

# Phenomenology Of Creativity History Paradoxes Personality

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Hermeneutic phenomenology, and the reform of the German university, thinking after "Beiträge", and questions concerning work of art, and politics  
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## Dissertation Abstracts International

Presenting a highly innovative exploration of the relationship between philosophical and psychological issues, Edwin L. Hersch argues that psychological theories and practices inescapably rest upon a series of philosophical positions - whether they are acknowledged and reflected upon or not. To examine this proposition Hersch develops his Hierarchy of Levels of Theoretical or Philosophical Inquiry Method, which involves the systematic consideration of a series of philosophical questions pertaining to the ontological, general epistemological, field-specific epistemological, and psychological stances adopted (either explicitly or implicitly) by any particular psychological theory. By using this hierarchical framework the book then attempts to develop a new approach to psychological theory and psychotherapeutic practice based largely on the premises of phenomenological philosophy. The scope of the book cuts across a variety of theoretical and professional disciplinary approaches within the broad psychological field in demonstrating the relevance of certain philosophical issues for all of them. Clinicians, theorists and students in the psychological field are presented with a palatable introduction to the importance and inevitability of dealing with philosophy in pursuing their own work. Furthermore, his philosophical explications of a variety of psychological theories provides a new tool with which to better understand, compare, or assess any internal inconsistencies.

## The Inconspicuous God

## **An Existential Phenomenology of Law: Maurice Merleau-Ponty**

wide criticism both from Western and Eastern scholars.

### **Metaphysics, Facticity, Interpretation**

Examining the relationship between German poetry, philosophy, and visual media around 1900, Carsten Strathausen argues that the poetic works of Rainer Maria Rilke, Hugo von Hofmannsthal, and Stephan George focused on the visible gestalt of language as a means of competing aesthetically with the increasing popularity and "reality effect" of photography and film. Poetry around 1900 self-reflectively celebrated its own words as both transparent signs and material objects, Strathausen says. In Aestheticism, this means that language harbors the potential to literally present the things it signifies. Rather than simply describing or picturing the physical experience of looking, as critics have commonly maintained, modernist poetry claims to enable a more profound kind of perception that grants intuitive insights into the very texture of the natural world.

### **Thesaurus of ERIC Descriptors**

If creativity is the highest expression of the life impulse, why do creative individuals who have made lasting contributions to the arts and sciences so often end their lives? M.F. Alvarez addresses this central paradox by exploring the inner lives and works of eleven creative visionaries who succumbed to suicide. Through a series of case studies, Alvarez shows that creativity and suicide are both attempts to authenticate and resolve personal catastrophes that have called into question the most basic conditions of human existence.

### **The Reincarnating Mind, or the Ontopoietic Outburst in Creative Virtualities**

### **Phenomenology, Language and Sociology**

This Oxford Handbook offers a broad critical survey of the development of phenomenology, one of the main streams of philosophy since the 19th century. Comprising 37 specially written essays by leading figures in the field, it will be the authoritative guide to how phenomenology started, how it developed, and where it is heading.

### **Play Anything**

In this study, Alan Paskow situates the phenomenological approach to the experience of painting.

### **The Paradox of Subjectivity**

Why do so many of us develop extremist psychological patterns, from withdrawal

to aggression, friendship to enmity? Why do people vicariously live out their extremes through the actions of others? What can we do to transform these extremes in order to live vital and creative lives? Drawing on the vast literature of existential psychology, Dr. Schneider develops what he calls the paradox principle, based on the assumptions that human experience spans a continuum from constriction to expansion. The former is characterized by the capacity to yield and focus, the latter by the capacity to assert and incorporate. People become dysfunctional, polarized, or excessive, says Schneider, when they fear either of these capacities. After applying his model to a variety of dysfunctional syndromes, Schneider goes on to depict its relevance for psychological health. He ties his model directly to subjects' personal histories and shows its pertinence to creativity, physical health, religious and social organizations, child rearing, and psychology.

## **The Philosophy of Creativity**

The following pages attempt to develop the main outlines of an existential phenomenology of law within the context of Maurice Merleau-Ponty's phenomenology of the social world. In so doing, the essay addresses the rather narrow scholarly question, If Merleau-Ponty had written a phenomenology of law, what would it have looked like? But this scholarly enterprise, although impeccable in itself, is also transcended by a more complicated concern for a very different sort of question. Namely, if Merleau-Ponty's phenomenological descriptions of the social world are correct-as I believe they largely are-then what are the philosophical consequences for an adequate understanding of law? Such a project may well occasion a certain surprise amongst observers of the contemporary philosophical landscape, at least in what concerns the terrain of continental thought, and for two different reasons. The first is that, although interest in Merleau-Ponty's work remains strong in the United States and Canada, his philosophical standing in his own country has been largely eclipsed! by that of, first, his friend/estranged acquaintance, Jean-Paul Sartre; by various Marxist philosophies and critical social theories; and finally by those doing hermeneutics of language. In my view, current neglect of Merleau-Ponty's thought in France is most regrettable.

## **Zina's Paradox**

## **The Modern German Historical Novel**

## **From Philosophy to Psychotherapy**

Establishing a link between phenomenology and hermeneutics as seen by philosophers (notably Heidegger and Husserl) and as applied by students of religion (notably Eliade and van der Leeuw) is the pioneering aim of this book. No existing book ties together the cross-disciplinary strands in a way that is useful for religious studies. A phenomenological and therefore hermeneutical approach to religion "prides itself on being aware of its own presuppositions and those of others that are brought to bear on data to be interpreted." Thus it "seeks to gain an access to the religious worlds of other peoples in as pure a form as possible."

Phenomenological hermeneutics differs from the traditional comparative study of religion in an important way: the new method attempts an empathic understanding of religious experiences before making any comparisons or drawing any inferences. Part I shows how the phenomenological approach must arise from a "crisis of doubt within the prevailing tradition." It goes on to compare this approach to the mystics' understanding of the "scope and limitations of rational consciousness," contrasting it with the nominalists' dichotomy between faith and reason. Part II starts with Eliade's "creative hermeneutics," which holds that an object or an act becomes real only insofar as it imitates or repeats an archetype, particularly the archetype of the sacred. It goes on to develop Cassirer's point that "myth is a particular way of seeing." Part III starts by showing how art, like religion, is an "imitation of an archetype." It goes on to apply hermeneutical phenomenology to the interpretation of ritual. "Ritual gesture," Chapter 6 argues, "thematizes the world," establishing a mystical symbolic relationship between body and world, the seen and the unseen. Part III continues with a critique of the writings of Carlos Castaneda, arguing that these contain "the symbolic elements of both archaic shamanism and classical mysticism." The final chapter treats the "three-tiered cosmos" that is universal in folklore: the tier of family-home-land-artifacts, the tier of clan-tribe-nation, and the tier of weather-seasons-natural forces. Each tier has its loric power, and these powers are united by shamans and mystics in one sacred "kingdom of power."

## **The Paradox of Hope**

The essays collected in the present volume introduce the reader to the phenomenological work done in the Nordic countries today. The material is organized under three general headings: metaphysics, facticity, and interpretation. The volume is of interest to researchers and students working in the areas of epistemology and ontology as well as philosophy of language, history, and intersubjectivity.

## **Time, Narrative, and History**

In a rare collaboration, a world famous brain scientist and an eminent philosopher have joined forces in an effort to understand how our brain interacts with the world. The text shows how those within phenomenology and physiology can interact to further our understanding of the brain and the mind.

## **Research in Phenomenology**

"For description and defense of the narrative configurations of everyday life, and of the practical and social character of those narratives, there is no better treatment than Time, Narrative, and History. a clear, judicious, and truthful account, provocative from beginning to end." -- Journal of the British Society for Phenomenology " a superior work of philosophy that tells a unique and insightful story about narrative." -- Quarterly Journal of Speech

## **Rhyming Hope and History**

## **The Seeing Eye**

This encyclopedia presents phenomenological thought and the phenomenological movement within philosophy and within more than a score of other disciplines on a level accessible to professional colleagues of other orientations as well as to advanced undergraduate and graduate students. Entries average 3,000 words. In practically all cases, they include lists of works "For Further Study." The Introduction briefly chronicles the changing phenomenological agenda and compares phenomenology with other 20th Century movements. The 166 entries are a baut matters of seven sorts: ( 1) the faur broad tendencies and periods within the phenomenological movement; (2) twenty-three national traditions ofphenomenology; (3) twenty-two philosophical sub-disciplines, including those referred to with the formula "the philosophy of x"; (4) phenomenological tendencies within twenty-one non-philosophical dis ciplines; (5) forty major phenomenological topics; (6) twenty-eight leading phenomenological figures; and (7) twenty-seven non-phenomenological figures and movements ofinteresting sim ilarities and differences with phenomenology. Conventions Concern ing persons, years ofbirth and death are given upon first mention in an entry ofthe names of deceased non-phenomenologists. The names of persons believed tobe phenomenologists and also, for cross-referencing purposes, the titles of other entries are printed entirely in SMALL CAPITAL letters, also upon first mention. In addition, all words thus occurring in all small capital letters are listed in the index with the numbers of all pages on which they occur. To facilitate indexing, Chinese, Hungarian, and Japanese names have been re-arranged so that the personal name precedes the family name.

## **The Physiology and Phenomenology of Action**

### **The Oxford Handbook of the History of Phenomenology**

Merleau-Ponty and the Paradoxes of Expression offers a comprehensive reading of the philosophical work of Maurice Merleau-Ponty, a central figure in 20th-century continental philosophy. By establishing that the paradoxical logic of expression is Merleau-Ponty's fundamental philosophical gesture, this book ties together his diverse work on perception, language, aesthetics, politics and history in order to establish the ontological position he was developing at the time of his sudden death in 1961. Donald A. Landes explores the paradoxical logic of expression as it appears in both Merleau-Ponty's explicit reflections on expression and his non-explicit uses of this logic in his philosophical reflection on other topics, and thus establishes a continuity and a trajectory of his thought that allows for his work to be placed into conversation with contemporary developments in continental philosophy. The book offers the reader a key to understanding Merleau-Ponty's subtle methodology and highlights the urgency and relevance of his research into the ontological significance of expression for today's work in art and cultural theory.

## **Radical Philosophy Review**

This is the first collection to examine the theory and practice of the historical novel in twentieth-century German and Austrian literature. One of the main aims of the volume is to work against the conventional view of the historical novel as an antiquated and escapist genre, remote from contemporary problems and tied to nineteenth-century models of realism. These essays show that the historical novel is in fact always a response to contemporary history.

### **Merleau-Ponty and the Paradoxes of Expression**

Grounded in intimate moments of family life in and out of hospitals, this book explores the hope that inspires us to try to create lives worth living, even when no cure is in sight. The Paradox of Hope focuses on a group of African American families in a multicultural urban environment, many of them poor and all of them with children who have been diagnosed with serious chronic medical conditions. Cheryl Mattingly proposes a narrative phenomenology of practice as she explores case stories in this highly readable study. Depicting the multicultural urban hospital as a border zone where race, class, and chronic disease intersect, this theoretically innovative study illuminates communities of care that span both clinic and family and shows how hope is created as an everyday reality amid trying circumstances.

### **The Phenomenology of Edmund Husserl**

One of the century's greatest Russian novels, Vladimir Nabokov's *The Gift* still continues to baffle new readers with its playfully unstable narration, its temporal shifts, and its huge inserted opus, *The Life of Chernyshevski*. This study, the first monograph on Nabokov's last Russian novel, explores the connections between the narrative's structural difficulties and its most pressing thematic concerns: love and self-transcendence. In a departure from traditional approaches to *The Gift*, Blackwell places Zina's role as a loving, collaborating audience at the very center of the novel's significance. This non-heroine, according to Nabokov, turns out to constitute a vital part of the narrative perspective, a fact with significant repercussions for the novel's consideration of art's meaning within human existence and beyond.

### **Encyclopedia of Phenomenology**

The book presents a contrasting study of the views of ancient Indian, Chinese, Greek, Middle Eastern, and Russian philosophers on creativity. It also discusses the subject of creativity as viewed by Freud, Jung, Adler, the Gestalt school, and other prominent Western psychologists. A special place is provided for an overview of the history of Soviet psychology, and of the revival of psychology in Azerbaijan after the fall of the Soviet Union. The author emphasizes the importance of the social environment in determining the development of the personality. He states that most personal activity is directed at serving the values of the surrounding society, not the values of the person himself. The author considers that creativity is a psychic defense mechanism which people use to solve everyday problems in order to restore their inner and outer equilibrium. Samad Seyidov's study of creativity comes at the right time and from the right place. Not only are we passing

through a period of rapid change, particularly in such fields as nanotechnology, neuroscience, physiological psychology, and genetics, but also the participants in this change are no longer limited to a small group of western countries, but are increasingly appearing in different parts of the world. If the social upheaval that these changes are having in established societies is great, it is even greater in newly emerging societies. Are we equipped to manage these changes, and can the creative arts and sciences join to interpret them, drawing on their varied traditions in order to do so? That is surely the vital question that we carry away from Professor Seyidov's important study of personality and creativity. Prof. Eleni Karamalengu, National & Kapodistrian University of Athens

### **Phenomenological Inquiry**

Tymieniecka's phenomenology of life reverses current priorities, stressing the primogenital role of aesthetic enjoyment, rather than cognition, as typifying the Human Condition. The present collection offers clues to a crucial breakthrough in the perennial uncertainties about the powers and prerogatives of the human mind. It proposes human creativity as the pivot of the mind's genesis and its endowment. In the midst of the current defiance of the transcendental certainties of cognition, this turn to the creative act of the human being represents a radical reversion to an approach to human powers that is predominated by the aesthetic virtualities of the Human Condition. The collection lays down the foundations for a new discovery of the human mind, addressing the 'plumbing' of the functional system that originates in the creative potentiality of the Human Condition, undercutting the currently prevalent empirical reductionism.

### **Duquesne Studies in Phenomenological Psychology**

#### **Phenomenology + Pedagogy**

#### **Phenomenology of Creativity**

Creativity pervades human life. It is the mark of individuality, the vehicle of self-expression, and the engine of progress in every human endeavor. It also raises a wealth of neglected and yet evocative philosophical questions. The Philosophy of Creativity takes up these questions and, in doing so, illustrates the value of interdisciplinary exchange.

#### **The Look of Things**

Dominique Janicaud once famously critiqued the work of French phenomenologists of the theological turn because their work was built on the seemingly corrupt basis of Heidegger's notion of the inapparent or inconspicuous. In this powerful reconsideration and extension of Heidegger's phenomenology of the inconspicuous, Jason W. Alvis deftly suggests that inconspicuousness characterizes something fully present and active, yet quickly overlooked. Alvis develops the idea of inconspicuousness through creative appraisals of key concepts of the thinkers of

the French theological turn and then employs it to describe the paradoxes of religious experience.

## **The Paradoxical Self**

Puts forth a theory of grief that challenges current concepts of the "right" and "normal" grief process, offering an alternative view that removes societal values and stereotypes.

## **Psychoanalysis, Phenomenological Anthropology and Religion**

## **Hermeneutic phenomenology, and the reform of the German university, thinking after "Beiträge", and questions concerning work of art, and politics**

## **The Paradoxical Breakthrough of Revelation**

The subject of "culture" has provided theologians with a whole new realm of exploration. By the turn of the twentieth century and the beginning of this new millennium the subject of culture had presented itself to theologians and church leaders for vital consideration. As one of the world's leading theologians, Robert Jenson's eminent career has coincided with the pre-eminence of culture in theological and churchly discussion. Having described himself as a theologian of culture in his earliest works, culture continually informs Jenson's systematic theology, which in turn works its way out in countless cultural forms. In *Rhyming Hope and History* we explore the philosophical and theological influences of Jenson's work and outline their vast and varied applications to the world of culture and the life of the church. For Jenson, the church is the cultural embodiment of the risen Christ in the fallen reality of our world. In a series of conversations between Jenson and leading thinkers, including G.W.F. Hegel, Jonathan Edwards, Wittgenstein, Richard H. Niebuhr, Kathryn Tanner, Paul Tillich, Nicholas Wolterstorff, Augustine, and Jeremy Begbie, we explore this creative and courageous proposal.

## **Phenomenology of Spirit**

Much effort in recent philosophy has been devoted to attacking the metaphysics of the subject. Identified largely with French post-structuralist thought, yet stemming primarily from the influential work of the later Heidegger, this attack has taken the form of a sweeping denunciation of the whole tradition of modern philosophy from Descartes through Nietzsche, Husserl, and Existentialism. In this timely study, David Carr contends that this discussion has overlooked and eventually lost sight of the distinction between modern metaphysics and the tradition of transcendental philosophy inaugurated by Kant and continued by Husserl into the twentieth century. Carr maintains that the transcendental tradition, often misinterpreted as a mere alternative version of the metaphysics of the subject, is in fact itself directed against such a metaphysics. Challenging prevailing views of the development of

modern philosophy, Carr proposes a reinterpretation of the transcendental tradition and counters Heidegger's influential readings of Kant and Husserl. He defends their subtle and complex transcendental investigations of the self and the life of subjectivity. In Carr's interpretation, far from joining the project of metaphysical foundationalism, transcendental philosophy offers epistemological critique and phenomenological description. Its aim is not metaphysical conclusions but rather an appreciation for the rich and sometimes contradictory character of experience. The transcendental approach to the self is skillfully summed up by Husserl as "the paradox of human subjectivity: being a subject for the world and at the same time being an object in the world." Proposing striking new readings of Kant and Husserl and reviving a sound awareness of the transcendental tradition, Carr's distinctive historical and systematic position will interest a wide range of readers and provoke discussion among philosophers of metaphysics, epistemology, and the history of philosophy.

## **The Paradox of Suicide and Creativity**

Provides an annual international forum for phenomenology and phenomenological philosophy in the spirit of Edmund Husserl's work. This yearbook features a range of essays by these respected philosophers.

## **The Paradoxes of Art**

## **Phenomenological Hermeneutics and the Study of Literature**

## **The New Yearbook for Phenomenology and Phenomenological Philosophy**

How filling life with play—whether soccer or lawn mowing, counting sheep or tossing Angry Birds—forges a new path for creativity and joy in our impatient age. Life is boring: filled with meetings and traffic, errands and emails. Nothing we'd ever call fun. But what if we've gotten fun wrong? In *Play Anything*, visionary game designer and philosopher Ian Bogost shows how we can overcome our daily anxiety; transforming the boring, ordinary world around us into one of endless, playful possibilities. The key to this playful mindset lies in discovering the secret truth of fun and games. *Play Anything* reveals that games appeal to us not because they are fun, but because they set limitations. Soccer wouldn't be soccer if it wasn't composed of two teams of eleven players using only their feet, heads, and torsos to get a ball into a goal; Tetris wouldn't be Tetris without falling pieces in characteristic shapes. Such rules seem needless, arbitrary, and difficult. Yet it is the limitations that make games enjoyable, just like it's the hard things in life that give it meaning. Play is what happens when we accept these limitations, narrow our focus, and, consequently, have fun. Which is also how to live a good life. Manipulating a soccer ball into a goal is no different than treating ordinary circumstances—like grocery shopping, lawn mowing, and making PowerPoints—as sources for meaning and joy. We can "play anything" by filling our days with attention and discipline, devotion and love for the world as it really is, beyond our

desires and fears. Ranging from Internet culture to moral philosophy, ancient poetry to modern consumerism, Bogost shows us how today's chaotic world can only be tamed-and enjoyed-when we first impose boundaries on ourselves.

## **The Phenomenology of Religion as a Philosophical Problem**

### **The Paradox of Loss**

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