

Is Intersubjectivity Feasible in Poetics?

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Abstract - Poetics is characterized by intersubjectivity in writing and aesthetics. The paper analyzes the organism of intersubjectivity, pinpointing to its otherness, intuition and self-evidence, which explain the essential law of poetics. Based on the combination of intersubjectivity and poetics, it elaborates on the reduction, evidence of poetic aesthetics in the process of structural writing of poetry, which is helpful in developing poetics. The purpose of the paper is to solve the remarkable problems of how poetry works intersubjectively and strengthen basic poetics. In the paper, such methods as deduction and illustration are used. The result is that poetics is further enriched and developed more deeply than widely expected and intersubjectivity is feasible in poetic development.

Index Terms – intersubjectivity, poetics, images, poetic writing

Both the world-about-me and the world-about-others are the same or identical and infinite. My horizon of subjectivity is identified with others'. Intersubjectivity presents and constitutes the objective world about every person, and therefore, just as Husserl said, intersubjectivity is objective and real. Intersubjectivity of individual monads makes up unity or the "super monad". Poetry has the characteristics of freedom, and just as mentioned in the first few chapters, poetry speaks the world freely. Therefore, poetic intersubjectivity, infinite, implies the common and objective world of poetry, which shows, poetic generation originates from the objective world or life-World are intersubjective. It is feasible to study poetics from the perspective of intersubjectivity.

1. Intersubjectivity

Intersubjectivity means a transcendently co-presented body between Ego and other Ego. Other Ego co-presents itself with Ego, and is presented by the pure Ego. Both co-present and constitute the same world. The same world acts as the unity and the intersubjectivity intermediate between pure Ego and other Ego. Just as Aristotle(384-322 B.C.E) said that plurality or otherness is more perceptible than unity, we can understand that unity of pure Ego presents and constitutes its self through others or modifications. Ego and other Ego become identical in the synthesis of consciousness. Other Ego means nothing but a transformation or modification of Ego, and they both lie intentionally or transcendently in the same genus or unity. We have also known that intersubjectivity is self-evident in the first part of this chapter. As is known, Other Ego is constituted through the self-evidence of Ego. It

constitutes its self through transcendental reduction. The self-evidence functions as the ground of intersubjectivity.

In the first stage, Ego's own body is apperceived into an organism, as a stage of both constitution and fullness of pure Ego, and also that of intentional self-evidence. The constitution of 'body' in consciousness must be traced back to primordial perception. The second stage concerns the connection of consciousness with the body. It happens simultaneously with the first stage, as the reduction to a single organism. The body and organism of Ego are related to reduction of others. The third stage is the most important, in which the consciousness of others will be connected with the bodies of others. In Husserl's opinion, it poses as an analogous apperception. First, the association of the other's body with mine makes "me" realize it is the same as mine. The body and soul exist in pair in "me", so do those in others. Others realize organisms like "me" through apprehension and animation. The unity means the pure Ego or transcendental Ego. Other Ego is built up in my consciousness, and then what will happen to my Ego?[1]

Therefore, the three interconnected means to build up the subjectivity of other Ego: pair, co-presentation, and empathy are grounded in the self-evidence of immanent consciousness. The intersubjectivity constitutes and presents itself through the intercommunicative self-evidence or transcendental identity of Ego, as givenness or evidence of unity or transcendental identity. The transcendental identity or the monad is represented through empathy, pairing, or co-presentation. As mentioned above, these means represent identity or subjectivity of Ego and other Ego.

The empathy between Ego and other Ego means an experience of something other. The similarity can give rise to transformation in which the perceived other body is apperceived as a sensory and perceptive one. In perceptive pair other Ego is apperceived as a different "perspective", one obtained if Ego enters other Ego. Therefore, without fullness of noema, occurrence and constitution of pure Ego or self-evidence as the essential motivation, it is impossible for experiences of something other to occur. The two Egos show a necessary pair or accompaniment, inseparable from each other.

2. Intersubjectivity of poetics

The generation of poetic images works synthetically as well as intersubjectively. In the synthesis of poetic genesis, the subjectivity of predetermined feeling presents and constitutes its self through free intentional modifications of intuition. Firstly, the interaction of predetermined Ego and concrete images with their own original language meanings determine

the repeated choices of images or their generation. An individual image is born through empathy, co-presentation and pairing association on the basis of analogy. Secondly, poetic generation continues actually in an immanent time consciousness. In the synthesis, the intentional modifications of images work not only in order of time, but also intersubjectively. Any image interconnects not only with the former and the latter, but also the integral image of the predetermined feeling. The intersubjectivity of individual images identifies itself with the unity of integral image or predetermined feeling. Therefore, the self-evidence of subjectivity necessarily presents and constitutes itself through continuous stream of intersubjectivity. Ultimately, with the intersubjective fulfillment of intentional feelings of predetermination and through the perfections of intuitional transformations, images become full and clear, and meanwhile the integral image is born. Therefore, in the process of genesis, complicated interactions or intersubjectivities continue between the integral and the local, and simultaneously the local and the local. To conclude, poetic images characterize themselves as really monadic and transcendently intersubjective just as the phenomenological self-evidence.[2]

Pure essence or "Eidos" of predetermined feeling presents and represents itself in the modifications of images. Each image acts as a combination and even unity of predetermined feeling and a corresponding symbolic object. Therefore, image presents oneness between feeling and a concrete symbol, or that between fullness of feeling and language meanings. A poet creates symbolic images through the above-mentioned fullness transcendently and accordingly freely, which determines the continual life of art. Actually, the life of poetry lies in its predetermination which necessarily presents and constitutes itself through modifications of images such as choice or organization of images. When generating an image through fullness of the parallels between noesis as the intuitive acts and noema, symbolic images are produced and represented through intersubjectivity.

The real life of predetermination originates from and presents itself through intersubjectivity. A primordial and vague Ego enters an original meaning of image of other Ego, from body into organism, and realizes the intercrossing essences. At last, in an analogous way, symbolic images come into being. Of course, primordial images need to further improve to present the intersubjective world. With the modifications of intuition, predetermined feeling is fully presented and constituted. Therefore, the images come into being. The images are co-presented by Ego and other Ego and represented by mature intentional modifications of pure Ego.

Obviously, and similarly, predetermined feeling of Ego is constituted and presented by images of other Ego, and vice versa. Fullness and clearness of images mean perfection. In Chinese ancient philosophy and aesthetics, it is similar to "harmony of man with nature". The unity of an image means intersubjective self-evidence between pure Ego of predetermination and other Ego of image, as after all poetic images in language have their own essential and a priori

meaning. The intersubjectivity presents and constitutes predetermined feeling through pointing back to pure Ego or Eidos, and at the same time, predetermined feeling turns subjectivity towards its own Eidos. It means the transcendental reduction to the primordial sphere. Therefore, the intersubjectivity means a double act, we might as well say. The transcendental reduction makes intersubjectivity as self-evident as primordial sphere of Ego or predetermined feeling of poetry.

Individual images are completed throughout intersubjective self-evidence, and then what about the integral image or the whole poem? As is known, a poet organizes poetic images in a certain order in a continual consciousness turned toward the predetermined feeling. The organization of images develops transcendently in the immanent time consciousness. The continuous stream of images starts with the "residue" of pure Ego or predetermined feeling, every "now" of image predetermines every "after", and every "now" serves as a retention of retentions. The givenness happens not only through modifications between the "nows", or protention and retention, but also intersubjectivity between them. An individual image is given through intersubjectivity of pure Ego and the original meaning of the image. The image has peculiarity in that it shows a unity of the "universal" and the special. Ego of the "now" and other Ego of the "next" will necessarily unite through empathy.[3] Thus, the unitary and continuous stream of images flows from intersubjectivity to intersubjectivity. Intersubjectivity means retention itself and a connection between two retentions. Therefore, without intersubjectivity, the unitary and continual flow of imagery transformations would fall impossible. Intersubjectivity makes both individual images clear and the integral image clear. The unity of poetry is given or presented through the fullness of both individual images and the integral image. The filled continuum works through unity or intersubjectivity of "protention" and "retention". Subjectivity of poetic images remains transcendently free or creative, and compatible with the immanent stream of consciousness.

Poetic genesis flows transcendently or intentionally and that the unity of feelings or the integral image presents and constitutes itself through the clearness of images. The integral image meanwhile becomes "identical" or "self-evident" with the local images. Every partial image differs from each other, though intuitively unified by the integral image filled by the ultimately complete feelings. In the steadfast flow of images, through continuous modifications or transformations of time consciousness, every image acts as both the "protention" of the "after" and "retention" of the "before". Every generation of an image goes through the intersubjectivity of unity of predetermined feeling and the symbolic word. In a sense, an image clears self-evidently through the continuous flow of intersubjectivity of all the images. [5]A separate image can not produce aesthetically but in the infinite and whole world of images. Every single image should identify itself with the world. The unity or intersubjectivity means the identity of the world. The generality or essence of the experience of an image

can not work aesthetically or fully but in the whole intersubjective world or the united world.[6]

The beauty of poetry lies in the oneness of “feelings and sights”, or “harmony of man with nature”. In other words, only in the united and infinite common world can the esthetic images be generated. The world is not characterized by “the separateness of subject and object” but “the oneness” of both. “Harmony of man with nature is called ‘the state of forgetting me’...but ‘the state of forgetting me’ is the aesthetic consciousness or freedom.”[4] Therefore, the aesthetic universality of poetry lies in “harmony of man with nature” or the intersubjective unity of the common world.

3. Conclusion

In time consciousness, poetic images are generated intersubjectively through protention, retention, self-evidence and interaction, identified with intentionality, intuition. Because all the poetic images are produced in certain lines, they must communicate intersubjectively, transcendently, reductively or intentionally. They live in the same feeling world, as their aesthetic object stays the same as the predetermined world. All the phenomenological characters constitute the “harmony of man with nature”, and then the poetry becomes self-evident, and is produced. My world and the surrounding world intercommunicate and melt into an infinite world horizon. The intentional object and the objective world become one. It proves that, through intersubjectivity of

poetry, the constituted world and the objective world become “harmony of man with nature”. Poetry speaks world but not the abstractness. The aesthetics of poetry is discovered originally from phenomenology, which is helpful for development of poetic theory and practice.

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