

1: Project MUSE - Eve's Journey

Even defiance unto death in a hopeless battle against the gods and fate is an act of transcending: it is a movement toward man's proper essence., which he comes to know as his own in the presence of his doom.

Fear and Trembling begins with a Preface by Johannes de silentio. His Upbuilding Discourses begin with a dedication to the single individual, who has become Abraham in this work. It begins like this, "Once upon a time there was a man who as a child had heard that beautiful story of how God tempted Abraham and of how Abraham withstood the temptation, kept the faith, and, contrary to expectation, got a son a second time. He did not know Hebrew ; if he had known Hebrew, he perhaps would have easily understood the story of Abraham. How did Abraham become the father of faith? Kierkegaard says, "No one who was great in the world will be forgotten, but everyone was great in his own way, and everyone in proportion to the greatness of that which he loved. He who loved himself became great by virtue of himself, and he who loved other men became great by his devotedness, but he who loved God became greatest of all. Everyone shall be remembered, but everyone became great in proportion to his expectancy. Everyone shall be remembered, but everyone was great wholly in proportion to the magnitude of that with which he struggled. For he who struggled with the world became great by conquering the world, and he who struggled with himself became great by conquering himself, but he who struggled with God became greatest of all. Is there a Teleological Suspension of the Ethical? Is there an Absolute Duty to God? Freedom consists in using that choice. We each have the right to speak or not to speak and the right to act or not to act. He says, Temporality, finitudeâ€”this is what it is all about. I can resign everything by my own strength and find peace and rest in the pain; I can put up with everythingâ€”even if that dreadful demon, more horrifying than the skeletal one who terrifies me, even if madness held its fools costume before my eyes and I understood from its face that it was I who should put it onâ€”I can still save my soul as long as my concern that my love of God conquer within me is greater than my concern that I achieve earthly happiness. Fear and Trembling p. Right of insight into the good is different from right of insight with regard to action as such. The right of objectivity means that the act must be a change in the actual world, be recognized there, and in general be adequate to what has validity there. Whoso will act in this actual world has thereby submitted to its laws, and recognized the right of objectivity. Similarly in the state, which is the objectivity of the conception of reason, legal responsibility does not adapt itself to what any one person holds to be reasonable or unreasonable. It does not adhere to subjective insight into right or wrong, good or evil, or to the claims which an individual makes for the satisfaction of his conviction. In this objective field the right of insight is reckoned as insight into what is legal or illegal, or the actual law. It limits itself to its simplest meaning, namely, knowledge of or acquaintance with what is lawful and binding. Through the publicity of the laws and through general customs the state removes from the right of insight that which is for the subject its formal side. It removes also the element of chance, which at our present standpoint still clings to it. He wrote, "If a person is sometimes in the right, sometimes in the wrong, to some degree in the right, to some degree in the wrong, who, then, is the one who makes that decision except the person himself, but in the decision may he not again be to some degree in the right and to some degree in the wrong? Or is he a different person when he judges his act then when he acts? Is doubt to rule, then, continually to discover new difficulties, and is care to accompany the anguished soul and drum past experiences into it? Or would we prefer continually to be in the right in the way irrational creatures are? Then we have only the choice between being nothing in relation to God or having to begin all over again every moment in eternal torment, yet without being able to begin, for if we are able to decide definitely with regard to the previous moment, and so further and further back. Doubt is again set in motion, care again aroused; let us try to calm it by deliberating on: We then recognized the state as the moral whole and the reality of freedom, and consequently as the objective unity of these two elements. The demand is then made that this definite context shall be deduced from the conception of free will. Hence, if it is right to absorb right and duty into subjectivity, it is on the other hand wrong if this abstract basis of action is not again evolved. Only in times when reality is a hollow, unspiritual, and shadowy existence, can a retreat be permitted out of the actual

into an inner life. Agamemnon, for example, can say: To me the proof that I am not violating my fatherly duty is that my duty is my one and only wish. Consequently we have wish and duty face to face with each other. Happy is the life in which they coincide, in which my wish is my duty and the reverse, and for most men the task in life is simply to adhere to their duty and to transform it by their enthusiasm into their wish. The tragic hero gives up his wish in order to fulfill his duty. For the knight of faith, wish and duty are also identical, but he is required to give up both. If he wants to relinquish by giving up his wish, he finds no rest, for it is indeed his duty. If he wants to adhere to the duty and to his wish, he does not become the knight of faith, for the absolute duty specifically demanded that he should give it up. The tragic hero found a higher expression of duty but not an absolute duty. Fear and Trembling Note p. This [book] is not the system; it has not the least thing to do with the system. I invoke everything good for the system and for the Danish shareholders in this omnibus, for it will hardly become a tower. I wish them all, each and every one, success and good fortune. He says, "The present author is by no means a philosopher. He is in a poetic and refined way a supplementary clerk who neither writes the system nor gives promises of the system, who neither exhausts himself on the system nor binds himself to the system. He writes because to him it is a luxury that is all the more pleasant and apparent the fewer there are who buy and read what he writes. Journals I A Kierkegaard introduces the idea of the paradox and the leap in Fear and Trembling. He says, "The act of resignation does not require faith, for what I gain is my eternal consciousness. This is a purely philosophical movement that I venture to make when it is demanded and can discipline myself to make, because every time some finitude will take power over me, I starve myself into submission until I make the movement, for my eternal consciousness is my love for God, and for me that is the highest of all. The act of resignation does not require faith, but to get the least little bit more than my eternal consciousness requires faith, for this is the paradox. A son murders his father, but not until later does he learn that it was his father. A sister is going to sacrifice her brother but realizes it at the crucial moment. He kept everything from Sarah, Eliezer, and Isaac. He keeps absolute silence about the whole affair. Grief and joy can both keep an individual quiet in inward reflection, perhaps its a mixture of both that Abraham felt. What prevents reflective grief from being artistically portrayed is that it lacks repose, that it never comes into harmony with itself, or rests in any single definitive expression. As a sick man throws himself about in his pain, now on one side and then on the other, so is reflective grief tossed about in the effort to find its object and its expression. Whenever grief finds repose, then will its inner essence gradually work its way out, becoming visible externally, and thus also subject to artistic representation. As soon as it finds rest and peace within itself, this movement from within outward invariably sets in; the reflective grief moves in the opposite direction, like blood retreating from the surface of the body, leaving only a hint of its presence in the sudden paleness. Reflective grief is not accompanied by any characteristic outward change; even at its very inception it hastens inward, and only a watchful observer suspects its vanishing; afterwards it keeps careful guard over its outward appearance, so as to make it as unobtrusive as possible. Retiring thus within, it finds at last an enclosure, an innermost recess, where it hopes it can remain; and now begins its monotonous movement. Back and forth it swings like a pendulum, and cannot come to rest. Ever it begins afresh from the beginning and considers everything, it rehearses the witnesses, it collates and verifies their testimony, as it has done a hundred times before, but the task is never finished. Monotony exercises in the course of time a numbing influence upon the mind. Like the monotonous sound of water dripping from the roof, like the monotonous whirl of a spinning wheel, like the monotonous sound of a man walking with measured tread back and forth on the floor above, so this movement of reflective grief finally gives to it a certain sense of numb relief, becoming a necessity as affording it an illusion of progress. It can be assumed that in the present generation every tenth person is an assistant professor; consequently it is a paradox for only nine out of ten. And when the fullness of time finally comes, that matchless future, when a generation of assistant professors, male and female, will live on the earth-then Christianity will have ceased to be a paradox. On the other hand, the person who takes it upon himself to explain the paradox, on the assumption that he knows what he wants, will focus directly upon showing that it must be a paradox. To explain the unutterable joy [42] -what does that mean? Does it mean to explain that it is this and that? The explaining jack-of-all-trades has everything in readiness before the beginning of the performance, and now it begins. He dupes the listener; he calls the joy

unutterable, and then a new surprise, a truly surprising surprise-he utters it. Suppose that the unutterable joy is based upon the contradiction that an existing human being is composed of the infinite and the finite, is situated in time, so that the joy of the eternal in him becomes unutterable because he is existing; it becomes a supreme drawing of breath that cannot take shape, because the existing person is existing. In that case the explanation would be that it is unutterable; it cannot be anything else-no nonsense. But given the task as assigned to Abraham, he himself has to act; consequently, he has to know in the crucial moment what he himself will do, and consequently, he has to know that Isaac is going to be sacrificed. Ethics forbade it as well as aesthetics. Kierkegaard says, "wishing to be in the wrong is an expression of an infinite relationship, and wanting to be in the right, or finding it painful to be in the wrong, is an expression of a finite relationship! Hence, it is upbuilding always to be in the wrong-because only the infinite builds up; the finite does not! Remain faithful to his commitment to God. He accomplished that by actually lifting the knife with the intention of carrying out his mission. In short, he acted. Here the intention was more important than the result. He had faith and had to go no further to please God. There perhaps are many in every generation who do not come to faith, but no one goes further. Whether there are also many in our day who do not find it, I do not decide. I dare to refer only to myself, without concealing that he has a long way to go, without therefore wishing to deceive himself of what is great by making a trifle of it, a childhood disease one may wish to get over as soon as possible. But life has tasks enough also for the person who does not come to faith, and if he loves these honestly, his life will not be wasted, even if it is never comparable to the lives of those who perceived and grasped the highest. But the person who has come to faith whether he is extraordinarily gifted or plain and simple does not matter does not come to a standstill in faith. Indeed, he would be indignant if anyone said to him, just as the lover resents it if someone said that he came to a standstill in love; for, he would answer, I am by no means standing still. I have my whole life in it. Yet he does not go further, does not go on to something else, for when he finds this, then he has another explanation. If there were anyone who did not know it, I would be thrown off balance by the thought that I could possibly teach him the requisite preparatory knowledge. What occupies me so much is precisely what the educated and cultured say in our time-that everyone knows what the highest is.

2: Fear and Trembling - Wikipedia

Table of contents for A travel guide to the Plains Indian wars / Stan Hoig. Shadow of the Little Bighorn 8-Defiance unto Death: The Tragic Finale Part Two.

There is inherent meaning in the universe: Yes, but the individual must have come to the knowledge of God. The pursuit of meaning may have meaning in itself: Such a pursuit can and should generate meaning for an individual, but death still renders the activity "ultimately" meaningless. Yes, meaning-making in a world without inherent meaning is the goal of existentialism. Yes, though this meaning would eventually incorporate God, being the creator of the universe and the "meaning" itself. Yes, though it must face up to the Absurd, which means embracing the transient, personal nature of our meaning-making projects and the way they are nullified by death. Such a chart represents some of the overlap and tensions between existentialist and absurdist approaches to meaning. While absurdism can be seen as a kind of response to existentialism, it can be debated exactly how substantively the two positions differ from each other. In his journals, Kierkegaard writes about the absurd: What is the Absurd? It is, as may quite easily be seen, that I, a rational being, must act in a case where my reason, my powers of reflection, tell me: The Absurd, or to act by virtue of the absurd, is to act upon faith I must act, but reflection has closed the road so I take one of the possibilities and say: This is what I do, I cannot do otherwise because I am brought to a standstill by my powers of reflection. What, then, is the absurd? The absurd is that the eternal truth has come into existence in time, that God has come into existence, has been born, has grown up. I gladly undertake, by way of brief repetition, to emphasize what other pseudonyms have emphasized. The absurd is not the absurd or absurdities without any distinction wherefore Johannes de Silentio: The absurd is a category, and the most developed thought is required to define the Christian absurd accurately and with conceptual correctness. The absurd is a category, the negative criterion, of the divine or of the relationship to the divine. When the believer has faith, the absurd is not the absurd "if faith transforms it, but in every weak moment it is again more or less absurd to him. The passion of faith is the only thing which masters the absurd "if not, then faith is not faith in the strictest sense, but a kind of knowledge. The absurd terminates negatively before the sphere of faith, which is a sphere by itself. To a third person the believer relates himself by virtue of the absurd; so must a third person judge, for a third person does not have the passion of faith. Johannes de Silentio has never claimed to be a believer; just the opposite, he has explained that he is not a believer "in order to illuminate faith negatively. Just as Abraham is about to kill Isaac, an angel stops Abraham from doing so. Kierkegaard believes that through virtue of the absurd, Abraham, defying all reason and ethical duties "you cannot act" , got back his son and reaffirmed his faith "where I have to act". Exploring the forms of despair, Kierkegaard examines the type of despair known as defiance. According to Kierkegaard in his autobiography *The Point of View of My Work as an Author* , most of his pseudonymous writings are not necessarily reflective of his own opinions. Nevertheless, his work anticipated many absurdist themes and provided its theoretical background. In it, Camus considers absurdity as a confrontation, an opposition, a conflict or a "divorce" between two ideals. He continues that there are specific human experiences evoking notions of absurdity. Such a realization or encounter with the absurd leaves the individual with a choice: He concludes that recognition is the only defensible option. To take a "leap of faith," one must act with the "virtue of the absurd" as Johannes de Silentio put it , where a suspension of the ethical may need to exist. This faith has no expectations, but is a flexible power initiated by a recognition of the absurd. Although at some point, one recognizes or encounters the existence of the Absurd and, in response, actively ignores it. However, Camus states that because the leap of faith escapes rationality and defers to abstraction over personal experience, the leap of faith is not absurd. Camus considers the leap of faith as "philosophical suicide," rejecting both this and physical suicide. If the absurd experience is truly the realization that the universe is fundamentally devoid of absolutes, then we as individuals are truly free. The individual becomes the most precious unit of existence, representing a set of unique ideals that can be characterized as an entire universe in its own right. In acknowledging the absurdity of seeking any inherent meaning, but continuing this search regardless, one can be happy, gradually developing meaning from the

search alone. Camus states in *The Myth of Sisyphus*: By the mere activity of consciousness I transform into a rule of life what was an invitation to death, and I refuse suicide. The meaning of life[edit] According to absurdism, humans historically attempt to find meaning in their lives. Traditionally, this search results in one of two conclusions: Elusion[edit] Camus perceives filling the void with some invented belief or meaning as a mere "act of eluding"â€”that is, avoiding or escaping rather than acknowledging and embracing the Absurd. To Camus, elusion is a fundamental flaw in religion , existentialism , and various other schools of thought. If the individual eludes the Absurd, then he or she can never confront it. Camus also concedes that elusion is the most common. God[edit] Even with a spiritual power as the answer to meaning, another question arises: What is the purpose of a belief in God? Kierkegaard believed that there is no human-comprehensible purpose of God, making faith in God absurd itself. Camus on the other hand states that to believe in God is to "deny one of the terms of the contradiction" between humanity and the universe and is therefore not absurd but what he calls "philosophical suicide". Camus as well as Kierkegaard , though, suggests that while absurdity does not lead to belief in God, neither does it lead to the denial of God. People may create meaning in their own lives, which may not be the objective meaning of life if there is one , but can still provide something to strive for. However, he insisted that one must always maintain an ironic distance between this invented meaning and the knowledge of the absurd, lest the fictitious meaning take the place of the absurd. Freedom[edit] Freedom cannot be achieved beyond what the absurdity of existence permits; however, the closest one can come to being absolutely free is through acceptance of the Absurd. Camus introduced the idea of "acceptance without resignation" as a way of dealing with the recognition of absurdity, asking whether or not man can "live without appeal", while defining a "conscious revolt" against the avoidance of absurdity of the world. In a world devoid of higher meaning or judicial afterlife, the human nature becomes as close to absolutely free as is humanly possible. Hope[edit] The rejection of hope, in absurdism, denotes the refusal to believe in anything more than what this absurd life provides. Hope, Camus emphasizes, however, has nothing to do with despair meaning that the two terms are not opposites. One can still live fully while rejecting hope, and, in fact, can only do so without hope. Hope is perceived by the absurdist as another fraudulent method of evading the Absurd, and by not having hope, one is motivated to live every fleeting moment to the fullest. The absurdist is, in fact, amoral though not necessarily immoral.

3: Zhuge Liang as a Tragic Hero, an essay fiction | FictionPress

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However, this repeats the crime that the Christians commit against the Igbo people as it raises the Igbo way of life and religion as something absolute and irreplaceable. At the heart of the tragedy of the confrontation between the colonialists and the Igbo people is thus the tragic hubris with which they treat one another. The novel questions the premises of colonialism, such as the superiority of Western religion and language by depicting the ruin it has on Onkwonkwo, who is driven to despair and suicide by the effects upon his culture the Christian missionaries bring about, which is a dilution of his native identity and religion. At the heart of *Things Fall Apart* is a question of how native identity is brought to ruin by Western civilisation, and it is a novel that mourns the loss of native, tribal and clan identity when the homogenizing effects of Westernizing civilisation takes place. At the heart of the novel is the claim that colonialism is a deeply racist and disruptive affair. The novel questions the depiction of the African native as heathen and culturally inferior to the White as the Igbo people are depicted as a people who have a very rich religion and identity prior to the onslaught of colonialism. At the same time the novel emphasizes cultural differences and a resentment that colonialism erases these differences with its homogenizing and imposing effect. While the loss of culture is lamented, one cannot help but wonder if Achebe is emphasizing too much on cultural differences rather than similarities between one culture and another. Of course it angers Achebe that his native tongue has been superceded by a Western one Vol. Hence Achebe seems to have demonized the Westerners in his depiction of them as oppressors rather than liberators and hence in doing so he commits the same crime he accuses the Westerners of committing against him- reifying culture as absolute and irreplaceable when in the modern world it is rather mutual contamination and influence rather than the utter hegemony of one culture over another. At the same time one of course sympathises with what Achebe views as the destruction of his culture and native tongue, and it is anger at the alleged superiority of one culture to another that Achebe opposes. Achebe thus questions the racist assumption that Western culture is superior to all other cultures and this lies at the heart of colonialism. Onkwonkwo has a deep fear of being characterized as feminine, he asserts his masculinity by winning wrestling contests and amassing barns of yams as well as taking on a few wives and rising to be one of the clan heads. Onkwonkwo overcomes fate by being an aggressor, by refusing to succumb to any situation that life deals him, in a sense he overcomes ill circumstance by creating his own fate aggressively. Achebe thus decries the violence of colonialism that desecrates all the sacred customs, religious beliefs and rituals he had held dear from young, it is shown that Christianity while depicted as a religion of mercy is imposed mercilessly on the Igbo people with no respect for their prior religions, customs and beliefs. What Achebe seeks to dispute is the idea that the African native is a blank slate prior to the onslaught of colonialism. Achebe shows that the Igbo people were on possession of a very strong identity and religious beliefs, customs and rituals which the British colonizers have destroyed by mercilessly converting the natives to Christianity. Achebe thus disputes the Western notion of true religion and one monotheistic God as he believes in preserving the sacred customs and rituals of the Igbo people. The novel is thus an elegiac mourning and nostalgia for a precolonial state, which, though it had its own difficulties and flaws, had preserved the sanctity and the identity of the Igbo people and their religion. Achebe thus decries the violence of the Western missionaries imposing their religion and system of values on the Igbo people, hence diluting their identity and culturally conquering them to adopt their beliefs and way of life in place of the Igbo religion and the violence with which Vol. Achebe is thus an anti-humanist, as he opposes the assumption of a universal identity and religion which all people must come to accept to realize themselves. Achebe is deeply protective of his own indigenous identity against the onslaught of the imposition of a Western universal identity and religion which he is deeply suspicious of as he claims that it destroys what it means to be African to him as this colonialism deprives him of his deepest religious beliefs and practices. Achebe does not believe in yielding to the white

universalism in religion because he describes the process as a process of violence which drives Onkwonkwo to despair and suicide because it has razed his identity and religion to the ground. Yet, as I have mentioned earlier, in doing so Achebe seems to have committed the same crime the Westerners have committed against his culture, in raising his culture and reifying it as something absolute and irreplaceable Achebe is committed to African supremacy just as the whites are committed to white supremacy. It is this refusal to be emasculated by the Westerners with their beliefs and religion that drives Onkwonkwo to suicide. On the other hand, his son, who is less rigid about the Igbo beliefs and customs and rituals, finds a place in the new order by converting to the new religion and finding fulfilment in Christianity. This thus shows that it is not true that Christianity has been a source for violence for all of the Igbo people. He views it as a kind of betrayal of African identity and is deeply saddened by it. Yet, as I have mentioned above, the defection to the new order is not ruin for everyone in the tribe. Some of the tribe successfully assimilate to the new religion and find it fulfilling and beneficial for themselves. He refuses to be assimilated and naturalized by white culture because he does not believe in the supremacy of superiority of the West. But this is not to say that Achebe absolutely views the new order in a hostile light. The Christians are depicted as people who bring a new kind of order to the Igbo people, though this is not necessarily an order which Achebe approves of because while Christianity professes itself to be a religion of mercy, Achebe argues that it has been mercilessly imposed on the Igbo people, thus erasing their identity and bringing it to ruin. The Igbo identity is something Achebe views as being diluted and destroyed by the onslaught of the Christian missionaries who in their fervent zeal to spread their religion have no respect or consideration for the previous native religion that had been held in place by the Igbo people. Achebe thus mourns the passing and loss of the precolonial order which he views as magical while the new order of the Christians is depicted as something that is cruel and to his mind, sterile and deprived of the magic of the Igbo religion. Indeed what is questioned by Achebe is the idea that no civilisation existed with the Igbo people prior to the coming of Colonialism. The Igbo life is rich with its own beliefs, way of life, system of beliefs, customs, rituals and is depicted as a way of life that is rich and magical prior to the onslaught of colonialism. It is this authentic way of life that Achebe mourns as something that has been destroyed with the onslaught of colonialism, something that Onkwonkwo defends to his death through suicide which is a premeditated defiance of the new colonial order which he refuses to succumb to because he views it as inauthentic. Indeed one can see that what Achebe questions is the premise that Colonial values are superior to native values. What Achebe resists is the idea of Western supremacy and superiority. Achebe accuses the Colonizers of destroying the religion and beliefs of the Igbo people which he depicts as something rich and magical prior to the onslaught of the colonizers. The tragedy of Onkwonkwo is something Achebe ascribes to western violence and a total disregard for the native identity, customs and rituals of the Igbo people. The European missionaries are depicted as ruthless and heartless in imposing their religion on the Igbo people though they claim their religion is a religion of mercy. What Achebe contests is the idea that the Igbo religion is false religion because it is not Christian. Achebe pays detail to creating a magical system of values, beliefs, rituals and customs that the Igbo people had lived under prior to the onslaught of the Christian missionaries. Achebe is thus deeply concerned with defending the authenticity of the Igbo way of life and views the Christian missionaries as having no regard for the sanctity of their native religion prior to the onslaught of Colonialism. Achebe thus contests the idea of Christianity as true religion because to his mind the Igbo religion is as coherent and authentic as the Christian religion. As I have mentioned earlier however, this repeats the crime that the Christians commit against the Igbo people as it raises the Igbo way of life and religion as something absolute and irreplaceable. Yet this is not the end that everybody in the Igbo tribe meets. Some are able to assimilate to the new religion and find fulfilment and betterment in the new religion. Yet the Igbo way of life is not shown to be without flaws. Onkwonkwo had been expelled from the tribe due to tribal superstitions that he had offended a God, hence it is highly ironic that Onkwonkwo defends the Igbo religion to its death. Yet the utter commitment is seen in the way Onkwonkwo had experienced tragedy as a consequence of the Igbo religion and yet defended it to his death. Work Cited Achebe, Chinua. First Anchor Books, New York, Of course it angers Achebe that his native tongue has been superceded by a Western one but Achebe seems quite absolute in his opposition to the Western tongue and religion when what really

happens is not so much the utter replacement of one culture to another but an adaptation and adoption of some aspects of colonial identity while retaining native inflections and interpretations of the new identity. Achebe thus decries the violence of the Western missionaries imposing their religion and system of values on the Igbo people, hence diluting their identity and culturally conquering them to adopt their beliefs and way of life in place of the Igbo religion and the violence with which this is done, so much so that it drives Onkwonkwo to suicide in trying to resist the destruction of his native religion and culture.

4: Søren Kierkegaard (Stanford Encyclopedia of Philosophy)

A travel guide to the Plains Indian wars. shadow of the Little Bighorn --Defiance unto death: the tragic finale --Texas tour guide --Oklahoma tour guide --Kansas.

Price Alert The Sickness Unto Death written by legendary author Soren Kierkegaard is widely considered to be one of the top greatest books of all time. This great classic will surely attract a whole new generation of readers. For many, The Sickness Unto Death is required reading for various courses and curriculums. And for others who simply enjoy reading timeless pieces of classic literature, this gem by Soren Kierkegaard is highly recommended. How would I find my way into this book? I persisted, and discovered that understanding grows as the pages are slowly turned. Some books are like windows that enable you to see a panorama; The Sickness Unto Death is like a magnifying glass that enables you to see something too often neglected but infinitely precious: In any contemporary intellectual discussion the individual is rarely seen; what is seen is the nation, the class, the stakeholders, and worst of all because it implies only biology, the species. The Sickness unto Death is a lucid, uncompromising, and wise book that acts like a bright and keen axe, wielded by an expert, on all this indifference to the individual. Kierkegaard wrote The Sickness unto Death in He published the book under a snappy pseudonym: Kierkegaard is making a point with this peculiar pseudonym: In contrast, The Sickness unto Death is a passionate book that urges the reader to escape despair by embracing Christianity, which alone explains the despair and lifts man from its trap. I became immersed in The Sickness Unto Death once I realised this was its theme, because it seems to me that to understand man deeply is to understand a great deal, or more humbly, one has a framework for beginning to understand a great deal. This is particularly true in the Christian world-view because everything in creation is oriented around man in some profound, generous or gracious way: Every act in life is an exposition of a particular anthropology. For the majority of people, most of the time, it is an unconsciously held anthropology. Kierkegaard regarded any dilution of the consciousness of oneself as neglect and spiritlessness. He wanted the individual to understand the self and be fully conscious of the decisions they make in relation to the self because that understanding and those choices had eternal consequences. It is precisely this emphasis on spirit, choice and eternity that makes Keirkegaard so refreshing and challenging, especially compared to the impoverished understanding of secular, pantheistic or deterministic anthropologies which deny either the spiritual life, or the possibility of personal immortality, or the reality of free-will. Of course, the medieval and Reformation philosophers called not anthropology but theology "the queen of the sciences" because the understanding of God provided the ultimate context for understanding anything and everything else, including man. It is also the reason why a healthy and balanced consciousness of self is so elusive. In fact, one could fail to be truly oneself and the failure would hardly be noticed: This is a stunning thought and, in a pluralistic culture, an offensive concept, but Kierkegaard was firm: Kierkegaard propounded the self as a synthesis: And only Christianity keeps these various opposites in balance without denying one or the other. Both fatalism and determinism attack the very being of man because "Personhood is a synthesis of necessity and possibility. Its manner of being is therefore like breathing respiration which is aspiration and expiration. It is no surprise that determinists are routinely atheists. Kierkegaard states that, "God is the fact that everything is possible, or that everything is possible with God. Neuroscience is an emerging science based on the materialistic, monist belief that all psychical effects are the result of physical processes. Neuroscience recognises only biological necessity as the single determining factor in what previously were considered to be forms of social Marxist or psychological Freudian necessity. It uses new scanning technologies to explore the processes of the brain, and the exciting advances in disease treatment as a result of the increased understanding of neurological processes will no doubt appear to confirm its materialistic basis. The Church should welcome the alleviation of suffering that neuroscience will bring but it will also need to maintain, and it will be considered ridiculous because it will be seen as irrational, that man is a synthesis of matter and spirit. Kierkegaard defines despair as unconsciousness of being characterised as spirit. In effect, man denies his own nature, and by himself, cannot find a way back to himself. Hence his anguish and frustration. Despair is not rare. It is exceedingly common, but it varies in degree according to

consciousness. How does Kierkegaard define a healthy self, a self in equilibrium? They embrace the physical and the pleasurable, they seek art and music, sex and beauty, even love and family - all good things until they become goals in themselves - as a means of keeping despair from surfacing; they exist in a spiritless sense of security which is a denial of their own spiritual and eternal being. Often their sense of self is defined by society - they have no other measure - but this definition ignores their ineradicable individuality. Frustrated with themselves and envious of others, they frequently seek to escape their own inadequate self by imitating other people: Well-meaning friends encouraged him to use his talent to imitate their success. But Merton was discerning enough to know that any emulation could easily mean the denial of his own individual path through life: Few people are as wise as Thomas Merton in this matter. And honouring your own individuality, as God honours our individuality, is greatly confused by the entire apparatus of advertising which encourages the escalation of envy and imitation. But emulating others is a self-defeating project because the person in unconscious despair cannot be someone else and therefore finds no relief from themselves. Often, however, they are capable of keeping despair subterranean provided they enjoy good fortune and are able to maintain their restlessness and avoid reflection, solitude and silence. Kierkegaard wished he could give one gift to the world: He thought that silence allowed the person to become aware of themselves and of their despair, so that they might seek healing. Busyness, sport, radio, email, home theatre systems, pay-tv, texting, Xboxes and iPods too easily shout down the anguished whispers of the soul and ensure that consciousness of self and the requirement to become oneself remain neglected. The *Sickness unto Death* explores the role of diversion in human life. He then feels his nothingness, his forlornness, his insufficiency, his dependence, his weakness, his emptiness. There will immediately arise from the depth of his heart weariness, gloom, sadness, fretfulness, vexation, despair. For it is this which principally hinders us from reflecting upon ourselves and which makes us insensibly ruin ourselves. Without this we should be in a state of weariness, and this weariness would spur us to seek a more solid means of escaping from it. But diversion amuses us, and leads us unconsciously to death. When a person, dissatisfied with himself, seeks in unconscious despair to avoid being himself he makes two crucial denials: Here the individual does not want a mediated self, a self envious of others and therefore wanting to be another self; here the individual wants to be himself, and this is the perfect goal because it was for this that the individual self was created. However, what appears to be a step towards the spiritual and eternal goes astray because a defiant decision is made: The Christian paradox is that he who would gain his life must lose it; we submit ourselves to God and discover that we are thereby healed and made whole. But the self-constructing self refuses this paradox. But here it will not begin by losing itself; it wants, on the contrary, to be itself. Despite this, there is a growing literature available to those who seek self-establishment by themselves. Here reflection becomes self-reflection with no meaningful relation to externalities such as the eternal and the spiritual. The self becomes self-absorbed; it becomes its own goal, and spirituality becomes a sort of theme-park that the despairing self hides in: One could complacently point to the many New Age philosophies as examples of this type of despair - spiritually-minded and self-creating - but it would be more humble to admit that many people attending and active in churches treat Christianity in precisely this way. This is tragic enough, but more tragic and perverse, Kierkegaard says, is the self that cherishes its wounds and preserves its disappointments in order to be the evidence it needs against the spiritual and the eternal. I will not seek my self in relation to the eternal and the spiritual! Kierkegaard affirms the fallen status of man; he is not now what he was meant to be. It is this that differentiates us from any other creature. A philosophy of authenticity and true seeing. Too wordy and the publisher has too many typos which makes me think the whole book is poorly done. I recommend the Penguin Classics version for better readability. Portion of these reviews are from Amazon.

5: Absurdism - New World Encyclopedia

"The previously filmed season finale of 'Mr. Robot' contains a graphic scene similar in nature to today's tragic events in Virginia. Out of respect to the victims, their families and colleagues, and our viewers, we are postponing tonight's episode.

Here he finds a solution of his intolerable yearning by making himself one with the whole human family, considered as the children of a Heavenly Father. The solution is a natural one, and is apparently as "lofty" as could be desired, but it is nevertheless felt as an inadequate culmination of the spiritual process portrayed in the first three movements. It is usual to attribute this inadequacy to the employment of the human voice. It is doubtful, however, whether this is the real reason. It is rather that we feel that the spirit which has climbed up the heights of those three movements should now, like Moses on Sinai, be granted a vision of God Himself. To turn back from the serene, unearthly heights of that great Adagio to the warm human world of humanitarian ideals and optimistic rejoicings, is to disappoint our expectation of, and craving for, some ultimate sublimity. That the human voice alone is not responsible is obvious from the Mass. The cause lies deeper, in the very character of the music. The aspiration expressed in the Choral movement, lofty as it is, is not an adequate culmination of the experiences described in the first three movements. That Beethoven himself felt this inadequacy is nearly certain from the evidence we have, and also from the fact that he had the greatest difficulty in making a plausible bridge passage to the last movement from the other three. This movement may be taken, indeed, as the one instance of his failure, in a major work, to rise to the height of his great argument. And the argument was the greatest that he had yet presented. To compare the ninth symphony with the fifth is to realize how greatly this man had grown in spiritual stature. That early, almost boyish idea of fate has become a much profounder conception in this first movement. Fate is no longer personified as some sort of powerful enemy that sufficient courage can defy, even if hopelessly. It is now a truly universal destiny, too complete to evoke any thought of resistance. The brooding mystery from which the theme emerges is, like the primeval darkness that preceded creation, something that conditions the human world, but which is not part of it. And this extra-human power, as presented to us here, has nothing benevolent about it, necessary as it may be for the moulding of the human soul. As the answer to this fate theme Beethoven gives us no more than submission and resignation. But even resignation is overborne and crushed by this implacable destiny, and towards the end of this terrible movement After this experience we know, with Beethoven, exactly what to expect, and in the Scherzo [the second movement] we have once more that unconquerable uprising of blind energy that was the very core of the man. This Scherzo is as headlong a movement as the fugue of the Hammerclavier sonata, but there is a fierce joyousness in it quite absent from that work. It is, indeed, part of an organic structure that reaches out to a quite different culmination, although that culmination is not the personal victory of the early works. The Adagio [the third movement] alone would, one thinks, be a sufficiently great culmination. That state of what we can only call serenity based, not on any turning away from suffering, but on its acceptance, is sufficient justification, surely, for the experience, portrayed in the first movement. So great a degree of understanding, in which nothing is ignored, is worth, it would seem, whatever price has been paid for it. But there is a state beyond, a condition of almost superhuman ecstasy, as Beethoven had already revealed to us in the last movement of the last pianoforte sonata. The Adagio of the ninth symphony remains purely human and personal and Beethoven was, at this time, reaching out after something that should transcend what is called the human. He was, at this time, exploring a new region of consciousness. In the late pianoforte sonatas we get more than glimpses of a new state of being as revealed in a music utterly unlike any other music. In the late quartets he was to reveal to us even more unambiguously this new region. In the ninth symphony, however, he could not, for some reason, order this new experience on the scale required. It may be that Beethoven was moving about in worlds not realized. He had, in the late pianoforte sonatas and in the Mass, given us glimpses of this new kind of awareness. He had probably said all that he could, at the moment, say. So he turned from his personal and solitary adventure as a forerunner of the human race to be a partaker in the joy and aspirations of his fellows. This is the last occasion on which Beethoven

addresses his fellow-men as one of them. Henceforth he voyages "in strange seas of thought, alone. It is a privilege of the greatest works of art that they can, if they will, reveal something gigantic in their scale, their range, and their proportions as the very first glimpse or moment. This power is quite independent of the possibility that other works may be larger; it is primarily a matter of proportion, and the actual size enters into the question only when the work of art is brought by some unavoidable accident into relation with the actual size of the spectator. With the rarest exceptions they always listened to a work of Beethoven in the expectation that its proportions would be those of a work of Mozart; and the mere measurement of the actual length of the work as a whole would not suffice to correct that assumption, for several very perfect works of Mozart may be found which are considerably longer than some characteristic great works of Beethoven. The enlargement of the time-scale is not a matter of total length; it is a matter of contrasts in movement. The first signs of intelligence in this matter came from those contemporary critics of Beethoven who had the sense to be bewildered by many things which are now accepted inattentively. He regarded the introduction to the Fourth Symphony as a monstrous and empty attempt to spread some four or five notes over a quarter of an hour. The other case was that of the sustained note five octaves deep [i. The opening of the Ninth Symphony is, then, obviously gigantic. It is gigantic in relation to the sonata style of which it is still a perfect specimen. But its gigantic quality is so obvious in itself that it has been the actual and individual inspiring source of almost all the vast stream of modern music that has departed from the sonata style altogether. The normal opening for a sonata movement is a good, clear, pregnant theme. Whatever happens before the statement of such a theme is evidently introductory, and the introduction is generally so separable that it is in an obviously different tempo [typically a slower pace], whether or not it does itself consist largely of something broadly melodious. But it would hardly do to call the opening of the Ninth Symphony an introduction: No later composer has escaped its influence. Nearly all modern music not on sonata lines, and a great deal that is on sonata lines, assumes that the best way to indicate a large scale of design is to begin with some mysteriously attractive humming sounds, from which rhythmic fragments gradually detach themselves and combine to build up a climax. There is no objection to this, so long as the composer can draw the rest of his work to scale. This opening of the Ninth Symphony has, then, been a radiating point for all subsequent experiments for enlarging the time-scale of music; and the simplest way to learn its lessons is to set our mind free to expect to find in the Ninth Symphony the broadest and most spacious processes side by side with the tersest and most sharply contrasted statements and actions. There are listeners indeed their complaint is one of the intellectual fashions of the day to whom it is a cause of nervous irritability that the Ninth Symphony is recognized by orthodoxy as the most sublime musical composition known. Orthodoxy happens to be perfectly right. Throughout the nineteenth century, hostile voices continued to be raised against it. His constant endeavor to be original and to open new paths, could no longer as formerly, be preserved from error by the guidance of the ear. Was it then to be wondered at that his works became more and more eccentric, unconnected, and incomprehensible? I find in it another proof of what I already remarked in Vienna, that Beethoven was wanting in aesthetical feeling and in a sense of the beautiful. This brings us back to Wagner, of course, for whom the Ninth sounded the death knell of "pure music" and finished off the symphony as a viable independent genre. This was no simple homage or oath of fealty such as one finds in so many late nineteenth-century symphonies. Resistance remains and has become increasingly generalized. It seemed perfectly clear to me that mentioning another piece could never have elicited such a surefire response as Mr. Rorem, a frequent public speaker, must know very well. The Ninth, it seems, is among connoisseurs preeminently the Piece You Love To Hate, no less now than a century and a half ago. Because it is at once incomprehensible and irresistible, and because it is an once awesome and naive. There has been a lot of interesting critical writing about the Ninth lately, betokening a restlessness within the musical-intellectual community that may reflect large issues. We seem to be experiencing a general revolt against the formalist viewpoints--whether intellectualist or epicurean--that have been part and parcel of modernist thinking on the arts, and a return to hermeneutics that is, "reading" a work of art for its "meanings" as a proper mode of critical inquiry. It is natural that the Ninth has become a focal point of this ferment because, as Leo Treitler puts it, more than any other work of the Tradition, it demands interpretation. It does so in and of itself because it blatantly confounds efforts to account for its events on strictly formalist terms, but

also by virtue of the interpretational, or hermeneutic, field in which it has been transmitted to us. The last clause is a warning, to those inclined to pursue Original Intent, that the meaning of the Ninth--or any other text or artwork--depends "both on the tradition in which it was composed and the tradition that it has generated," the latter tradition having arisen precisely out of the inadequacy of the former to account fully for the work. Why do the horns have their strange solos in the first and third movements, and why are there four of them..? And they are questions neither textbooks of harmony nor textbooks of form nor histories of music will ever answer, questions next to which the most obvious novelty--the choral finale and the introduction of The Word--seems quite unproblematical. Despite the text, maybe to some extent even because of it, the meanings of this symphony remain mysterious. Other analysts and critics have attempted hermeneutic interpretations of the formal and tonal structures of the symphony Maynard Solomon, in an especially rich and pregnant essay, has analyzed the meanings of the Ninth in terms of recurrent musical imagery of all kinds--martial, pastoral, ecclesiastical--and in terms of a complicated network of thematic reminiscences and forecasts These thematic forecasts prefigure the Elysium named in the finale and turn the symphony into an embodiment of the primordial mythic structure of a quest. As Solomon summarizes this aspect of his inquiry: What we may not do, on this view, is one the one hand to claim to have arrived at a definitive interpretation, or on the other to deny the reality of this semiotic dimension or its relevance to the meanings of the work. Meanings like these had not figured in eighteenth-century musical discourse. That century had its semiotic codes, all right--its Affektenlehre, its *sinfonia caratteristica* the genre to which the "Pastoral" Symphony [6] belongs, as do also, perhaps, the "Eroica" and the Fifth , and so forth. But such embodied meaning, whether emotive or descriptive, were always public meanings. No one needs to interpret the "Pastoral" Symphony. If we do need to have certain eighteenth-century genres interpreted for us by historians--the expressive conventions of Baroque opera, for example--that is only because we have lost the code through desuetude, not because it was esoteric. During that time, moreover, musical illustrations and emotive gestures were delimited by what was universally taken to be the nature of beauty and the purpose of art. As Mozart himself insisted, "music, even in the most terrible situations, must never offend the ear, but must please the listener, or in other words must never cease to be music. Though they are clearly crucial components of the works, they cannot be fully comprehended according to some socially sanctioned code. They have become subjective, hermetic, gnomic. They are not so private as to render the musical discourse altogether unintelligible, but they do render its message ineffable and to that extent, oracular. In the Ninth, at least up to the finale, inspiration thus calls out to inspiration. Intuitive grasp, aided of course by whatever can be gleaned by code or study or experience, is the only mode of understanding available. And that must be what Beethoven meant by insisting, in his late years, that he was not merely a composer *Tonsetzer* [literally, "tone-setter"] but a tone-poet *Tondichter*. Nor can the meanings in his works be simply bracketed off as "extramusical," since as we have seen, inscrutable musical events and relationships are what hint to us of their existence the drumroll, the key contrasts, the horn music. Bracket the meanings and no self-explanatory musical utterance remains. Most obviously, too, many of the musical events most closely bound up with these meaning do offend the ear besides that shattering drumroll, think of the *Schreckensfanfare* [horror fanfare] at the outset of the finale, in the second of which the D-minor triad and the diminished-seventh chord on its leading tone are sounded together as a seven-tone harmony whose level of dissonance would not be matched until the days of Strauss and Mahler. However much they may move or thrill, they cannot be said to please the listener. Which is another way of saying that they are sublime.

6: Moroni 9 | Gospel Doctrine

In the novel's finale, Lulu teams up with Alex - Bennie's new potential protégé, and Sasha's one-night-stand from Chapter 1- to promote Scotty's return to the music scene as an indie soloist.

First there was the dramatic sequence in which Francis Dolarhyde pretended to kill himself, which certainly would have been an unsatisfactory ending if it was real. This led to something we have seen various versions of throughout the series—a plan to capture a serial killer which was doomed to fail. The series also provided a sense of closure for Alana and for Chilton should this be the last we see of these characters. Yes, an actual cliff was involved in the series cliff hanger, or at least ambiguous scenes. The scenes there primarily involved Hannibal and Will, until interrupted by Dolarhyde and culminating in as many as three deaths. Most likely he knew he was becoming a monster like Hannibal, unable to simply return to his new family, and saw the death of both of them to be the best outcome. It remains uncertain as to their actual fate. If watching this episode alone, the assumption would be that they died, but we know much more. We know that the previous season also ended with the apparent deaths of characters who survived. It was not known at the time the episode was written that this would be the series finale, and Bryan Fuller is still trying to keep the show alive in some form. Fans would be no more surprised to see Hannibal and Will survive the fall than they were that Sherlock survived his fall, or that Moriarty might still be alive. We also know from the novels that Hannibal did not die then, but Fuller has already changed elements of the novel so this in itself does not provide an answer. Or does the scene take place in the future, indicating that Hannibal, and perhaps Will, survived? Fortunately after I started to wonder about these questions Bryan Fuller gave several interviews. While he does not completely answer all of these questions, there is major insight into the season finale and the questions raised. Hannibal is usually the smartest person in the room. He guessed Will had sold him out to Dolarhyde, so did he not suspect Will might push them off the cliff? In that final moment, the murder of Francis Dolarhyde, Hannibal proved himself right about Will. A romantic love between Will and Hannibal was always more of a subtext in earlier seasons, but became actual text in certain conversations this season. Do you think of this ultimately as a love story? It was a love story from the very beginning — it was romantic horror. One of the reasons that I really wanted to do the project is I really wanted to investigate the depths of male friendships — the intimacy and the power and the loss of self you experience in a brotherhood camaraderie. That was the thing that fascinated me the most and was the root of the story that I wanted to tell. I think that is the same gift that Will has received from Hannibal. The core of their attraction to each other is that they truly see other for who they are. Hannibal is glamoured by that. More on the final scene at Vulture, along with how his version of Hannibal Lecter might be remembered: How should the viewer read Will and Hannibal falling off the cliff together? Is it a double suicide? Do you feel like he accomplished that? I think for certain portions of the audience, he did. Who would you say is your definitive Hannibal Lecter? It remains to be seen whether Mads Mikkelsen can surpass Anthony Hopkins as the definitive Hannibal Lecter, but he will also have additional roles to shape his career. He is currently in talks to play the villain in Doctor Strange. TV Line discussed Dolarhyde, and then Bedelia: How did you view the scene? Do you feel like Will and Hannibal were always planning to end the Red Dragon, or was it unclear even to them? I feel like Will was going there knowing that he very likely would not be able to finish Hannibal himself, because of his feelings for him, and that he needed Francis Dolarhyde to do it for him. That was a good time. In fact, it was beautiful. Later in the interview regarding Bedelia: And why put it after the credits? Well, you know, I love post-credits sequence. Is it Uncle Robert is, and is David Bowie behind that curtain? Here are some highlights: At what point in the season did you realize that this is how you were going to end it? Probably about halfway through the season. We never knew we were coming back. So I wanted to be sure we had an ending for the story we were telling, but also leave room for a continuation of the tale of Hannibal Lecter and Will Graham should we get the option to tell more of it. So you have an idea in mind in the event of something more where this is not the end of the story? I knew the writing was on the wall. I knew that we had gotten ridiculously preferential treatment on this show by the network. The fact that they allowed us to tell the tales we were telling, and in a manner that was much more

suited to a cable audience than a broadcast network audience. They were bending over backwards to accommodate us, and I knew they could only bend so far with ratings as bad as we had! What are the options? Martha De Laurentiis is looking into financing for a feature film. I would love to return this cast to the big screen from whence they came, and Hannibal Lecter to the big screen, from whence he came. It seems perfectly symmetrical. Last time we talked, you put the odds on a fourth season at What would you say the odds are now for any kind of filmed continuation? I have no idea. Why does Will, to your mind, pull Hannibal off the cliff. And also, the awareness of this is perhaps the best solution for both of them. Hannibal looks so happy when Will is embracing him. I think Hannibal is thrown for a loop when they go over. Any possibility of a relationship that could save him from Hannibal Lecter seems dimmer and dimmer in his mind, that it is acceptable to him that he not survive. She seems as if she is throwing a dinner party. This woman still has some fight in her. That was the original intention. No, somebody has got her, and will she or will she not survive. Our thoughts go out to all those affected during this difficult time. After wrapping up the arc which dominated the season, the Omec arc, which had also been simmering all season, became the focus of the show. The Omec threat might have been handled too easily, but it brought about what might be the most exciting moment of the series. There is little doubt that Nolan and Doc Yewll will ultimately return to earth, but we can wonder upon the circumstances, and what will occur out in space before this happens. The scheduled season finale of Mr. Robot was postponed a week due to similarities to killings taking place in Virginia earlier the same day. If nothing else, this gave more people a chance to get caught up with the series before its finale. For those who missed it, it is definitely a show worth catching up on. Two other new shows from this summer which I recommend are Humans and Sense8 which I reviewed here. As I was watching the uncut British episodes before episodes aired in the US, I did not review episodes of Humans as they aired here. The show typically moved at a fast pace with major revelations every week, slowing down a bit in the finale after resolving the problem of everyone being captured the week before. The finale resolved this, in case the show was not renewed, and then ended with a major revelation in the final moments which will probably drive season 2. A description was released for the third season of Agents of SHIELD which does tell quite a lot about the plans for the upcoming season. The show returns on Tuesday September However, Coulson and the team soon find out that they are not the only group looking for these new Inhumans. Many months after their war with a rogue group of Inhumans, the team is still reeling. Coulson is again trying to put the pieces of his once revered organization back together while also dealing with the loss of his hand. His confidante and second in command, Agent Melinda May Ming-Na Wen, has yet to return from an impromptu vacation with ex-husband Andrew Blair Underwood; deadly superspy Agent Bobbi Morse Adrienne Palicki is recovering from her traumatic torture at the hands of Grant Ward Brett Dalton; Fitz Iain De Caestecker is obsessed with discovering the truth behind the mysterious disappearance of Simmons Elizabeth Henstridge; and all are on high-alert for the next move from Ward and Hydra. Ever since the existence of Super Heroes and aliens became public knowledge after the Battle of New York, the world has been trying to come to grips with this new reality. Coulson assembled a small, highly select group of Agents from the worldwide law-enforcement organization known as S. But bigger threats loom ahead, setting the stakes even higher for the Agents, including the spread of Terrigen, an alien substance that unlocks superhuman abilities in select individuals; the emergence of new Inhumans who cannot yet control nor understand their powers; the rise of a new government organization that will go toe-to-toe with S. New faces, both friend and foe, will join the series, including the no-nonsense, highly-skilled and somewhat mysterious leader Constance Zimmer of the ATCU Advanced Threat Containment Unit, her intimidating partner, Banks Andrew Howard, Lash Matthew Willig, a monstrous Inhuman whose loyalties remain ambiguous, and new Inhuman Joey Juan Pablo Raba, who is struggling to harness his newfound abilities, among other surprising characters. Coulson, with the help of Daisy and Mack Henry Simmons, will work to slowly assemble a team that is stronger than ever before, combining the highly skilled Agents of S. Entertainment Weekly has some news spoilers about season two of Outlander, including how it might vary from the second book. Martin might have provided a spoiler for season six of Game of Thrones regarding whether Stannis survived. Oliver Sacks, a neurologist who wrote about the brain in a way that showed that science fact can sometimes be stranger than science fiction, died at age From

DEFIANCE UNTO DEATH : THE TRAGIC FINALE pdf

The New York Times: The cause was cancer, said Kate Edgar, his longtime personal assistant. Sacks announced in February, in an Op-Ed essay in The New York Times , that an earlier melanoma in his eye had spread to his liver and that he was in the late stages of terminal cancer. As a medical doctor and a writer, Dr.

7: 'Masquerading' poems - Hello Poetry

"Today, it's clear that a sense of frustration and urgency is building up among many Tibetans as evidenced by the unto-death hunger strike and the tragic incident." The Dalai Lama, regarded by many of his people as a living Buddha, or "enlightened one," has led , exiled Tibetans for years in their fight to gain freedom for Tibet.

This is because the guilty taketh the truth to be hard, for it cutteth them to the very center 1 Ne To the wicked, the word of God is quick and powerful, sharper than a two-edged sword, to the dividing asunder of both joints and marrow DC 6: Alternatively, to the righteous, the word of God can be as the balm of Gilead, a salve for the wounded soul, or a bandage for the broken hearted Jacob 2: Therefore, whether the word is sharp or soothing depends as much upon the listener as it does the speaker. In the days of king Benjamin there were many holy men [who] did use much sharpness. But why did they use so much sharpness? Because of the stiffneckedness of the people WofM 1: Nevertheless, there are times when the Spirit moves a prophet, leader, or parent to use words which are sharp enough to divide asunder both joints and marrow. Such correction is inspired by charity more than righteous indignation. For whom the Lord loveth, he correcteth; even as a father the son in whom he delighteth Prov 3: To withhold appropriate sharpness, when moved upon to do so, is not an act of love but an act of Jonah-like cowardice. This is the burden of the watchman on the tower; he must cry repentance even when the mission is troubling. Jacob explained what this feels like, it grieveth my soul and causeth me to shrink with shame before the presence of my Maker, that I must testify unto you concerning the wickedness of your hearts. And also it grieveth me that I must use so much boldness of speech concerning you Jacob 1: Packer "It is not easy to take criticism. Sometimes it is even harder to give it. But a teacher has that responsibility. If we love our students, we will do all we can to help them, even if at times it has the promise of disturbing the relationship between us. When we are called as a teacher, when we are a parent, we have that authority and that responsibility. We must use it righteously. They have reached that point of suicidal defiance which the Greeks called Ate, the point of no return, when the sinner with a sort of fatal fascination does everything that is most calculated to hasten his own removal from the scene-he is finished, and now all that remains is to get him out of the way: It had already ceased to exist for some time before the final house-cleaning. The picture that these two paint of their world, which in their minds has a significant resemblance to our own, is one of unrelieved gloom. The situation is unbelievably bad and, in view of the way things are going, quite without hope. The scenes of horror and violence, culminating in the sickening escalation of atrocities by Lamanites and Nephites in the 9th chapter of Mormon, need no news-photographs to make their message convincing to the modern world. The Nephites, like the great heroes of tragedy--Oedipus, Macbeth, Achilles--as they approach their end, are hopelessly trapped by a desperate mentality in which the suppressed awareness of their own sins finds paranoid expression in a mad, ungovernable hatred of others: Both Mormon and Moroni could have easily given up hope on their people, lost the motivation to continue in their prophetic callings, and become fatalistic. Instead, Mormon exhorts Moroni to continue to labor in his divinely inspired duty. To do otherwise is to let go of the iron rod, to cease enduring to the end, which brings one under condemnation compare 2 Corinthians 5: Both father and son were seeing a whole Christian civilization fall because its people would not serve the God of the land, even Jesus Christ. You and I have a similar labor to perform now-to conquer the enemy and rest our souls in the kingdom. And a discouraging and thankless job it was! His is the predicament of the true tragic hero. Kimball "The strengthening of family ties should become a rallying cry for Latter-day Saint families everywhere. So also should a return to chastity, our most valuable possession. But, sadly, in many cases they are on sale at the cheapest shops and at the cheapest prices. Maxwell "When we think of this constellation of reasons why the Church is constantly concerned with freedom from sin , we can understand why it is not just recurring rhetoric when prophets like Moroni observe that the loss of chastity is the loss of that which is precious above all things. The soldiers in Moriantum defined bravery by the torture of young, helpless women. But which part was the brave part? Was it when they raped them? Was it when they tortured them? Was it when they murdered them? Was it when they ate them? Or was a soldier only brave if he did all four? Certainly, we must

search the annals of history to find men as brave as these noble, girl-torturers! Or at least, so Satan had convinced them. Again, the Book of Mormon teaches us that Satan has an amazing ability with the wicked. He can convince them that cowardice is bravery, that debauchery is nobility, that dark is light, and that evil is good, proving that if there is one thing over which he is master, it is his ability to disguise reality. For once that starts, there is no ending. Prophetic Book of Mormon, p. Whereas faithfulness and adherence to the light of Christ and to moral codes and standards bring forth peace and decency and enhanced organization among the sons and daughters of God, indifference towards or defiance of divine law bring forth chaos and division. And when the Spirit ceaseth to strive with man then cometh speedy destruction. The Holy Spirit is an organizing principle, and the nearer we approach our Heavenly Father the greater will be our grasp of reality, our ability to see things as they really are and to value our true relationship to man and God. The Choice Seer, chapter 17 Hugh Nibley "Here then is the real calamity that befell the Nephites in all its tragic horror-and there is no mention whatever of enemy action or of anyone belonging to the wrong party: Maxwell "President Harold B. Such imperceptivity, like alcoholism, apparently reaches a stage where the will can no longer enforce itself upon our impulses. Maxwell Ironically, in all their eagerness to experience certain things, hedonists, become desensitized. People who wrongly celebrate their capacity to feel finally reach a point where they lose much of their capacity to feel! Such individuals do not experience real joy. How wonderful would it be if Mormon would do the same for us? Yet, in a way, a temple recommend is the same thing. Still, the greatest recommend we can receive is the one which comes from Jehovah, Saying: Father, behold the sufferings and death of him who did no sin, in whom thou wast well pleased; behold the blood of thy Son which was shed, the blood of him whom thou gavest that thyself might be glorified; wherefore, Father, spare these my brethren that believe on my name, that they may come unto me and have everlasting life DC We ought to live our lives such that we may confidently look forward to the time when we hear the Savior use these words in recommending us to the Father. He has been fighting in battles since the age of Now, near the end of his life, having seen thousands of strong warriors fall by the sword, he must have wondered when his time would come. But Mormon does not fear death. He really only cares about two things, that he can first pass on the responsibility to be guardian of the plates to Moroni and that the final destruction of his people gets recorded by someone. He knows that the Lord will preserve him at least until he can deliver up the sacred records to Moroni. Thus, prior to the battle at Cumorah, Mormon takes care of both of these provisions in anticipation of his own death Mormon 6: Quite to his own surprise, he survives the final battle and finishes his portion of the record, comprising Mormon 6: Hanks "Christ in our lives is not meant to grieve us or weigh us down unto death because we have been imperfect. Through him we may be lifted up by accepting his gifts and his mercy and long-suffering. These blessings we must seek to keep in our minds always. Eyring "I was chatting with my wife at the end of a long day. Three of our children were in the room, listening. I turned and noticed that one of them was watching me-and watching my face intently. Both Mormon and Moroni were facing days of difficulty that make my challenges pale. Mormon knew his son might be overcome with gloom and foreboding, so he told him the perfect antidote. He told him that he could choose, by what he put in his mind, to become an example of hope. Here is what he wrote:

8: A definition of Tragedy: Excerpts

A star falls to announce the death of Zhuge Liang, one of the most beloved characters of Three Kingdoms. At first glance, the attraction seems obvious: he is popular because he is a hero with a whole slew of victories.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Evil, Sex, and the Demonic For the lips of a strange woman drip honey, and her mouth is smoother than oil. But her end is bitter than wormwood, sharp as a two-edged sword. The first female became the prototype of all women and her story a paradigm of female existence. In this poem Eve emerges as childishly irresponsible, susceptible to flattery, and predisposed to evil. Her vicious and jealous nature is revealed when she vacillates between offering the fruit to Adam and withholding it from him. If her mental capacities have indeed been augmented as a result of eating from the Tree of Knowledge, so she reasons, then by sharing the fruit with Adam she runs the risk of making him as wise as she has become. Many of the characteristics attributed to Eve by Milton, and the various details that he adds to the biblical story, such as the motivation of the characters and their attitudes before and after the act of disobedience, are already found in the Midrash, in the form of short dramatic fables and exegetical homilies scattered in various Aggadic texts. In the many transformations that the prototypical figure of Eve has experienced in her journey both in Judaic literature and outside it, three main strands are consistently manifest: Her story is thus seen as a parable of the moral weakness and the strong proclivity for evil that characterize the female of the human species. Her corruptibility is matched by a tendency for insubordination, a shameless defiance of 39 J 40 I Evil, Sex, and the Demonic moral norms, and the power to seduce man and introduce evil into his life. From the object of male lust woman has become the cause of it, and the story of Eve is seen as the introduction of sinful sex into the realm of human life. In her struggle for dominion, woman uses her erotic appeal to bring man down to her bestial level. The female has thus come to represent that part of the human composite that is more physical than spiritual and is more defenseless against the weaknesses of the flesh. Third, in the biblical story it is only Eve, and not Adam, who has dealings with the serpent; therefore, in her many literary incarnations Eve was described as having a special affinity with the devil. And since she was the harbinger of death, Eve, as the eternal woman, was believed to have a demonic side to her being. In sum, the three traits of the biblical Eve that were assumed to prefigure the essence of womanhood are a proclivity for evil, a destructive sexuality, and a demonic-deadly power. Eve and the "Strange Woman" in the You are not currently authenticated. View freely available titles:

CHAPTER VIII The Tragic Liberation -Orestes of the Flies JEAN-PAUL SARTRE: THE FLIES "This emptiness, the shimmering air, that fierce sun overhead" - the great noon, the confluent climax of Promethean fires.

A Definition of Tragedy: Excerpts Going all the way back to the time of Aristotle, there has been a tendency to discuss tragedy in terms of form. That is, we tend to describe, define, and judge tragedy in terms of certain formal or structural characteristics which we assert must pertain to all tragedies, as if a tragedy were a sonnet or a sonata, a symphony or a Chinese landscape scroll Sewall, Tragedy 7. Tragedy is "an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament External forces include fate, fortune, the gods, and circumstances. The internal forces include "error or frailty. Aristotle calls the reversal of action or intention the peripete: This recognition means that the protagonist comes to understand his place in the scheme of things. The whole sky has fallen on you, and all you can do about it is to shout. That, you cannot do. But you can shout aloud: You say them for their own sake; you say them because you learn a lot from them. Paradoxically, however, when man faces the tragic, he liberates himself from it. This is one way of obtaining purification and redemption. Breakdown and failure reveal the true nature of things. There is no tragedy without transcendence. Even defiance unto death in a hopeless battle against the gods and fate is an act of transcending: Call it what you will: It mocks us and destroys us. In certain rare instances, it leads us after destruction to some incomprehensible repose. Here Oedipus conceptualizes and visualizes finally, rather than becoming the tragic hero who acts. We see drama as a part of a dialectic: The moment of discovery or anagnorisis which comes at the end of the tragic plot is not simply the knowledge by the hero of what has happened to him. The tragic vision impels the man of action to fight against his destiny, kick against the pricks, and state his case before God or his fellows. It impels the artist, in his fictions, toward what Jaspers calls "boundary-situations. Sewall "The Vision of Tragedy," Corrigan One of the most remarkable characteristics of the human imagination is the fact that whenever we confront an unfamiliar situation or enter into an unfamiliar setting or milieu, we invariably perceive it as having a theatrical quality, and we tend to react to it in theatrical terms. When we travel in foreign countries and observe, what is to us, alien behavior, it is almost like watching a play. Even in societies with customs more attuned to our own, we experience the same thing. Whenever we feel that we are outsiders, all unfamiliar customs and behavior will appear to us as theatrical. We are spectators at a play. But what happens when circumstances make it impossible for us to remain outside the action? That whether we like it or not, we have to give up our spectator role and become a participant. Again, we perceive both ourselves and our behavior in theatrical terms. We become actors; we imitate what we believe is expected behavior as a way of making it our own. Acting is a means of mastering an alien reality. The tragic view of life, then, begins by insisting that we accept the inevitable doom of our fate, and this fact is the mainspring of all tragic drama. However, our experience of tragedy tells us that it is more than this. The spirit of tragedy, the, is not quietistic; it is a grappling spirit. Perhaps the history of the whole human race can be telescoped into this one tragic contradiction: Only the tragic hero refuses to make such a compromise.

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