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heidegger clearly felt that his treatment of being was wholly original and unique (1965, p. 101); that is, that it constituted an entirely new thinking that was valuable in its own right and did not depend on the categories of traditional metaphysics, such as substance, cause, and other aristotelian/scholastic categories. for heidegger, the term, 'being', was being-in-the-world. this is to be understood not in the sense of a substance or of a hidden essence of things, but rather in terms of their phenomenological appearance. heidegger's word 'care' is frequently translated as "concern" (heller, 1997, p. 32). but this is a misleading rendering. to understand this term one has to consider what heidegger says about 'aesthesis' and 'care' in the introduction to his 1929-30 course, "introduction to metaphysics". in his 1935 lecture course "what is metaphysics?", heidegger argues that the word 'metaphysics' in any case simply means 'theory of being' (heidegger, 1965, p. 152). metaphysics is the study of being. this is not merely an account of things that "are" or exist in some way, but the study of how these entities are to be understood. it is therefore concerned with two things: what being or beings are as such, and with how they appear to us. traditional metaphysics, according to heidegger, has focused on just one of these two things, namely that of being or existence as such, or the being of the thing. heidegger's claim is that his treatment of being is unprecedented in all previous philosophy, and represents an entirely original philosophical study of being, which is neither subjective nor transcendental, nor is it a subjective or objective description, but is instead an impersonal, abstract study of being itself. for heidegger, the fundamental question of 'what is?' is not a question of substantive realities, such as is posed by kant, but a question of how one thing is related to

another. it is a question of 'being-towards-another' and of the 'filling-out' of this characteristic of being. this 'being-towards-another' is the emergence of meaningful entities in which things are occupied by others; thus, no-thing is an end in itself. lion king greek audio 1080p torrent heides über den ursprung des sprachlichen gesagt haben wir, bei dem der mensch spricht wie es in seinem grundgestein des ursprungs des seins geschieht, ist es nicht möglich einer anderen bewegungsart des sprachlichen als des wortlichen und des überwiegender: welch in das seyn des wesens, welches etwas in sich selbst anfechtet, anfechtet, anfechtet. denn die geschichte über den geist ist die geschichte über das von uns angetane seyn. sie ist über den anfang des menschen: sein seyn ist nicht ohne das seyn des lebendigen wesens, sondern sein seyn ist nur als sein und wollen und taten des lebendigen wesens.

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drawing on his earlier works, the play has touches of political satire in its account of the very real power struggles and outright treachery taking place behind the scenes in athens. the play was performed at the olympics in 404 bc. the first recorded production was at the city dionysia in 411 bc. the work which has had the greatest influence on the structure of the stage is shakespeare's a midsummer night's dream, probably. this influence is evident in the suggestion of the festal dance which is the climax of the story, and in the division of the play into two main parts, act i (comedy) and act ii (tragedy). but the elements which are peculiar to the shakespearean model come into the play itself, the fairies, sprites, elves, dwarf, the revelation by the fairy king of the casket containing the sleeping lovers, as well as the use of colored lights and the production of a ground-glass effect in the stage-set. aristophanes was praised by sophocles (384 - 338 bc) for his artistry. pliny, who mentions aristophanes by name only twice in his two volumes of "historia naturalis", had much to say about the details of the staging of the productions of his time. this hymn to persephone, written by musaeus for the funeral games of aristomenes in 467 b.c., is unusual in that several of the names occur in the homeric hymn, which describes an abduction without a name (i.e., persephone) of demeter's daughter. while it is possible that these other names in musaeus's hymn may have been adapted from older poetry, an attic tradition of using one myth to explain a literary pattern is worth considering. 5ec8ef588b

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