

## The Concept of Angst in Nikolai Gogol's "The Nose"

Abdalahadi Nimer Abdalqader Abu Jweid<sup>1</sup> & Arbaayah bt Ali Termizi<sup>2</sup>

### Abstract

---

This paper explores the insights that philosophy can bring to administrative and bureaucratic critique, focusing on the work of Nikolai Gogol's "The Nose". It examines the ways in which Gogol's "The Nose" represents the concept of angst in order to satirize the Russian social and religious status. This paper reads "The Nose" as a text very much of its time. It moves into fantastic themes and is a project involving recovering social histories, thus becoming a key example of the productive coalescence of society and religion amidst early nineteenth-century concerns. Gogol's satire of society presages many subsequent social religious analyses, presenting a severe indictment of society as a rigid and impersonal state machine resulting in meaninglessness, absurdity and tragedy. It encompasses the institutional level and fundamental ruptures in society caused by a surfeit of religion, as depicted in "The Nose". On a more philosophical level, "The Nose" explores the effects of society on the individual, portraying the alienation, futile activity and servility inflicted on lower-level functionaries through various problems, such as the loss of identity, the absence of meaningful existence and a lack of integration between public and private lives.

---

**Keywords:** Absurdity, Angst, Existence, Nikolai Gogol

### 1. Introduction

Nikolai Gogol's realistic writings reflect a satirical view of the time. They enable the revision and criticism of religious and social thought of contemporary "thinkers".

---

<sup>1</sup> Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Selangor, Malaysia. Email: [abedng1985@yahoo.com](mailto:abedng1985@yahoo.com)

<sup>2</sup> Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Selangor, Malaysia. Email: [arbaayah@upm.edu.my](mailto:arbaayah@upm.edu.my), Hand Phone: +603-122059857, Tel No: +603-89468692

He read works by church fathers and Russian religious thinkers, such as Stephan Yavorsky. His fiction, furthermore, is advice to accept the existing social order, but live like Christians. Therefore, "Gogol was out of tune with the public mood, restive under an anachronistic political and social structure and attracted to socialism, or to the romance of Slavophilism. Gogol's religious faith is evident in his earliest letters" (Walker, 1962, pp. 68-73).

"The Nose" (1845), although clearly informed by popular Russian social radical readings of fantasy, equally demonstrates the effects of religious historical discourse of Christianity. It is a three-part story recounting Major Kovalyov's nose which leaves Petersburg's face and leads a personal life. The barber Ivan Yakovlevich is surprised to find the nose in his breakfast. After being thrown into the Neva River, the nose is caught by a policeman. Major Kovalyov wakes up without a nose. He wanders through the streets and finds his nose in Kazan Cathedral. A sense of alienation and disintegration develops between him and other people as he lives without a nose. The nose claims to be a human being. Major Kovalyov goes home to find the nose with an officer, but the former refuses to return to stick again to the face. Naturally, Major Kovalyov gets the nose stuck on his face when waking up the next morning and is happy to show his face to people.

"The Nose" operates as an existentialist text by elaborating a number of themes generally associated with philosophy and the interrogative questioning of human existence, and by telling a tale that simultaneously highlights the absurdity of human existence and the deep sense of pathos with respect to it. The story's narrative is established as a representation of social life, but may also contain hidden information valuable to Christianity. Major Kovalyov, surely one of Gogol's most original characters, represents the ultimate figure of divided selfhood. The chief aspect of Major Kovalyov's malaise, and Gogol's exploration of existential angst in "The Nose", is the crisis of social life, occasioned by wearing so many masks too frequently. The absurdity of existence is highlighted in Major Kovalyov's meticulous analysis of his own self and its relation to his world.

The world of anxiety and suspension is sometimes associated with societies and religion. Anxiety and all the accompanying terminology form a transhuman phenomenon in human communities. They emerge in opposition to certain feelings of the individual or collective recognition of latent problems, whether in the self or other human groups.

The mainstream judgement of anxiety and its sequential concessions ascribe such problems to a mutual comprehension of society by the ever-happening interactions among people. The rejection, as well as the projection, of these problems is presupposed and accentuated by a universalism of earnest similarities and dissimilarities among people. Such problems come out of conflicting social or religious points of view among different nations or within one nation of the same community. This article argues that such social problem exists in Gogol's "The Nose" and circulates around the social lack of comprehension and interlocution among people of the same typography.

## **2. Socio-Religious Satire in "The Nose"**

This article examines the ways in which Gogol's "The Nose" represents the concept of angst in order to satirize Russian social and religious status. The article reads "The Nose" as a text very much of its time. It moves through fantastic themes and involves recovering social histories, thus becoming a key example of the productive coalescence of society and religion amidst early nineteenth-century concerns. At the time, the story was depicting a social aspect of the nature of human communication and the stereotypical life they led. However, with the emergence of existential secular philosophy, the scope of the story appreciation had been widened to the extent that it is read in light of core concepts of existential philosophical premises like the existential angst.<sup>1</sup>

At the beginning of the story, the description of the barber, Ivan Yakovlevitch, embodies the dominant social life of the Russian. It is driven by an inward impetus to change and interact with other people. In this sense, the social individual becomes involved in a transitional change to another social life. Here, Ivan Yakovlevitch wakes up in the morning, attracted not by his usual work but by the appetizing smell of bread; "for that morning Barber Ivan Yakovlevitch awoke early, and caught the smell of newly baked bread" (p. 1). Here, it is strikingly obvious that Ivan Yakovlevitch loses his nose, but he is being awakened by the smell of bread. This textual paradox triggers the reader's immerse tracing of the story's initiation of the plot exposition.

Change in individuals' social life emanates from self-drive which constructs the presence of angst.

This idea is echoed in Zaine Ridling's (2001) book, *Philosophy Then and Now*. Ridling contends that the internal "activity" of humans is crucial to changing man into a new being, which is a result of angst. Such activity is the answer to the human's level of consciousness. Human consciousness, furthermore, can nurture and be derived by and alert recognition of the surrounding entities. There are different tokens of conscious angst which leads persons to interact according to their sense of angst rather than the natural roles of the surroundings.<sup>2</sup>

Similarly, Ivan Yakovlevitch's case is his unusual perception of the smell of bread in the morning, though he usually goes to work and is distracted by other things. Interestingly, the smell of bread attracts his attention to something new around him. Being so, his normal life is beginning to change. He is tired of other people's assumptions and speculation when they look at him. The effect is simultaneously associated with his gradual comprehension of society and its problems. He is arguably thrown into a twisted situation where there is no exit for his doubts and speculation. Consequently, the new changes are stimulating his recognition.

Individual change undergoes some social effects, which are motivating factors for such change. In "The Nose", Ivan Yakovlevitch's wondering about the nose's identity in his shop reveals his physical reaction to its place. The place, consequently, foregrounds the main starting point of the sense of angst. Fallen into scarce and bewilderment, Ivan Yakovlevitch begins searching his nose even in a place where the possibility of finding the nose is weak. Existential angst, therefore, starts at whimsical human reactions to regain a lost part, whether this part is psychological or physical. Yet, in the case of existential angst the psychological faculty is the ground of angst since it begins with internal human feelings.

Ivan Yakovlevitch bewilderment, accordingly, reflects his psychological status, i.e. to find a live nose in his shop without its face makes him more confused. This confusion puts him between life and death experience. Consequently, a sense of anxiety grows out from the "inward" psyche (Ivan Yakovlevitch's psyche) as a result of his astonishment. His anxiety leads him consequently to react physically in response to the nose loss. physical reactions, therefore, follow the psychological impetus which makes Ivan Yakovlevitch confused.

Soren Kierkegaard (1980), in *The Concept of Anxiety*, argues that anxiety is one of the formative relationships between the internal drive of angst and the physical manifestation of this drive. Thus angst can be the physical reaction of the "individual's psyche" (p.27). Physical reaction, accordingly, is characterized by body appearance and gestures.<sup>3</sup> Thus, Kierkegaard believes that the "spirit is a hostile and a friendly power at the same time" (p. 44). By the same token, Ivan Yakovlevitch's death-in-life experience is attributed to the angst created by his inward expectation and spiritual anxiety. Henceforth, all his actions are stimulated by his true psychological state.<sup>4</sup>

Furthermore, society plays an integral role in inflicting various effects on the relationship between the individual and other people. Ridling (2001) claims that individuals' "consciousness" becomes more harmonious when it encounters other people. Social encounters direct individuals to "recognize their current social status" (p. 56). The consciousness lingers, however, that of the specific personage of an exclusive consciousness, but of a consciousness that aims to become generalized, i.e. to get into a relation with others in order to construct, together with others, human entities which are increasingly discursive.<sup>5</sup>

This individuality becomes evident in the articulation of a particular kind of "comprehensive" consciousness in "The Nose". One particularly illustrative example of the cohesion between the public and private consciousness is provided by Major Kovalyov's hesitance to go outside without a nose. He is bewildering the strange people's gazes at him as he passes the streets wondering the loss of his nose. He is unlucky when public places like restaurants and shops do not accept him as a customer. Major Kovalyov's interaction with other people is hindered since he suffers from a lack of his "consciousness", whereby people become unfamiliar with his appearance. He is fortunate now because he does not find any people in the restaurant. This is an innocuous hint of his apparent angst.

The uncanny characters face difficulties within society due to "epistemic" consciousness. The particular embodiment of knowledge is the feeling of angst. In addition, this feeling causes trouble in and disruption to social relationships. In "The Absurd", T. Nagel (1985) finds that "epistemic" consciousness is what drives people in their social environment. Such anxious feeling is brought about by other people. People are the human phenomenon which facilitates the epistemic anxious feelings among social groups.

Individuals could not observe their personal states when they are alone. Nevertheless, they feel their presence and physical stature by other people's recounting how they appear (p.42).<sup>6</sup>

When Major Kovalyov leaves the restaurant for the streets, he meets other people. Now he knows his appearance and feels upset of it. This awareness, moreover, carries a great deal of anxious knowledge of self-appearance. The obvious case in this regard is the individual "epistemic" recognition of others. He is very anxious because he cannot feel socially "independent". Accordingly, he strives to regain the nose before he becomes ostracized from other people. Here society, incarnated in people's reactions, lays bare the convention of epistemic angst which is originated by people judgements of physical appearances.<sup>7</sup>

Anthony Udeji (2012) is another critic who discusses the concept of angst. In *Dread in Heidegger and Kierkegaard*, he tackles angst amongst "human conditions". Man, contends Udeji, can decide his freedom through dreadful experience. According to Udeji, freedom is the vital innate experience by people who suffer from anxiety (p.5). The psychological implication of angst finds its appropriation with persons' conscious behaviours. Individuals' reactions stem from the various interlocutions within the same human groups. The proper embodiment of angst lies at the heart of the persons' behaviours towards what they face.<sup>8</sup>

After Major Kovalyov's recognition of his state among others, he tries to find solutions until he catches his nose. His anguish – caused by his nose bleeding – is disregarded because he is aware of his more painful social condition. He, consequently, tries to cover his face so that other people might not see him. Anxiety and loss, consequently, render him social scepticism and suspicion. By time, he gets accustomed to his bad presence in the society and could not escape the "unavoidable" fate. The physical anguish disappears gradually according to the natural social conditions. Yet, the psychological suffering does not cease since he still considers his critical state.

Henceforth, Major Kovalyov goes back on foot rather than by any transportation means to avoid people. Here, it is obvious that Major Kovalyov's dread and suffering are adding to his anxiety. Furthermore, this condition makes him more conscious and self-aware. In order to get over his worries, he is now free to go his way alone.

Though this action is unusual for him, he is conscious of avoiding any other outer anguish from the surrounding environment. Even though he is personally concerned with the nose, there are other decisive conditions which may control his conscious behaviour, like his society. Change begins to take place in his life, and his behaviours also change in accordance with the surrounding determining circumference. These circumstances function "as the object of desire, revitalizing" (Hezaveh, 2014, p.9).

Martin Heidegger (1962), furthermore, discusses the concept of angst. In *Being and Time*, he claims that the human "being" is phenomenologically relevant to anxiety. Being so, the human character goes along with other peripheries and interacts with other human "categories" which determine his existence (p. 84). The inclusive terminology of anxiety "Dasein" corresponds to the existential philosophy of human beings and their mutual relations. People are thrown into the unknown and they could not determine their existence. Yet, they can assure their decisions and choose their existence in life. They ultimately make their lives and futures (p. 91).<sup>9</sup>

In "The Nose", Major Kovalyov's recognition of his state reveals his response to the contiguous "entity" of society. As such, society parades within itself human categories which interact among each other to distinguish individuals' personalities. As Major Kovalyov goes into the restaurant, he prepares a way to get his nose back. The point of angst here is when he reacts physically and emotionally to get rid of his dread and anxiety.<sup>10</sup> Major Kovalyov's movement to the restaurant provides an additional indication of his impending anxiety. More important, however, such an action constantly foregrounds the phenomenological manifestation in Major Kovalyov's character being determined by society. After recognizing his state and its relationship with other people, he responds physically to evade his angst. In this sense, the feeling projected on the surrounding periphery is an anxious anguished response to the personal entity. His decision is the critical point of existential angst. He is stirred by personal needs to go out home and work as usual, but his personal choice is contradicted by society and people's reactions to his state. This temporary condition reveals the protagonist's crave for liberty in a seemingly terse society. Existential angst, accordingly, is extended and complicated in what Heidegger's calls "Dasein."

Anthony Kenny (1998) tackles the "spiritual" implication of angst in *A Brief History of Western Philosophy*.

In his discussion of Kierkegaard's traditional concept of angst, Kenny argues that the "individual" personal and spiritual entity dissolves into an "aesthetic sphere" if it approves its new emotional or "anonymous" peculiarities; Kenny writes:

Kierkegaard sketches out for us a spiritual career which ends with asceticism; but each upward phase in the career, far from being a diminution or renunciation of individuality, is a stage in the affirmation of one's own unique personality ... the individual is no more than an anonymous member of a crowd; accepting unquestioningly the opinions, sentiments, and goals of the mob. The first stage towards self-realization is the entry into the aesthetic sphere. (p. 327)

When Major Kovalyov goes into the restaurant, he covers his bleeding face. In so doing, he hides his own personality, but in fact it remains anonymous to other people. As he speaks with a man, he stumbles and seems confused. The man notices that confusion and tells Major Kovalyov that he did hear what he said. The man says that Major Kovalyov is erroneous. Consequently, caught in this situation, Major Kovalyov tries to make his speech clearer to the man. The existential state of Major Kovalyov is getting into deep conflicting encounters with other people (human categories) in his perennial meetings where "hegemonic authoritative voice to the social actor associated with 'perseverance' and 'work'" (Hazaea, 2014, p.181). His spiritual goals and sentiments are absent because he is obsessed with looking perfect for people. The complications and hindrances at last reveal the vital need for physical recovery.

In *From Plato to Nietzsche*, E. Allen (1957) emphasizes the social prestige which comes after angst. Allen contends that if society has "an elite" then all other social superiorities will not exist. Nevertheless, the individual becomes a part of "mass" society, since the feeling of angst hinders the relationship between individuals and the collective world. Physical perfection is the ideal sort of cultural fashions. The individuals become equal to the mass social groups in their "usual appearance" (p. 169).

The same implications may be reflected in Major Kovalyov's serious steps forward with other people. Now he meets the officer's woman. Thus the loss of his nose motivates him to interact with other people's customs. Having recognized the officer's woman, he considers carefully how to get his nose past her.

In this way Major Kovalyov's personality undergoes the effects of other people and their customs, of which his individuality is a part.<sup>11</sup> Although people look at him in a strange way, he believes that he will get back his nose again. But the crucial moment he is afraid of is his new physical state. He wonders if he gets the nose, how people will look at him again. This uncertain thinking drives him to question his new identity midst suspension and disbelief.<sup>12</sup>

Robert Tally (2009), in "Existential Angst", approaches the philosophical ideology of angst in terms psychology whereby a fundamental result of such worldview is that human being, who represents no inherent human psychology and whose existence has no basic meaning, should have the liberty to make his own meaningful life. Such liberty is not importantly a credit, and it is essentially undergone as a totalized aspect of anxiety. Anxiety and psychological, therefore, hindrances are increasingly "developing people's onward nature" (p. 37).

Furthermore, human subjective "feelings" towards others constitute a perennial need to shape one's free personal state. The anxiety experienced by people comes from not recognizing whether people's actions are true, thereby appreciating—though passively—that people should have the "liberty" to decide the lawful or the unlawful. By sensing anxiety about life predicaments and contradictions, the individuals appreciate the profound sense of angst and loss. In the final sense, they acknowledge their social alienation. The distinction between the individual self and its relations with other is matured in "the feeling of anxiety" (p. 30). The conditional feelings of anxiety represent the moderate progression towards superiority over the self among others.

In "The Nose", the fundamental differentiation being made, then, is that between a properly existential angst and what might be considered a restorative angst that works, in a self-justifying manner, toward an affirmation of philosophical ethics. Strikingly, social ethics have concomitant affinity to religious teachings. Being equal human beings, people should not taunt or tease each other on the ground of physical stature in sarcastic ways. They should abide by humane sense of equality and love. In contrast, Major Kovalyov bewilderingly interacts with his society's people who recognize him easily after he recovers his nose. Now he is gradually getting rid of the derogatory taunting statements fired against him. When he recovers his nose, yet he is caught in another anxious condition.

This time the problem does not initiate in people's reactions to his deformed face. It is initiated from within because he is no longer able to understand people. Therefore, he does not "confess" people's religious or even social ethics.<sup>13</sup>

Similarly, Steven Crowell (2010) focuses on the importance of the collective entity in society, yet he fuses society with religion. Crowell claims that the individual relationship with other people implies a sense of angst. The human personality needs to engage with other social members, but in "Christianity" the whole matter is denied since man can become directly a part of others through religion. In this sense, there is no angst. There is a dichotomy between being and becoming. In being, all the individual behaviours and beliefs are affected by religious teachings. In contrast, becoming involves the individual actions influenced by the current status of society. Accordingly, the intrinsic psychological impetus emanates in accordance with religion. However, "the extrinsic stimulation is a social made behaviour" (p.6).

In "The Nose", when Major Kovalyov finds his nose, he contemplates his new state. He says that a man without a nose is like a devil. Man can feel the blessing of God if he is complete, without any physical defects. In this sense, man can get along with people, be underpinned, and become an ideal social "citizen". As such, Major Kovalyov's relief appears when he talks about the futility of his nose's escape from his face. He is anxious and wonders the nose's repudiation of his face. It is not normal for his society to face people without noses. As a bless of God, the nose is an allegorical token of man's physical creation. Cursing God's bless makes human beings feel deformed. The social conceptualization of perfection requires a good created human to achieve life's necessities. Yet, deformed persons, like Major Kovalyov's, cannot get along with life as normal.<sup>14</sup>

Yet, by virtue of being a self, anxious existentialism remains at the centre of the subjective social reality; the individuals are irrevocably restricted by what existence is. As a consequence, angst manages the subjective experience in tandem with recognition that all people's intrinsic reality is the same, but it is "affected by society or religion" (McEwan, 2002, p. 30). Gogol refers to this as a personal and objective decision of the self to reckon, with other people, what credence to forge with others. In the story, Major Kovalyov consciously feels his social interaction with other people.

When he first lost his nose, he is deeply detached, and he feels his subjective identity. But when he regains the nose he feels differently. He is a member of a social group. Thus, his anxious state changes from a subjective perception of society to an objective relation with people. Thus, the occupation of Gogol's common psychological ground is a contested issue. His reactions and responses to society's whimsical treatment entirely fail. The human stereotypical response of his feelings causes him to be more aware of his changing psyche and spirituality. His experience, through the cross-cultural hints he makes symbolically in the story, is his exceptional access to the society he lives in – such social encounters rarely ascertain genuine representation in the conceptual formulation of angst. His painful articulation of the social ostracizing and marginalization of his presence underpins his counter recognition of the deep-rooted social problems caused by people. As he lacks human privilege and social status, however, this awareness underscores his collective recognition of people's defects.

### **3. Conclusion**

This article has tried to expose the meaning of angst, especially from a social and cultural point of view in Nikolai Gogol's "The Nose". There is an inherent sense of social satire of the Russian society, which represents an array of religious, social and cultural beliefs. From Kierkegaard's notion, angst can be lived by man in a constructive manner because it takes us from being human beings to an awareness of humanity through the possibility of repentance, which can bring us back to an absolute God.

As this brief account, Nikolai Gogol suggests one enduring characteristic of the existential turn which is a propensity to the anxiety of human beings. Even though this propensity was looked upon unfavourably at the time by those evaluating literary texts within a religious framework, noting the extensive use of a sustained socio-religious overwhelming obsession with Gogol's satirical remarks helps us to see him like many existential writers as more ethically engaged than their detractors sometimes admit. Far from being simply an example of religious sensibility's social self-absorption, highly digressive narratives and the ethical work they can encourage, "The Nose" suggests that new conceptions carry with them fresh ways of engaging with real-world problems and their sequential results.

From an act so fundamental as Major Kovalyov recognizing the humanity of his routine life to one so profound as Ivan Yakovlevich registering the existence of whole subcultures of socially disenfranchised human encounters, existence can help the reader to become familiar with certain literary themes and notice how works of fiction—like political and historical narratives—are ordered in ways which favour some people while subordinating others, whereby "discourse functions lexical bundles will facilitate communication" (Kashiha, 2014, p. 25).

Gogol's Story is especially suggestive in this regard as its digressive flights of fancy ask the reader to recalibrate the ways in which they assign significance and meaning in their own lives. It assigns itself a place among Russian socio-religious critiques. Thus, he is pro-realism and has a social theory that the essence of human existence lies in its fictiousness, and he has put this conceptual theory into practice in his story. This fact seems to indicate that Gogol's objection to realism does not lie in reality itself, but in his subjective perception of reality in a mimetic text.

## Notes

1. Secular existential philosophy came into prominence after the story was written, but traditional existentialism, especially that of Kierkegaard's was already dominant.
2. Walker, here appropriates the concept of angst with existentialism, p. 125.
3. Internal drives of angst are embedded in "The Nose", p. 1.
4. Cited in "The Nose", p. 43.
5. Ridling, Zaine. (2001). *Philosophy Then and Now*. New York: Routledge, p. 401.
6. Nagel, T. (1985). The Absurd. *Journal of Aesthetics and Art Criticism* 44. 2, p. 49.
7. Referring to "The Nose", p. 5.
8. Udeji, Anthony. (2012). *Dread in Heidegger and Kierkegaard*. Copenhagen: Copenhagen University Press, p.3.
9. Heidegger, Martin. (1962). *Being and Time*. New York: Harper, p. 72.
10. Anxiety is incarnated in Major Kovalyov's personality, "The Nose", p. 5.
11. Social effects represent people's reaction to Major Kovalyov's behaviour, when a man states "My dear sir, you speak in error", p. 6.
12. "The Nose", p.13.
13. Allusion to religious angst appears in "The Nose", p.20.
14. "The Nose", p.13.

## References

- Allen, E. L. (1966). *From Plato to Nietzsche*. Greenwich, Conn: Fawcett Publications, Inc.
- Cowan, Catherine, Nikolaï V. (1994). *Nikolai Gogol's the Nose*. New York: Lothrop, Lee & Shepard.
- Crowell, Steven. (2010). Existentialism. *Stanford Encyclopedia of Philosophy*, 1, 1-57.
- Hazaea, Abduljalil Nasr, et al. (2014). Discursive Legitimation of Human Values: Local-global Power Relations in Global Media Discourse. *GEMA Journal of Language Studies*, 14 (1), 171-187.
- Heidegger, Martin. (1962). *Being and Time*. New York: Harper.
- Hezaveh, Leila Rezaei, et al. (2014). Revitalizing Identity in Language: A Kristevan Psychoanalysis of Suddenly Last Summer. *GEMA Journal of Language Studies*, 14 (2), 1-13.
- Kashiha, Hadi, and Chan Swee Heng. (2014). Discourse Functions of Formulaic Sequences in Academic Speech across Two Disciplines. *GEMA Journal of Language Studies*, 14 (2), 15-27.
- Gogol', Nikolaï V, and Rosa Portnova. (1945). *Tales ... from ... Gogol*. London: Sylvan Press.
- Kenny, Anthony. (1998). *A Brief History of Western Philosophy*. Malden, Mass: Blackwell Pub.
- Kierkegaard, Soren, Reidar Thomte, and Albert Anderson. (1980). *The Concept of Anxiety: A Simple Psychologically Orienting Deliberation on the Dogmatic Issue of Hereditary Sin*. Princeton, NJ: Princeton University Press.
- McEwan, Ian.(2002). Ian McEwan: The Art of Fiction CLXXIII. *The Paris Review*, 162, 30–60.
- Nagel, T. (1985). The Absurd. *Journal of Aesthetics and Art Criticism*, 44, 32-91.
- Ridling, Zaine. (2001). *Philosophy Then and Now*. New York: Routledge.
- Tally, Robert. (2009). We Are What We Pretend to Be: Existentialist Angst in Vonnegut's *Mother Night*. *Teaching American Literature: A Journal of Theory and Practice*, 4, 27-47.
- Udeji, Anthony. (2012). *Dread in Heidegger and Kierkegaard*. Copenhagen: Copenhagen University Press.
- Walker, Franklin.(1962). *The Religious Conflict Between Gogol and Belinsky*. Chicago: Chicago University Press.