

Ways of Worldmaking

Zur Möglichkeit einer Geo-Graphie aus der Welt

*«Das Schwierigste ist hier, die Unbestimmtheit richtig und unverfälscht zum Ausdruck zu bringen.»
(L. Wittgenstein, 1954)*

Ich hab' mich an mein Pult gesetzt und beginne zu schreiben. «Ways of Worldmaking», meinen Vortrag vom Bonner Geographentag, möcht' ich ... – ja was? – niederschreiben, zusammenfassen, darstellen, festhalten, wiedergeben ...? Ich möchte in geschriebene Worte fassen, was dort gesprochene Worte waren. Heißt das: In schwarzweiße Augenhaltspunkte verwandeln, was beim Vortrag im Ohr vibrierte? Im begrenzten Raum von Seiten verorten, was sich in der Zeitlichkeit des Schalls verflüchtigte? An allgemeinen Bedürfnissen orientieren, was sich dort dem Kontext anpaßte, ja dem Moment (wenn ich mir das gestattet und nicht nur abspulte, was vorprogrammiert war)? Heißt das, in einem «Ich» – allgemeinste aller Äußerungen! – versammeln, was sich dort bewegte und in verschiedene Richtungen wies? In Stoff zum Alleinsein verdichten, was repetitiv war und in gemeinsamer Zeit?

Wenn Übergang von mündlichem Vortrag zu schriftlichem Text *das* heißt, so genügt mir schriftlicher Text nicht. Ich möchte mit geschriebenen Worten erreichen, was gesprochene Worte vermochten. Nicht Propositionen weitergeben, sondern Erfahrungen ausdrücken, ausdrücken in Worten, die Bewegungen sind und Körper, Variation der Stimme, ihre Melodie, ihr Rhythmus ... Nicht Aussagen in der Linie eines Arguments postieren, sondern Menschen zeigen, wie sie aussagen, wie sie zu Verständnis und Mißverständnis kommunizieren ... Wie den Reichtum einer Situation in geschriebenen Worten unterbringen? Ich möchte schreiben können wie Paul VALÉRY: Oder Gertrude STEIN. Oder halb so gut. Warum, verdammt, war das nicht Teil meiner Ausbildung? Einer Ausbildung¹ zu einem Beruf immerhin, der nicht nur so heißt – Geo-Graphie –, sondern bei dem ich auch die halbe Zeit damit vorbringe: Schreiben.

Ein Schreiben hat man mich ja vielleicht gelehrt: über die Welt schreiben. Als universaler Aufklärungssatellit über der Welt schwebend Daten und Analysen liefern. So ist es: So ist die Wirtschaftslage, so ist der Wohnungsmarkt, so ist die Lage der Frauen, so ist die deutsche Geographie, so ist DERRIDA, Dekonstruktion und Konstruktivismus, so ist es gut. Da braucht's kein Nachdenken um Sammlung oder Streuung von Bedeutung durch ausgewählte Metaphern und Assoziationen, kein Überlegen, wie durch Wortwahl und Interpunktion die Melodie, den Rhythmus einer Situation entstehen zu lassen? In welchen Kontexten erweist es sich als äußerst

angemessen, sehr lange, und vielleicht auch verschachtelte, von Nebensätzen durchdrungene Sätze zu schreiben? Und wo nicht? Wer als universales Subjekt über die Welt schreibt, muß sich darum nicht sorgen. Unabhängig von allen Kontexten sollen Daten und Analysen verstehbar sein, und unabhängig vom eigenen Kontext sollen sie geschrieben werden. Das genügt. Einen Körper, einen Ort, eine Geschichte, eine persönliche Stimme, Atem und Rhythmus hat er hier sowieso nicht zu haben. Auch Sie nicht. Denn nicht nur die philosophischen Probleme entstehen, wenn die Sprache feiert. Was will sie also?

Ich will aus der Welt schreiben. Genauso, wie ich aus meinem Vortrag schreiben will. Das Problem ist das gleiche: Wie schreiben, um einem Reichtum gerecht zu werden, an dem man teilhat, das faszinierende Gewebe einer Situation zu begreifen, in der man sich findet, ein Wissen entstehen zu lassen, das ihr entspricht, das sie nicht reduzieren muß, die Vielfalt nicht reduzieren muß, die Unbestimmtheit nicht beseitigen, sondern sie mit äußerster Präzision beschreiben.

Ich kann schon sagen, warum ich das will: Weil eine Wissenschaft von Menschen mehr leisten muß als eine Wissenschaft, der es um Objekte geht, um Dinge, die selbst nicht denken und für die «selbstverantwortlich» ein unsinniges Attribut wäre. Wenn ich versuche, humangeographisch zu arbeiten, so logisch und methodisch korrekt vorzugehen, wie's dort in den Büchern steht, kommen mir Zweifel:

Werde ich damit den Menschen gerecht? Denen, die ich verstehen will? Mir selbst in meinen Fähigkeiten als Mensch?

Kann ich die Menschen wahrnehmen, ohne ihnen meine Problemsicht aufzustülpen?

Gelingt es mir, über sie nachzudenken, ohne sie wie Gegenstände zu behandeln – wie Gegenstände meiner Planung womöglich sogar?

Kann ich die anderen denken, ohne sie dabei zu meinen, zu von mir definierten «Anderen» zu machen?

Kann mein Denken Wandlungsprozesse begreifen, denken, wie Menschen sich durch Denken verändern?

Dagmar Reichert, Dr., Geographisches Institut ETHZ, Zürich
Irchel

Ways Of Worldmaking

**Vera Nünning, Ansgar Nünning, Birgit
Neumann**

Ways Of Worldmaking:

Ways of Worldmaking Nelson Goodman,1978-01-01 Provides a workable notion of the kinds of skills and capacities that are central for those who work in the arts [Orbis Terrarum, Ways of Worldmaking](#) Museum Plantin-Moretus,Antwerpen Open,2000 **Cultural Ways of Worldmaking** Vera Nünning,Ansgar Nünning,Birgit Neumann,2010 Doctype html public

w3c dtd html 4 0 transitional en html meta http equiv content type content text html charset iso 8859 1 meta content mshtml 6 00 6000 16939 name generator body Taking as its point of departure Nelson Goodman s theory of symbol systems as delineated in his seminal book *Ways of Worldmaking* this volume gauges the possibilities and perspectives offered by the worldmaking approach as a model for the study of culture The volume serves to demonstrate how specific media and narratives affect the worlds that are created and shows how **Narratology in the Age of Cross-disciplinary Narrative**

Research Sandra Heinen,Roy Sommer,2009 Narrative Research has developed into an international and interdisciplinary field This volume collects fifteen essays which look at narrative and narrativity from various perspectives including literary studies and hermeneutics cognitive theory and creativity research metaphor studies and film theory and intermediality

Affective Urbanism Daniel Paiva,2024-08-08 The book poses key questions on the contemporary practices of experience oriented urbanism from the perspective of the affective turn Departing from a critique of the imposition of the experience economy on contemporary urbanism the book seeks alternative narratives and praxis for the co creation of experiences in the city by looking at how different urban curators play with rhythms atmospheres and worlds to improve their communities In this sense the book offers practical pathways for urbanists interested in using experience co creation as a tool for fostering communities and fulfilling the right to the city The book is mainly targeted to researchers postgraduate students and practitioners The topic of affective urbanism is of interest to scholars in urban studies architecture geography anthropology and sociology [World Making](#) Samuel Phelps Leland,1901 [Theories of Pictorial Representation](#) Brian George

Conley,1985 **Indian Philosophical Quarterly** ,1985 **Planetary Biostyles** Rodanthi Tzanelli,2025-01-09 This innovative book addresses what life is in scholarship and public culture explores how it has been valued in the Anthropocene since the birth of critical theory and designs a new approach to understanding biographical styles of life or biostyles

[Texts, Pictures, and Scores](#) Marcello La Matina,2002 In many fields of today s scientific research there are scholars who deal with symbolic systems such as painting music or verbal languages No matter what the main content of every single discipline may be the real challenge is to build up something like a general theory for languages Is is in this context that we may place the studies of some important philosophers such as Janos S Petofi and Nelson Goodman or in another respect Willard Orman Quine and Donald Davidson who are taken into consideration by the author of this work The book is organized by using an original mix of theoretical starting points about the destinies of philology translation the theory of notation and of practical text analyses of Greek music and of popular religious painting The result of such a path is the outline of a new

theory of sign and communication called editor theory Contents Classical philology Text semiotics Philosophy of language Pictorial texts Ancient Greek music Translation studies Theory of communication Multimedia *Kinesis* ,1983

Transformations ,1984 **Journal for the Study of the Old Testament** ,1992 **The Journal of Aesthetic Education** ,1991 Includes special issues **Against Relativism** James Franklin Harris,1992 Recent decades have witnessed the extraordinary growth of radical relativism a doctrine which now dominates the entire culture from popular music to journalism and from religion to school curricula According to the radical relativist creed any proposition can be true or false in relation to a chosen framework the evaluation of fundamental theories or paradigms is beyond argument there are no universal standards of rationality and methodologically Anything goes As James Harris explains in *Against Relativism* the new relativism undoes the work of the Enlightenment and inevitably leads to the conclusion that Galileo was wrong to insist that the Earth indeed moves Succor for relativism has come from many philosophical schools both Analytic and Continental Among the sources of the new relativism are the collapse of Logical Positivism and the shift within anthropology from a linear evolutionary model to numerous models for understanding human culture In this detailed critique Professor Harris has selected the strongest and most plausible arguments for relativism within contemporary academic philosophy He turns the techniques of relativism against relativism itself showing that it is ultimately self refuting or otherwise ineffectual He demonstrates that Quine s rejection of the analytic synthetic distinction appeals to the very analytic truths Quine tries to dispel that Kuhn s celebrated account of paradigms must be either self refuting or unintelligible that Rorty cannot avoid presupposing the epistemological principles he attacks and that although feminist criticisms of science exert a welcome corrective attempts to develop a distinctively feminist science are misconceived and unhelpful to feminism In all these discussions the author explains the arguments he is criticizing for the benefit of the non specialist reader so that this work can serve as a partisan but fair introduction to some of the most important of present day philosophical debates **New Patterns for Comparative Religion** William E. Paden,2016-05-19 The cross cultural study of religion has always gone hand in hand with the worldview sciences or intellectual frameworks of the time These frames whether focused on psychology or politics gender or colonialism bring out perspectives for understanding religious behavior Today one of our common civic worldviews is represented in the shift from scriptural to evolutionary history This volume brings together in one place key essays by professor emeritus William Paden showing a progression of steps he has taken in exploring bridgeworks between comparative religion and evolutionary models of religious behavior One of the leading scholars in religious studies Paden shows ways that religion can be contextualized as part of the natural world and thus seen as reflecting the ingrained sociality and world making drive of the human species Paden argues that although comparativism has been challenged as too culture bound too western or too gendered cross over categories and concepts between religious traditions cannot be avoided Arguing that there are recurrent patterns of human behavior common to our species and that thereby underlie all cultures he

proposes that the missing link in the Religion Evolution debate is comparative religion a global cross cultural perspective on religious behaviours throughout time Each article is contextualized within this overall trajectory of thought within Paden s work and the history of the discipline as a whole

Art Mind & Brain Howard Gardner,1982-12-07 In a provocative discussion of the sources of human creativity Gardner explores all aspects of the subject from the young child s ability to learn a new song through Mozart s conceiving a complete s *L'Esprit Créateur* ,1981 Selves and Other Texts Joseph Margolis,2001 The book starts off with a review of prominent philosophies of art over the past half a century focusing especially on Beardsley Goodman and Danto so as to highlight the need for carefully distinguishing between the metaphysical and epistemological features of physical nature and human culture *Education about Asia* ,2003

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