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becomes appropriation, inwardness, subjectivity, and the point is to immerse oneself, existing, in subjectivity 4 ... Thus, the existence of the subject, i.e. the existence of the individual seeking truth, is left out of the picture. While Kierkegaard recognizes that abstract thinking and

Climbing Down the Ladder: Inwardness and Abstraction in ...

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Inwardness requires existence. And it is that process which gives the dialectics of subject a necessarily progressive direction.

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When subjectivity, inwardness, is truth, then objectively truth is the paradox; and the fact that truth is objectively the paradox is just what proves subjectivity to be truth, since the objective situation proves repellent, and this resistance on the part of objectivity, or its expression, is the resilience of inwardness and the gauge of its strength.

Subjectivity as Truth | Antilogicalism

Subjectivity is "inwardness and passion." It is personal choice, "taking hold" of one's life by committing oneself passionately to what one chooses. It is your "subjective truth" that makes you commit, and risk the leap of faith.

What does Kierkegaard mean by 'inwardness'? - Quora

Inwardness and Existence: Subjectivity in/and Hegel, Heidegger, Marx, and Freud. Madison: U of Wisconsin P, 1989. The Act of Interpretation: A Critique of Literary Reason. Chicago: U of Chicago P, 1979. Plays: "Trim: The Tyger Woods Story." Staged reading. The Boston Experimental Theatre Company. For The Seventh Annual Social Theory Forum.

Walter A. Davis » Works: Vita

Ars Vitae: The Fate of Inwardness and the Return of the Ancient Arts of Living, by Elizabeth Lasch-Quinn (University of Notre Dame Press, 482 pp., \$39). P ublic spaces are cluttered with sloganeering from political causes; ads for luxurious products attempt to seduce us; self-help and soft spiritualities like neo-astrology and therapeutic versions of Christianity supply superficial comfort.

On How to Live | City Journal

subjective passion and the objective uncertainty of one's intentional object. The element of risk is central to this view of faith: "For without risk there is not faith, and the greater the risk the greater the faith; the more objective security the less inwardness (for inwardness is precisely subjectivity), and

A profound, challenging, wide-ranging book, back in print for a new generation "Inwardness and Existence accomplishes what no book before or after has even approximated: it demonstrates with great lucidity and insight the shared philosophical project that animates psychoanalysis, Marxism, existentialism, and Hegelian dialectics. Davis roots the reader in the enterprise of questioning what is given and probing beyond what is safe in order to demonstrate that psychoanalytic inquiry, Marxist politics, existential reflection, and dialectical connection all move within the same orbit. No one who reads it will ever think about existence itself in the same way again. Davis's landmark work will profoundly transform anyone who reads it."—Todd McGowan, author of The Real Gaze: Film Theory after Lacan

Attempts to comprehend the traumatic significance of Hiroshima in order to construct a new theory of history.

Examines art and censorship in the current political climate.

Histories of autobiography in England often assume the genre hardly existed before 1600. But Tudor Autobiography investigates eleven sixteenth-century English writers who used sermons, a saint's biography, courtly and popular verse, a traveler's report, a history book, a husbandry book, and a supposedly fictional adventure novel to share the secrets of the heart and tell their life stories. In the past such texts have not been called autobiographies because they do not reveal much of the inwardness of their subject, a requisite of most modern autobiographies. But, according to Meredith Anne Skura, writers reveal themselves not only by what they say but by how they say it. Borrowing methods from affective linguistics, narratology, and psychoanalysis, Skura shows that a writer's thoughts and feelings can be traced in his or her language. Rejecting the search for "the early modern self" in life writing, Tudor Autobiography instead asks what authors said about themselves, who wrote about themselves, how, and why. The result is a fascinating glimpse into a range of lived and imagined experience that challenges assumptions about life and autobiography in the early modern period.

Philosophers of Consciousness is both an expository study of the thought of the six figures it focuses on and an original exploration of the themes they address. In addition, as Eugene Webb states, "it does not hesitate to probe the more problematic areas of the thought of each thinker and to suggest what to some of their advocates will probably seem rather bold and controversial interpretations of their ideas." The book reveals some deep differences that set the six off against one another in what is basically a clash between the intellectual emphasis of Lonergan and the more existential approaches of the other thinkers in this study. Readers of Kierkegaard may find much of Webb's interpretation surprising and perhaps disturbing.

Through a detailed reading of five great modern American plays--The Iceman Cometh, A Streetcar Named Desire, Death of a Salesman, Long Day's Journey Into Night, and Who's Afraid of Virginia Woolf?--Walter A. Davis calls for a more penetrating look at drama and its psychological impact on the audience. Establishing connections between literary criticism and psychoanalysis, he challenges ruling assumptions of both disciplines. Unconventional and original, his theory demonstrates how the theater, as a potential threat to social order, expresses the secrets and discontents of its audience.

Besides a sense of personal loss at the death of David F. Swenson on February 11, 1940, I felt dismay that he had left unfinished his translation of the Unscientific Postscript. I had longed to see it published among the first of Kierkegaard's works in English. In the spring of 1935 it did not seem exorbitant to hope that it might be ready for the printer by the end of that year. For in March I learned from Professor Swenson that he had years before "done about two thirds of a rough translation." In 1937/38 he took a sabbatical leave from his university for the sake of finishing this work. Yet after all it was not finished: partly because Professor Swenson was already incapacitated by the illness which eventually resulted in his death, but also because he aimed at a degree of perfection which hardly can be reached by a translator. At one time he expressed to me his suspicion that perhaps, as in the translation of Kant's philosophy, it might require the cooperation of many scholars during several generations before the translation of Kierkegaard's terminology could be definitely settled. I hailed with joy this new apprehension, which promised a speedy conclusion of the work, and in the words of Luther I urged him to "sin boldly."--Editor's pref., p. [ix].

wide criticism both from Western and Eastern scholars.

Birkerts "examines the changes that he has observed in himself and others [since allowing a degree of everyday digital technology into his life]: the distraction induced by reading on the screen; the loss of personal agency through reliance on GPS and one-stop information resources; an increasing acceptance of 'hive' behaviors. 'An unprecedented shift is underway,' he argues, and 'this transformation is dramatically accelerated and more psychologically formative than any previous technical innovation.' He finds solace in engagement with art, particularly literature, and contemplates the countering energies available to us through acts of sustained attention, even as he worries that our increasingly mediated existences are a threat to creativity'"--Page 4 of cover

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