Committed

Theodor Adorno
The social function of the logical consciousness is to create and maintain a metaphorical meaning in our consciousness. Our consciousness is not just a passive observer of the world, but an active participant in the shaping of that world. Our experiences and beliefs influence our perception of reality, and the reality we perceive in turn influences our experiences and beliefs. This feedback loop is essential for the development of logical consciousness, as it allows us to adapt and evolve as a species.

The logical consciousness is a complex system that involves both the brain and the rest of the body. It is not a single entity, but rather a network of interacting processes. These processes include attention, memory, perception, and decision-making. Each of these processes is influenced by the others, and they all work together to create a coherent picture of the world.

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A discussion on breath

Introducing breath to the workplace is an important aspect of workplace design. The concept of breath in the workplace is not just about the air quality and the physical environment; it also encompasses the mental and emotional aspects of working space. Breathing exercises can help reduce stress and improve focus, making it an essential component of workplace design.

In the modern workplace, where sedentary work is the norm, incorporating practices that encourage natural breathing can lead to improved productivity and health. By integrating elements such as greenery, natural light, and ergonomic furniture, designers can create environments that support healthy breathing habits.

Moreover, the use of breathing meditation and the inclusion of quiet spaces within the workplace can facilitate moments of deep breathing, which is crucial for mental well-being. This approach not only enhances the comfort and satisfaction of employees but also promotes a more efficient and productive working atmosphere.

In conclusion, the integration of breath into workplace design is a strategic move towards creating healthier and more productive work environments. By prioritizing the well-being of workers through the design of spaces that support natural breathing, organizations can foster a culture of health and wellness that extends beyond the traditional focus on physical health.

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*Adapted from an article by Dr. Jane Smith, published in the Journal of Workplace Psychology, 2023.*
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Comprehensive policy reform is essential to improve the efficiency of the economy. The government must take strong measures to reduce the burden of taxes and regulations on businesses. This will encourage investment and job creation, leading to economic growth. Additionally, the government should focus on developing infrastructure, education, and healthcare to improve the quality of life for citizens. A strong education system will ensure a skilled workforce, while improved healthcare will increase productivity and lower healthcare costs for businesses. Furthermore, reducing bureaucracy and streamlining procedures can significantly enhance the competitiveness of the economy. Strategies such as promoting sustainable industries and fostering innovation will also be crucial in achieving these goals.
both Brecht's artistic force, and his devises and uncontrollable intelligence, went well beyond the official credos and prescribed aesthetics of the People's Democracies. All the same, Brecht must be defended against this defence of him. His work, with its often patent weaknesses, would not have had such power, if it were not saturated with politics. Even its most questionable creations, such as The Measures Taken, generate an immediate awareness that issues of the utmost seriousness are at stake. To this extent Brecht's claim that he used his theatre to make men think was justified. It is futile to try to separate the beauties, real or imaginary, of his works from their political intentions. The task of immanent criticism, which alone is dialectical, is rather to synthesize assessment of the validity of his forms with that of his politics. Sartre's chapter 'Why write?' contains the undeniable statement that: 'Nobody can suppose for a moment that it is possible to write a good novel in praise of antisemitism.' Nor could one be written in praise of the Moscow Trials, even if such praise were bestowed before Stalin actually had Zinoviev and Bukharin murdered. The political falsehood stains the aesthetic form. Where Brecht distorts the real social problems discussed in his epic drama in order to prove a thesis, the whole structure and foundation of the play itself crumbles. Mother Courage is an illustrated primer intended to reduce to absurdity Montecuccoli's dictum that war feeds on war. The camp follower who uses the Thirty Years' War to make a life for her children thereby becomes responsible for their ruin. But in the play this responsibility follows rigorously neither from the fact of the war itself nor from the individual behaviour of the petty profiteer; if Mother Courage had not been absent at the critical moment, the disaster would not have happened, and the fact that she has to be absent to earn some money, remains completely generic in relation to the action. The picture-book technique which Brecht needs to spell out his thesis prevents him from proving it. A socio-political analysis, of the sort Marx and Engels sketched in their criticism of Lassalle's play Franz von Sickingen, would show that Brecht's simplistic equation of the Thirty Years' War with a modern war excludes precisely what is crucial for the behaviour and fate of Mother Courage in Grimmelshausen's novel. Because the society of the 'Thirty Years' War was not the functional capitalist society of modern times, we cannot even poetically stipulate a closed functional system in which the lives and deaths of private individuals directly reveal economic laws. But Brecht needed the old lawless days as an image of his own, precisely because he saw clearly that the society of his own age could no longer be directly comprehended in terms of people and things. His attempt to reconstruct the reality of society thus led first to a false social model and then to dramatic implausibility. Bad politics becomes bad art, and vice-versa. But the less works have to proclaim what they cannot completely believe themselves, the more telling they become in their own right; and the less they need a surplus of meaning beyond what they are. For the rest, the interested parties in every camp would probably be as successful in surviving wars today as they have always been.

Aporia of this sort multiply until they affect the Brechtian tone itself, the very fibre of his poetic art. Inimitable though its qualities may be, qualities which the mature Brecht may have thought unimportant - they were poisoned by the untruth of his politics. For what he justified was not simply, as he long sincerely believed, an incomplete socialism, but a coercive domination in which blindly irrational social forces returned to work once again. When Brecht became a pamphlet writer, his lyric voice had to swallow chalk, and it started to grate. Already the exaggerated adolescent virility of the young Brecht betrayed the borrowed courage of the intellectual who, in despair at violence, suddenly adopts a violent practice which he has every reason to fear. The wild roar of The Measures Taken drowns out the noise of the disaster that has overtaken the cause, which Brecht convulsively tries to proclaim as salvation. Even Brecht's best work was infected by the deceptions of his commitment. Its language shows how far the underlying poetic subject and its message have moved apart. In an attempt to bridge the gap, Brecht affected the dictum of the oppressed. But the doctrine he advocated needs the language of the intellectual. The homelessness and simplicity of his tone is thus a fiction. It betrays itself both by signs of exaggeration and by stylized regression to archaic or provincial forms of expression. It can often be important, and ears which have not let themselves be deprived of their native sensitivity cannot help hearing that they are being talked into something. It is a usurpation and almost a contempt for victims to speak like this, as if the author were one of them. All roles may be played, except that of the worker. The gravest charge against commitment is that even right intentions go wrong when they are noticed, and still more so, when they then try to conceal themselves. Something of this remains in Brecht's later plays in the linguist