

Contrasting Heidegger's World Projection with Braver's Concept of Worldview

Abstract:

Heidegger's analysis of the use of tools under the rubric of the ready to hand , or handiness, introduced in the first division of Being and Time, has been an important influence on Lee Braver's thinking. Braver reads Heidegger's ready to hand alongside the later Wittgenstein's language games as articulations of a mode of creativity he describes as absorbed, engaged coping with the world. This mode is both more immediate and more fundamental than representational, conceptual thinking. In this paper, I compare Heidegger's account of the ready to hand with Braver's model of engaged coping. My contention is that Heidegger's understanding of the gesture of the ideal, the empirical and their relation differs significantly from Braver's. The latter's understanding of both mindful and mindless coping fall within the orbit of the metaphysical epoch Heidegger called the age of the world picture. This causes Braver to misread Heidegger's concept of world projection as the formation of worldviews. As a consequence, Braver understands sameness and otherness, mindfulness and mindlessness in such a way as to reverse the roles concepts such as conspicuousness and inconspicuousness, handiness and present to handness, play in Heidegger's texts. Specifically, the resistance to becoming and alterity Braver attributes to absorbed handiness occurs for Heidegger only when handy engagement is disturbed such that an aspect of the world becomes conspicuous as present at hand.

Introduction:

Heidegger's analysis of the use of tools under the rubric of the ready to hand , or handiness, introduced in the first division of Being and Time, has been an important influence on Lee Braver's thinking. Braver reads Heidegger's ready to hand alongside the later Wittgenstein's language games as articulations of a mode of creativity he describes as absorbed, engaged coping with the world. This mode is both more immediate and more fundamental than representational, conceptual thinking. The philosophy of engaged coping treats our involvement with things in the world holistically. The relations between aspects of our experience form an inseparable gestalt matrix in which the meaning of the parts cannot be understood independently of how they function within the whole constellation of worldly involvements that gives them relevance. Things don't just appear neutrally before our gaze. They already matter to us in some way in relation to our larger socially-embedded concerns and purposes. Engaged coping as Braver conceives it is grounded in a specifically organized complicity between the ideal and the empirical. The involvement of human concerns and practices in making possible the intelligibility of the world we encounter contributes a necessary ideal element to how beings appear to us. By the same token, if beings were not capable of shocking , surprising and subverting our scheme-driven expectations , reality would ossify into static meaninglessness. The inseparability of the ideal and empirical poles of being-in-the-world does not , however,

preclude the possibility of falling into ways of disclosing the world which hinder and resist the radical otherness of becoming. One of these ways of becoming stuck that Braver highlights is becoming so absorbed in the smooth machinations of coping that we fail to attend to beings themselves in their 'that it is-ness', their unique and exceptional luminosity as what they are and, more centrally, that they are. In support of this argument, Braver summons Heidegger's work on the dangers of modern technology. Braver asserts that Heidegger blames the mindlessness of modern technological disclosure on a mode of handiness corresponding to Braver's model of unreflectively mindless absorbed coping.

In this paper, I compare Heidegger's account of the ready to hand with Braver's model of engaged coping. My contention is that Braver misreads Heidegger's concept of world projection as worldview. As a consequence, Braver understands sameness and otherness, mindfulness and mindlessness in such a way as to reverse the roles concepts such as conspicuousness and inconspicuousness, handiness and present to handness, play in Heidegger's texts. Over the course of his career, Heidegger never ceased to target what Derrida dubbed the 'metaphysics of presence' as the culprit behind the resistance to thinking within philosophy, the sciences and modern technology. I believe Braver's understanding of both mindful and mindless coping fall within the orbit of such metaphysics, causing him to misread Heidegger's notion of handiness. Specifically, the resistance to becoming and alterity Braver attributes to absorbed handiness occurs for Heidegger only when handy engagement is disturbed such that an aspect of the world becomes conspicuous as present at hand. In order to show this more clearly, let me briefly discuss Heidegger's treatment of the present at hand. Heidegger deals with the notion of the present at hand in different guises at different phases in his writing. I propose an arrangement of these modes of disclosure into three groupings. Firstly, there is persisting objective presence, which Heidegger traces back to Descartes's notion of unchanging substance. Objective presence does not require an eternally unchanging nature. Even that thing which exists for an infinitesimally brief period of time is objectively present at hand as long as it endures as what it is in its properties and attributes identically, constantly. Any object which can be measured in terms of quantitative magnitude (extensive duration) is present at hand for whatever length of time its attributes can be defined in terms of difference in degree rather than differences in kind.

Heidegger's later writing identifies a change in the mode of disclosure of presence that came with the advent of cybernetics, information technology and atomic physics, and from a focus on the steady presence of objects to the persisting presence of algorithmic ordering schemes. Heidegger(1977) says that with cybernetics, the final historical transformation of the interpretation of the presence of what is present has been fulfilled. It has

"lost the meaning of objectivity and objectiveness...the standing-reserves do not possess constancy in the sense of a steady, unchanged presence. The kind of presencing of the standing-reserves is orderability... The transformation of the presence of what-is-present from objectiveness to orderability is, however, also the precondition for the fact that something like the cybernetic way of representation can emerge and lay claim to the role of the universal science at all."

"The subject-object relation thus reaches, for the first time, its pure "relational," ie., ordering, character in which both the subject and the object are sucked up as standing-reserves. That does not mean that the subject- object relation vanishes, but rather the opposite: it now attains to its

most extreme dominance, which is predetermined from out of Enframing. It becomes a standing-reserve to be commanded and set in order.”

Heidegger describes a third mode of the present at hand in his lecture on the Age of the World Picture. This mode includes the algorithmic-like enframing of standing reserve, but also encompasses discourses critical of Kantian totalizing schemes. For philosophers embracing such a critique, the structural moment of totalization is inextricably tied to a genetic moment of liberation, subversion and incommensurability. For instance, Thomas Kuhn depicts a phase of empirical practice he calls normal science, during which time researchers operate ‘mindlessly’ within paradigmatic totalities or *gestalts*. During periods of revolutionary science, a familiar paradigm is overthrown in favor of a logically incommensurable alternative. I believe Heidegger would argue that Kuhn’s concept of paradigm presupposes the idea of world as picture. Only when the world is thought as a picture that a subject or community of subjects sets before itself can anything like a paradigmatic worldview make sense.

“... to represent [*vor-stellen*] means to bring what is present at hand [*das Vor‘handene*] before oneself as something standing over against, to relate it to oneself, to the one representing it, and to force it back into, this relationship to oneself as the normative realm. Wherever this happens, man “gets into the picture” in precedence over whatever is. But in that man puts himself into the picture in this way, he puts himself into the scene, i.e., into the open sphere of that which is generally and publicly represented. Therewith man sets himself up as the setting in which whatever is must henceforth set itself forth, must present itself [*sichprasentieren*], i.e., be picture. Man becomes the representative [*der Repriisentant*] of that which is, in the sense of that which has the ‘character of object.”(Heidegger 1977)

It is important to recognize that what characterizes the metaphysical epoch of the world as picture is not that either the representing subject, or the world it represents to itself, is grounded foundationally. The subject need not be assumed to have control over what it desires; it need not be thought of as volunteristically choosing to will what it wills. (As Nietzsche put it, “a thought comes when “it” wants, and not when “I” want.”). Rather, what makes subject and object present at hand for the thinking of world as picture is that a subject projects a self-persisting, if finite, point of view, a value system. Put differently, to be a subject is to be a consciousness. Consciousness is always self-consciousness, self-affection, the present to handness of a self-knowing-itself. To be a present at hand thing is to be represented by, and to stand steadily in front of, a conscious subject. This is why Heidegger believes that Nietzsche’s value-positing, worldview-generating subject, despite its not volunteristically choosing to will what it wills, is trapped within the thinking of world as picture. Heidegger(2000) says Nietzsche “attributes a Being to values themselves. Here, Being at bottom means nothing other than the coming to presence of what is present at hand. It is just not present at hand in as crude and tangible a way as tables and chairs are.”

I want to show now how Braver’s reading of Heidegger may be colored by a rendering of the world as picture. Then I will contrast this stance with what I believe to be Heidegger’s own thinking. How does Braver place Heidegger’s position within the confines of the metaphysics of world as picture? Braver begins from the idea that we perceive the empirical world from within pragmatic, relevance-driven schemes of interaction. We subjectively and intersubjectively set

these in place in front of ourselves as points of view, worldviews, paradigms, and for a time they function to steadily unfold variations on a theme. While such schemes are ultimately beholden to changing empirical circumstances, we can become temporarily complacent in their use, with the result that these practices become sclerotically enclosed within their own mechanics. These wholistic configurations of practices are what Braver understands as equivalent to Heidegger's ready to hand. Braver(2013) argues that the handiness of tool use can produce a mindless, thoughtless absorption.

“Humans become encased in a shell of self-confirming ways of thinking. When everything we encounter is subsumed within our concepts, we dissolve all alterity into what we expect to see and can understand.”

In conformity with this reading, he translates Heideggerian terminology such as Enframing, standing reserve and fallenness as references to practices of tool use that get stuck on auto-pilot. He states that Heidegger “consistently worries about familiar behavior's tendency to lull us into autopilot, a state he calls fallenness and consistently connects to the unthematic absorption in the world.” When Heidegger discusses how tools become inconspicuous and unobtrusive as they withdraw into ready to hand use, Braver understands these concepts as referring to the mindless narrowing of attention that takes place when we unthinkingly go with the flow of the task at hand. Braver(2013) thinks it is inconspicuous absorption that numbs Dasein.

“The problem is that the more familiar beings become and the more we master their use, the more they recede, just as Dreyfus describes. Although this greatly improves our performance, it means that we take for granted the most important thing – that they are at all and that we are aware of them.... Certainly tools withdraw when all goes smoothly, but this tendency to thoughtlessness represents an obstacle to the goal rather than the goal itself.”

Braver associates fallenness into average everydayness and modern technological thinking with ready to handness.

“The absorbed use of familiar tools inhibits this awareness, as suggested in Being and Time but more explicitly asserted in the later work, as readiness- to-hand (still pretty much the same in "The Origin of the Work of Art," for instance) evolves into technological Bestand, the contemporary source of forgetfulness.”(ibid)

Where does the impetus for conformity and averageness, being lulled into autopilot and mindlessly going with the flow come from? Does it come from the withdrawal of beings into a totality of handiness, or does it only emerge when the totalized mesh of handiness is constricted down to the present at hand? I have argued that Heidegger conceives of technological enframing and standing reserve as modes of present to handness, which, rather than an exemplification of the internal consistency of the ready to hand, are a prescinding from it, a privation (but not an escaping) of the rich meaningfulness of the unified whole of handiness. I suggest that the form of persistent presence that Heidegger associates with cybernetics can be applied to the kinds of absorbed engaged coping that Braver considers mindless. It is not the absence of awareness, but an awareness that restricts itself to a form of disclosure that only construes meaning in reference

to an instrumental ordering. As Heidegger says, enframing “assembles and orders. It puts into a framework or configuration everything that it summons forth, through an ordering for use that it is forever restructuring anew.” In order for the handiness of tool use to devolve into the instrumentality of enframing, orderability must become conspicuous as ground plan. Engaged coping becomes ‘mindless’ when it takes itself as subservient to an efficient cause, a pre-set purpose or plan. When the hammering ceases to adjust the sense of its in-order-to on the basis of its ongoing engagement with the work, and instead allows a calculative plan for the work to become conspicuous, this is a privation of usefulness. So the way that such engaged coping is mindless is not that there is no awareness of a direction or goal or motive, but that the motive is bound up with the self-preservation of persisting mode of comportment toward the work. Braver says tools withdraw when all goes smoothly. It is true that the tool as an objectively present thing withdraws when all goes smoothly. But if what is going smoothly is the execution of a plan, then both the person and the tools being used become bound up within a system, in which what becomes conspicuous is the function of the subject and their tools in the execution of the plan. That is to say, the person and their equipment together form a tool as the means to an end. From this vantage, it can be shown that the extent to which what Braver calls mindless engaged coping is conformist and averse to novelty is a direct indication of the extent to which it gives itself over to the mode of the present to hand.

If Braver’s notion of mindless coping can be attributed to a mode of the present at hand, how does his concept of mindfulness stand in relation to Heidegger? According to the thinking of world as picture, worldviews and value systems are historically contingent, being continually replaced by alternative configurations of practices (whereas their becoming is totalized within Hegelianism, there need be no overarching progressive telos, as Nietzsche’s Eternal Return demonstrates). Braver locates the impetus of subversive becoming in the places in Heidegger’s writing where he speaks of disturbances and breakdowns in the smooth use of tools that cause the tool itself to become conspicuous. Because Braver equates readiness to hand with mindlessly regurgitating the themes of a pre-given scheme, whenever Heidegger uses terms of dislocation such as startled dismay, surprise, strangeness, jolts, shocks, anxiety, uncanniness and wonder, Braver associates all of these with the experience of getting unstuck from confining normative ready to hand schemes. Braver says, “Division II emphasizes phenomena that knock us out of our unreflective routine such as breakdowns, resistance, and unfamiliarity.”(ibid). For Braver, value systems inhere in themselves apart from their historical relation to other value systems. What comes to rescue a stagnant coping pattern is a temporarily self-present alterity. Braver apparently doesn’t see this conspicuous beingness as a present to hand thing. When Braver identifies presence-at-hand staring at a thing and the mindless auto-pilot of engaged coping as examples of inauthentic awareness, he doesn’t consider the latter as a species of the former.

“Authenticity contrasts with theory’s pretense of disinterest and distortive casting of all beings into the mode of presence-at-hand, but it also contrasts with the mindless preoccupations we flee into when shaken by premonitions of meaninglessness and death.”(ibid)

It seems to be the case that from Braver’s perspective a being is not present at hand as long as we don’t try to nail down its content. For instance, Braver(2013) denies that becoming conspicuously aware of a tool as a way of shaking ourselves out of mindless absorption involves

defining the nature of objects conceptually, which would only freeze them into static forms. "...while operating smoothly, ready-to-hand tools dissolve inconspicuously into their circuits of use, but stopping to study them stiffens them into present-at-hand objects that just sit there." Braver says we can get around such reification by opting for vague, indirect or poetic language instead of representational concepts to indicate beings. When Braver admonishes us to become aware of the fact that beings ARE, lest we become stuck in the thoughtless autopilot of unreflective coping, he certainly is not lighting things up as Cartesian eternally persisting substances or phenomena already domesticated by Kantian schemes. But is he not resting on a presupposition concerning what beings are when he deems them to be what comes to conspicuousness when attention to ready to hand use is disturbed? Specifically, are these beings not assumed to persist as temporarily enduring self-presences? If this is the case, then Braver is conceiving Heidegger's articulations of the authentic, unconcealing happening of truth, that which is brought forth in a work of art, in terms of what discloses itself as present to hand. What becomes conspicuous when Braver becomes aware of the tool as a present thing is the obtrusively vacuous and ordinary redundancy of pointing to a thing.

"Beings are what is indifferent and obtrusive at the same time, in the same undecidedness and randomness... What is ownmost is disturbed and only as such does it come into truth as the correctness of representing."(Heidegger 1999)

Braver believes his reading of conspicuous awareness avoids conceptuality and representationalism, and the incoherence of just staring at something, by somehow "marrying coping's engagement to theory's attentiveness". But for Heidegger the subject-predicate 'is' grammar of present to handness is presupposed by awareness of a tool as a thing. When Heidegger experiences the wonder 'that beings ARE', he is not thinking about the Being of present beings via the propositional copula of the 'is', but the ontological difference between being and beings understood via the more fundamental 'as' structure, of which the propositional 'is' represents a derivative mode. The 'as' structure is not a glue connecting subject and object. As Derrida(1978a) argues against Levinas's reading of Heidegger, the Being of a being "is not the concept of a rather indeterminate and abstract predicate, seeking to cover the totality of existents in its extreme universality... because it is not a predicate...". Braver acknowledges it is the relationship that is primary, and the relata must be understood from it, but his relata accommodate themselves to rather than deconstruct persisting, orderable presences. Braver treats these presences as temporarily self-persisting things appearing before a subjective consciousness. In opposition to Braver, Heidegger argues that the election of the tool into prominent conspicuousness as a present thing confuses, conceals and dims relevant understanding.

In sum, in thinking the world as picture, Braver reads Heidegger through a grounding same-other opposition. Fundamentally world-changing shocks and surprises never take place where absorbed coping keeps the tools being used from becoming noticed. By the same token, belongingness to itself, the steadiness of resting within itself, sameness and constancy are sidelined by the exposure to the absolute alterity of conceptually undefined present-to-hand being. In spite of Braver's characterization of unreflective engagement as handiness, as he represents them both the circumstance of mindless absorbed coping as well as mindful awareness of beings can be accounted for as modalities of the present at hand. Given this fact,

where do we locate Heidegger's ready to hand within Braver's perspective? I believe that in order to uncover the functioning of handiness in Braver's texts, we will have to follow Heidegger's lead in deconstructing the metaphysics of world as picture. Rather than opposing a region of alterity to that of configurations of the same, and attaching mindlessness to the latter and mindfulness to awareness of the former, Heidegger introduces us to a beginning for thinking that is ontologically prior to the distinction between the same and the other, auto-pilot and subversion, the relevant and the strange, binding and separating. The structure of handiness, which Heidegger also elaborated in the guise of the 'as' structure, temporality and the work of art, marries these gestures within the same paradoxical moment.

Thus, when Heidegger depicts the authentic opening of truth in terms of strangeness, wonder and shock, this is not to be opposed to all notions of relevant self-belonging. Rather, it offers a way to think continuity and belonging together with displacement. For Heidegger mindfulness is not the escape from the confines of the Same (whether the Same is defined in terms of just staring at a thing or unthinkingly iterating variations of a totalizing theme via engaged coping), and into the embrace of the alterity of the Other, but the 'startled, dismayed, wonder-filled' awareness that the Other is internal to the Same. That is to say, Dasein only continues to be the same differently. This is what Heidegger (1995) means when he states that Dasein exists as "an exiting from itself in the essence of its being, yet without abandoning itself." "The constancy [Standigkeit] of the self is proper to itself in the sense that the self is always able to come back to itself and always finds itself still the same in its sojourn [Aufenthalt]." (Heidegger 1987). Note the paradoxical juxtaposition, in Heidegger's depiction of the creation of the work of art, of shock and jolt on the one hand, and non-interruption, inconspicuousness and steadiness on the other. "The shock that the work is as this work, and the not-interrupting of this inconspicuous jolt, make out the steadiness of the resting-within-itself at work in the work." (ibid)

Braver lifts out from Heidegger's discussions of the creation of the work of art only terms that convey disruption and dislocation (shock, jolt, strangeness, wonder) and when Heidegger describes the absorbed, inconspicuous use of tools, Braver pays attention only to what is steadily self-consistent in handiness. He is not able to see how both gestures function simultaneously in all disclosure of being. For instance, Braver (2013) interprets the fact that "the more handy a piece of equipment is, the more inconspicuous it remains that, for example, this particular hammer is" (Heidegger 2010) in the following way: "Equipment's withdrawal is why "the making of equipment never directly affects the happening of truth", whereas the artwork's disruptive strife lights up what is usually transparent." Braver reads 'equipment's withdrawal' strictly as the capturing of thinking by the self-enclosed transparency of mindless handiness, and the 'artwork's disruptive strife' narrowly as what opposes itself to the inconspicuousness, steadiness and constancy of handy absorption. As a result, he doesn't realize that for Heidegger equipment's withdrawal into the steady, constant inconspicuousness of handiness is a prerequisite for the shocking, jolting irruption into unconcealment of the work of art. Only in becoming attentive to beings as a whole in their totality of relevance can Dasein be displaced into the happening of truth. In contrast, the thematically explicit attention to tools that is Braver's idea of the artwork's truth, is for Heidegger a narrowing of the scope of handiness, and the hallmark of the technological making of equipment.

When Heidegger talks about breakdowns of tool use, such disturbances don't simply oppose themselves to the smoothly flowing context of the use of the tool. Because handiness spreads itself out as the inseparable unity of beings as a whole, breakdowns, disruptions and surprises function as deficient modes within an already recognizable larger context of meaningfulness. "One always sees something as something. Of course, thereby one can see something as something unknown, strange, unfamiliar, and so forth, but even then still as something...." (Heidegger 1987). Breakdowns in tool use cause us to change our attention from one aspect of the ready to hand context to another. Braver's focus on the kinds of shifts of attention that make us notice the work we were involved in in a different light not only does not break with the larger context of relevance of our tool use (beings as a whole), but, by dwindling down the scope of handiness to the identification of the tool as a present at hand thing, it chokes off a richer intelligibility. The absorption of handiness is not only mindful (although not as 'consciousness of') but meaningfully relevant. It is when we turn our attention away from the use of the tool within a totality of relevance that we deprive ourselves of relevant meaningfulness. This privation of handiness results not only from becoming aware of the tool as a physical object. The tool as an objectively present thing can become withdrawn and inconspicuous while one uses it in the execution of a technological plan, only to re-emerge as conspicuously present to hand in the guise of an instrumentally causal setting in place by a subject.

When Dasein becomes aware of disclosing beings as a whole, as a totality of relevance rather than in terms of a narrowed down, conspicuously present instrumental setting in place, then its mode of disclosure is transformed from present at hand technological machination to the inconspicuousness of something like the making of a work of art. To come face to face with and reveal beings as a whole is to displace them as a whole, which nihilates the attunements of authentic anxiety and boredom express. To experience the wonder that things ARE is to experience a displacing occurrence, a transition, a transformation, an in-between, and not a thing stupidly, conspicuously persisting in itself, even if only for an instant. When our attention is drawn conspicuously to a tool from out of its withdrawn usage as the work, this attentiveness is not simply a highlighting of what was already there working in the background, which Braver appears to assume when he claims that in not explicitly thematizing tools as present at hand things we are 'taking their existence for granted'. This is like saying that in perceiving a train whistle as a whistle rather than as sensory noises and complexes of sound, we are taking for granted the existence of the sensations. The point isn't simply that the full relevance of the tool is only revealed when we understand its role within a totality of relations of which it is a part. Rather, the tool only has its existence as a present thing the moment we create this existence by modifying our previous handy engagement such as to produce a privative disclosure. In other words, our attention to the tool doesn't just discover an entity, even if we deny the tool an independently objective reality. Rather, it creates what it discloses as this present to hand thing by concealing beings as a whole.

Braver(2007) gets it backwards when he declares "...if I become preoccupied with something else while using a pen and let it fade from conscious awareness, then I make it ready-to-hand". The explicit awareness of handiness, in its full scope as ready-to-hand beings as whole, is not the concealing of the meaning of the pen, as though being occupied elsewhere meant shifting one's attention from one object (the pen) to another (the writing activity), thereby depriving oneself of

awareness of the pen's luminous features. Rather, singling out the pen as a being in the midst of other beings is a concealing forgetting of the totality of handiness. The mode of disclosure in which we attend to things as a discovering revealing of their directly perceived features belongs to a subjective setting-before-oneself. Heidegger argues this setting in place presupposes the concept of subjective consciousness, which he considers a hallmark of the metaphysics of world as picture. Going from using the tool to directly seeing the tool as a thing is still a doing, but a narrow kind of making that settles for a flattening, confusing ordinariness and irrelevance.

Beings as a Whole vs Conceptual Worldview

In order to gain a clearer sense of the relation between creative transformation and the structurality of pragmatic systems of meaning for Heidegger, the following questions need to be answered: If the thinking of world as picture is the subject's setting up and representing to itself of a schematic view of the world, how does this differ from Heidegger's account of Dasein as world-making? How are cultural worldviews unlike Heidegger's epochs of Being? Is Dasein not in both cases embedded in the world as a holistic configuration organized as a totality of relevance? A crucial difference is that when the world is interpreted as picture, Dasein fixes a point of view, constraining both the object of its attention and itself within this framework of intelligibility. This is the case even when the subject doesn't volunteristically choose to will its point of view.

...to represent [vor-stellen] means to bring what is present at hand [das Vorhandene] before oneself as something standing over against, to relate it to oneself, to the one representing it, and to force it back into, this relationship to oneself as the normative realm. Wherever this happens, man "gets into the picture" in precedence over whatever is."(Heidegger 1977)

To be more precise, an intersubjective community sets in place and represents a world to itself via a process of reciprocal conditioning. Braver founds sameness and alterity as opposed structural aspects within a reciprocally affecting model, which he describes in terms of a circulation of tokens. The radical belonging between self and world that Heidegger's being in the world instantiates renders all experience as intrinsically relevant and significant. By contrast, in reciprocally conditioning models, personal experience accommodates, adapts and shapes itself in accordance with bodily and interpersonal inputs that impinge on it in semi-arbitrary ways. This makes such models incapable of manifesting ready to hand relevance in Heidegger's radical sense. Not only is relevance not a given, but when it is achieved, it amounts to an externally imposed association between elements. For Heidegger, the totality of one's past pragmatic-valuative-affective comportment toward the world functions and changes as a single unit, with all of its 'parts' implying each other. Being-affected always addresses and modifies all of one's prior experience as a whole. The integral nature of handiness is such that even the most subordinate event within an overarching framework of intelligibility and attunement alters at once, and in a functionally unified manner, the framework as a whole. In authentically disclosing being, Dasein can experience this understanding as a whole. By contrast, in everyday circumstances one does not typically make explicit this implicit understanding as a whole, but

rather attends to only a subordinate aspect of one's experiencing in the guise of the generic everydayness of the present at hand.

“...in all comportment we become aware of comporting ourselves in each case from out of the 'as a whole', however everyday and restricted this comportment may be...However concerned we are to comport ourselves with respect to various issues and to speak in terms of individual things, we nevertheless already move directly and in advance within a tacit appeal to this 'as a whole'.
(Heidegger 1995)

The difference between authentic and inauthentic unconcealment of being is not that in the latter case Dasein fails to comport toward beings as a whole. Rather, our awareness of this whole remains only tacit and implicit while our explicit attention is narrowed down to what obtrudes as present to hand. As the disclosure of beings dwindles down to ordinariness and indifference, the being of beings fails to shock and surprise us under these circumstances, because in abstracting away the relations that make it relevant we have divested it of significance. This in spite of the fact that our disclosure of present at hand things springs forth from out of a displacing projection of a unified totality of beings.

World Projection as Radical Temporality

It is not possible to grasp the nature and genesis of the unified organization of beings as a whole as world projection without understanding the manner in which this holistic organization temporalizes itself. Heidegger grounds the orienting capacity of attuned understanding in a radical notion of temporality rather than in a schematic interconditioning among body states, discursive practices and material circumstances. Heidegger's grounding of disclosure in temporality means that the unfolding of practices within a region of culture is not a matter of subordinate changes within a relatively unchanging superordinate structure. Even as intersubjective practices within value systems, language games and worldviews maintain an ongoing thematic consistency over time, nevertheless each interpretive moment of attuned understanding subtly modifies the frame by developing its possibilities. Each presenting experience, each 'NOW', is a subtle shift of the meaning of being as a whole in relation to the previous moment of time. Thus, if such things as paradigm shifts can be said to punctuate a stable thematic of intelligibility, this interruption is only a more extreme variant of the always already in process self-displacement that defines the temporal unfolding of experience for each Dasein. The relative consistency over time of a stable background presupposes moment to moment punctuations. It is built from these displacements, which allow it to remain the same slightly differently. This is why Dasein is not enframed into the attitude of enframing. The condition of possibility for *Befindlichkeit*, for a world-constituting space of possibilities, is that this totality of relevance be modified anew each moment in an act of bringing forth. For Heidegger, the world that Dasein projects transforms itself every moment. The world worlds. Dasein is world projecting. Projection, in making possible the 'as' structure, brings forth what 'is' as a creative act. It brings forth from out of its future a totality of relevance, from within which it can directly encounter things. To attend to and notice a being is to interpret it (a kind of making) from out of this totality which is brought back to itself from out of its future.

“...projection is an occurrence which, as raising us away and casting us ahead, takes apart as it

were; -in that apartness of a raising away, yet as we saw, precisely in such a way that in this process there occurs an intrinsic turning toward on the part of whatever has been projected, such that that which has been projected is that which binds and binds together ... "the irrupting of this 'between'-this projection is also that relating in which the 'as' springs forth." (Heidegger 1995). "Having-been arises from the future in such a way that the future that has-been (or better, is in the process of having-been) releases the present from itself. We call the unified phenomenon of the future that makes present in the process of having been temporality." (Heidegger 2010) "Because my being is such that I am out ahead of myself, I must, in order to understand something I encounter, come back from this being-out-ahead to the thing I encounter. Here we can already see an immanent structure of direct understanding qua as-structured comportment, and on closer analysis it turns out to be time." (ibid)

The 'as' structure of handiness enacts a crossing of past, present and future such that the past and present are already affected and changed by the future in this context of dealing with something. When we take something as something, we understand this thing from within the nexus of a totality of relevance such as to render what is presenting itself to us as recognizable in some fashion. But this totality of relevance, out of the context of which the disclosed thing gets its meaning, is modified in the very act of disclosing the something as a something. The totality is torn away and brought back from the future as almost imperceptibly different new world projection. In everyday experience, we may behave as naive realists, only noticing the thing as what it supposedly is in itself, with its self-persisting attributes and properties. Or we may perhaps understand the intelligibility of the fact of the thing's beingness as subordinated to a value system we impose on it. For Heidegger, both of these modes of disclosing beings amount to what he calls *errancy*, the forgetful concealing of beings as a whole. "Wherever the concealment of beings as a whole is conceded only as a limit that occasionally announces itself, concealing as a fundamental occurrence has sunk into forgottenness." (What is Metaphysics). Heidegger is challenging us not only to rethink this 'value system' as the totality of relevance of beings as a whole, but to grasp the way that this totality, in so slight a fashion, displaces and replaces its ground of sense, its possible ways to be, in every act of directly comporting ourselves to beings 'as' beings.

Footnote: Derrida's notion of iterability is informed by a radical view of temporality he shares with Heidegger. The repetition of the same meaning intention one moment to the next is the fundamental origin of the contextual break, and our exposure to otherness.

Iterability, as *differance*, would be an "imperceptible difference. This exit from the identical into the same remains very slight, weighs nothing itself... (Derrida 1995, p.373)". "It is not necessary to imagine the death of the sender or of the receiver, to put the shopping list in one's pocket, or even to raise the pen above the paper in order to interrupt oneself for a moment. The break intervenes from the moment that there is a mark, at once. It is iterability itself, ..passing between the re- of the repeated and the re- of the repeating, traversing and transforming repetition. (Derrida 1988)"

The repetition of this very slight difference dividing self-identity from itself produces a self that returns to itself the same differently. Implicit in this split within self-identity is a deconstruction of the notion of consciousness and self-affection.

“...there is singularity but it does not collect itself, it "consists" in not collecting itself. Perhaps you will say that there is a way of not collecting oneself that is consistently recognizable, what used to be called a 'style' “(Derrida 1995, p.354)

Contrary to a Saussurian structure, where a system is oriented around a center of meaning formed of mutual differences among its parts, the construal of each element of a Derridean system changes, at every moment, the sense of the system as a whole. There is no total synthesis, only a repetition of differentiation such that what would have been called a form or structure is a being the same differently from one to the next.

The simultaneous gestures of binding and separating at work in the ‘as’ structure bring us to the heart of the paradoxical play of the foreign and the familiar in Heidegger’s *ouvre*. The direct disclosure of an actual being such as a tool, whether in the guise of predictability or breakdown and surprise, is always familiar and recognizable inasmuch as its intelligibility is wholly dependent on the context of handiness of beings as a whole. Yet, at the same time, this worldly totality of relevance displaces itself through its temporal repetition. This means that while the actual tool is familiarly ensconced ‘in the midst of’ beings, these beings as a whole producing the tool’s familiarity constitute an irrupting occurrence. This is why Heidegger(2010) says “tranquillized, familiar being-in-the-world is a mode of the uncanniness of Dasein, not the other way around. Not-being-at-home must be conceived existentially and ontologically as the more primordial phenomenon." In the process of interpreting what is projectively recognizable to us, the ‘as’ structure takes apart what it puts together. Put differently, Dasein is thrown into its NOW as surprised self-recognition.

...something first gives itself to us only when we are already moving within projection, within the 'as'. In the occurrence of projection world is formed, i.e., in projecting something erupts and irrupts toward possibilities, thereby irrupting into what is actual as such, so as to experience itself as having irrupted as an actual being in the midst of what can now be manifest as beings... In projecting, the Da-sein in [man] constantly throws him into possibilities and thereby keeps him subjected to what is actual. Thus thrown in this throw, man is a transition, transition as the fundamental essence of occurrence. Man is history, or better, history is man. Man is enraptured in this transition and therefore essentially 'absent'. Absent in a fundamental sense-never simply at hand, but absent in his essence, in his essentially being away, removed into essential having been and future-essentially absencing and never at hand, yet existent in his essential absence. Transposed into the possible, he must constantly be mistaken concerning what is actual.” (Heidegger 1995)

In thinking world as picture, Braver’s account flattens the ‘as’ structure into a propositional ‘is’ system of reciprocal coordinations among present-at-hand entities, schemes and values. But in taking something AS something, we are not simply associating two externally related entities in relation to each other and with reference to a more encompassing reciprocally conditioning framework. Beings can only be produced because the foundation of their being is created anew as a ‘ground-laying’ every time we see something as something. Seeing the ground of beings is a ground-laying. Laying a ground is a displacement of a previous ground. Having a disposition toward beings “displaces us into such and such a relation to the world, into this or that understanding or disclosure of the world...”

“The essence of something is not at all to be discovered simply like a fact; on the contrary, it must be brought forth. To bring forth is a kind of making, and so there resides in all grasping and positing of the essence something creative.... To bring forth means to bring out into the light, to bring something in sight which was up to then not seen at all, and specifically such that the seeing of it is not simply a gaping at something already lying there but a seeing which, in seeing, first brings forth what is to be seen, i.e., a productive seeing.” (Heidegger 1994)

Far from being an impoverishment of awareness, the inexplicitness of handiness withdraws from the ordinariness of the present to hand thing. Withdrawing from such irrelevancies, handiness temporalizes itself as a whole as the uncanniness and strangeness of the work’s coming back from out ahead of itself. This coming back from out ahead of itself is not the shock and disturbance that jolts us out of one scheme, worldview, habit, paradigm, configuration, gestalt or pattern and into a new one in a dance between sameness and absolute alterity, but the in-between which functions from within. Heidegger’s accounts of the ‘as’ structure, handiness and the work of art show how the inconspicuous withdrawal of the tool allows absorbed handiness to throw its character forward before itself as the extraordinariness of unconcealment.

“Handiness is not grasped theoretically at all, nor is it itself initially a theme for circumspection. What is peculiar to what is initially at hand is that it withdraws, so to speak, in its character of handiness in order to be really handy. What everyday association is initially busy with is not tools themselves, but the work. What is to be produced in each case is what is primarily taken care of and is thus also what is at hand. The work bears the totality of references in which useful things are encountered.” (Heidegger 2010)

In *Origin of the Work of Art*, Heidegger re-iterates in different language the points he makes above.

“Of course it belongs also to the dispo[n]ible [available] tool found in use, "that" it is finished. But this “that-it-is” does not break-forth out of the tool, it vanishes in serviceability. The more handy a tool is to the hand, the more it remains unobtrusive, e. g. that such a hammer is, the more exclusively the tool holds itself in its being-tool (in seinem Zeugsein). We can altogether remark of anything at-hand—before-us, that it is; but this is also noted only in order to remain just as soon forgotten in accordance with its kind of ordinariness. For what is more ordinary than this, that a being (Seiendes) is? In the work, by contrast, this, that it is as such a work, is the extraordinary. The Ereignis of its being-created (seines Geschaffenseins) does not simply vibrate in the work, rather the work throws its character as Ereignis (das Ereignis—hafte), that the work is as this work, forward before itself, and has it constantly thrown about itself. The more essentially the work opens itself, the more luminous becomes the uniqueness of this, that it is and not rather is not. The more essentially this shock comes into the open, the stranger and more solitary the work becomes. In the bringing-forth of the work, lies this bringing-there of the ‘that it be.’” (Heidegger 1971)

Seeing that the tool ‘is’ as an explicitly, conspicuously recognized thing (which Braver construes as authentic unconcealment of being) is to experience it mindlessly as ordinary and immediately forgotten, as a privation of ‘as’ structured experience. What is primary, extraordinary and unique is not the privative, conspicuous ‘is’ of the being of the tool, but the unobtrusive ‘as’ structure of the being of the work, that the work, organized as ready to hand beings as a whole, ‘throws its character forward before itself’.

“...projection is an occurrence which, as raising us away and casting us ahead, takes apart as it were; -in that apartness of a raising away, yet as we saw, precisely in such a way that in this process there occurs an intrinsic turning toward on the part of whatever has been projected, such that that which has been projected is that which binds and binds together.”(Heidegger1995)

In the non-explicit, unthematic bringing-forth of the work as a unified whole from out ahead of itself, raising away and returning from this future to bind together, Dasein experiences the luminosity, wonder and strangeness of the “that it be”. What is brought forth in the work is not the product of what is set in place by the original genius of a subject. Nor is the shock or jolt of what is brought forth the result of an outside muse or catalyst making itself conspicuously present to a subject. The unconcealedness of being as the ‘that it is’ becomes impossible when it is disturbed such that a present Otherness becomes conspicuous. This only fragments the being as a whole of the work. Handiness, when explicitly grasped as the referential totality of beings as whole, is not the executing of a ground plan, the coasting along within an unquestioned, preconceived path or purpose. Handiness, when it authentically discloses beings as a whole, is not tethered to the subjective will of an instrumental purpose, which, through present at hand orderability, represents a privative mode of handiness. The shock of the work is thus paradoxical, both a wondrous jolt and a steadiness of resting within itself, an exiting from itself without abandoning itself. This steadiness is a constantly being-thrown before itself, a returning to itself from out ahead of itself. It continually regrounds its ground via the world-projecting ‘as’ structure. For Heidegger, self-intimacy goes hand in hand with the uncanniness of wonder and anxiety.

In contrast with Heidegger’s radically temporal perspective, the consequence of Braver’s treating the world as picture is that he takes at face value, and believes that Heidegger buys into, the notion that the world which appears can become ‘subsumed within our concepts’. Braver takes the idea of world as picture as the Kantian assumption that we make use of a foundational worldview or value system in our dealing with beings, subordinating all novelty to self-perpetuating themes, desires, categories, rules and imperatives. Our willful desires do not allow themselves to be revolutionarily altered by a reality refusing capture within any human scheme. Braver(2013b) sees the only antidote to the stagnation of technological producing and mindlessly absorbed coping in the attending to beings alien to our schemes.

“Lately, I’ve become interested in these moments of revolutionary experience, when our whole sense of what the world is like gets turned inside out and we are forced to form entirely new concepts to process what is happening. According to what I am calling Transgressive Realism these are the paradigmatic points of contact with a reality unformed by human concepts, when a true beyond touches us, sending shivers through our conceptual schemes, shaking us out of any complacent feeling-at-home.”

Heidegger, however, puts into question the very assumption that the fundamental ground of being in the world can be thought in terms of an alternation between confining schemes and their dislocation. The scope of the present to hand for Heidegger goes far beyond the stupid staring at something and the employment of sterile conceptual categories to include Braver’s belief that such things as confining conceptual schemes function as Braver sees them as doing. Such schemes never confine us in the first place in the way that Braver thinks they do. It is not the

assumed confining nature of schemes, but our belief that they act in this programmatic way, which limits and distorts our disclosure of being. The consequence of this belief in the irreducibility of scheme is to associate freedom with the arbitrary lurching from one scheme to the next.

Critically analyzing Nietzsche's notion of becoming, Heidegger(2016) writes:

"The highest form of constancy and presencing is sought in "becoming" which inceptually appears as the opposite and the exclusion of being; in truth, however, "becoming" seeks the constancy of the permanently other and still wants to rescue unto being the changing and the drifting."

Our belief in scheme as self-enclosing inter-causal pattern conceals from us the self-displacing movement, functioning within the heart of such idealizing forms, keeping these structures open from the inside every moment of their instantiation. Whereas when Braver studies the machinations of technology he sees only the exclusion of alterity and subversive becoming, Heidegger sees a privative, dimmed down mode of handiness that nevertheless enacts transformative movement. Even the most stultifying structures of intelligibility continue to be themselves differently. Even if the effect of this mobility is subtle enough that it appears for all intents and purposes as though the reign of the dominating objectivizing scheme were absolute, it is crucial to recognize that even in such situations that seem to exemplify the a priori neutralization of otherness, a more originary, radically self-dissimulating activity is in play, always right now, this instant. This does not make Braver wrong to point out the reifying, conformist effects of a variety of metaphysical realisms and anti-realisms. But Heidegger's contribution to the question of technology is to expose the ways in which philosophical critics of technological schematism can remain partially caught up in the metaphysics of the perspectives they oppose.

Thus, Heidegger's concern is not to pry us loose from our templates, but to deconstruct the basis of the notion of template, mindless habit, impersonal conceptual scheme, consciousness, point of view, world picture, willful positing. Whereas Braver claims that, by way of a conditioned regress, "...we are enframed into the attitude of enframing", Heidegger's approach consists of uncovering the genesis, as a privative disturbance of inconspicuous handiness, of the idea of subjectively and intersubjectively willed concepts acting as present at hand conditions which form objects according to their point of view, and objects acting as present at hand counter causes, capable of shaping conceptualization from outside extant subjective schemes. That is to say, Dasein is not enframed into the attitude of enframing. Dasein is not the mutually conditioned interaction, contact, standing before) between subjective and objective present at hand beings. Braver's opposition between the mindful and the mindless, the same and the other is testament to the power of present at hand self-inherences to arbitrarily and polarizingly condition each other as well as, paradoxically, to resist the advent of novelty. An inherent violence attaches to the becoming of the world in the extent to which change is construed as arbitrary. The perceived arbitrariness of change is in turn a function of how we understand beings to BE in themselves as present. The paradox of Heidegger's radically temporal thinking is that it enacts a carrying-forward which re-invents its direction, sense and past every moment, beyond conscious control, without rending the intimate fabric of its anticipative continuity. Heideggerian attunement exposes a relentless global self-world

transformational mobility within every moment of, but invisible to Braver's dynamics of absorbed coping, and at the same time imparts to our ongoing world situatedness an irreducible integrity, intimacy and relevance.

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