

Dramaturgical Ontology

The world is always *for* or *through* a **particular** person. An honest ontology (one that bothers to tell the *whole* truth) cannot yank out the role that personhood plays in “constructing” or “sustaining” the world.

We must also do justice to what which *encompasses* us and plays the role of stage for the human drama. I do not *personally* sustain a world that was my mother’s before I was conceived. But humans in general are an essential part of the world — I mean the *real* world of the holist and not some videogame model or the scientific image.

The world which “contains” all of us only exists “through” each of us individually. Some thinkers escape this uncanny situation with a scientific realism that crudely denies the necessity of “consciousness.” Others go the route of a methodological solipsism that reduces experience to the thoughts and sensations of a metaphysical disembodied subject and absurdly makes the sense organs their own creations.

I want to tell the simple uncanny truth of the entanglement of person and [shared, encompassing, conceptually articulated] (life-)world. I also want to discuss the implications of this entanglement. Personality is *ontologically fundamental*. “All the world’s a stage” is a legitimate metaphysical thesis.

I’ll end this brief intro with a few lines from William James.

The deepest principle in human nature is the craving to be appreciated.

Mankind’s common instinct for reality has always held the world to be essentially a theatre for heroism. In heroism, we feel, life’s supreme mystery is hidden.