Introduction: The Problem of Givenness

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The guiding thread of this number of *Phainomenon* is the problem of givenness: what is given, how it is given, and the limit of what is given.

The problem of givenness is addressed in the article "Between Phenomenology and Realism: The Problem of Givenness in Jocelyn Benoist". Andrade presents the challenges of the investigation of the relation between perception and reality.

The subsequent articles address what is given in the various dimensions of living experience. In "The Primacy of the Giving of Facts: Around the Problem of Apriorism in Max Scheler", Ramos addresses the eidetic correlation between what is given and the intuitive vision of the a priori essences, which does not imply that apriorism leads to idealism. In the paper "In the Lifeworld with Others in Community", Cadena presents the lifeworld as given and shared by all consciousnesses. The given lifeworld is where living experiences take place, where essences become evident, and the world is communally constituted. In "Where the Image is Given: Idol Icon, and the Excess in Painting", Falabretti and Chudzij present the idols and icons as particular modes of Jean-Luc Marion's phenomenology of givenness, which express the central paradoxes of givenness. The authors explore the possibility of applying this understanding to the visual language of painting. In "Not Doctrinal, Not Theological: An Empirical-Pragmatic Approach to the Concept of an Afterlife in Reference to China", Coelho analyses afterlife conceptions in China and concludes that the comprehension of these living experiences has been veiled by Westernized and anti-Western approaches. They propose a more empirical and pragmatic approach to afterlife conceptions, aiming to reveal what is given.

Finally, in "The Dance of Life: Buytendijk and the Phenomenology of the Encounter", Silva investigates the phenomenon of encounter as an originary form of interhuman experience. Drawing on Buytendijk's dialogue with Merleau-Ponty, Marcel, Buber, and Scheler, the article

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shows that the encounter is not reducible to an objective fact or functional relation, but is given as a reciprocal and embodied event. Through analyses of perception, play, imitation, dialogue, and bodily presence, the paper reveals how the encounter emerges as a phenomenon of coexistence and mutual openness, in which the “we” is constituted in the very movement of lived experience. In this sense, the encounter is given as the authentic expression of a shared world, where existence becomes presence through the body, language, and the silent choreography of life itself.