we have to analyze the literacy orally, for moving into the exciting world of literacy behind much deeply an untouched oral world.

In this article, using the various clichés that Kierkegaard has repeatedly used in his discourses, one can unravel the structure of each discourse, after the whole is sewn and reconstructed as a harmony based by the rhythm of each one.

Rhythm is the number of repetition of phrases, a fixed number of repetition patterns is generated in order to give unity between different discourses. Harmony is formed by simultaneously superimposing the same rhythm from different discourses on the background. Then melody has various thicknesses depending on the harmony that is created, and the entire "Eighteen Upbuilding Discourses" is produced as an integrated music with the complementary relationship of each rhythm.

The purpose of this article is to show the possibility on the whole "Eighteen Upbuilding Discourses" as a melody based by few musical rhythms being transmitted by the reader's voice.