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Tomas Kačerauskas¹

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Introduction

The Greek word *poiētikē* was understood as the art of poetry writing in Ancient Greece, an understanding that remains today: it is science that analyses forms of literature. The term comes from the word ποιέω, which means to do, to make, or to create. Is poetics concerned only with literature: that is, with linguistic means? Even though it is concerned with poetical means, the following questions arise: Which means are understood as poetical and why are they still considered artistic? Thus, poetics is intertwined with aesthetics and theories of understanding. While poetics deals with language figures, it is possible to ask: What role does language play in understanding? Does art express itself through language? Does this mean that poetics intersect with the philosophy of language? If so, it is possible to go further by asking if a human world is verbal and how is extra-linguistic reality understood. The question arises concerning our consciousness directed at phenomena within or outside verbal reality. These questions are common for both poetics and phenomenology because the verbal object of poetics become problematic. If there is a common plane of verbal reality and human existence (world view) a new horizon of poetics and existential philosophy arises. Moreover, a world view is interrelated with a world look, which embraces a belief in God and religion, as well as the literary means of the Holy Scripture: that is, metaphor influences poetics. Is it possible to analyse it separately from the *credenda*? Here in the existential theology, poetics move closer to hermeneutics as exegesis that deals with the understanding and explanation of God's words.

The article deals with mentioned questions from the phenomenological-hermeneutical point of view. First of all I shall analyse the possibility of the paradigm of philosophical poetics (The paradigm of philosophical poetics). After this I shall

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sketch a model of philosophical poetics referring to P. Ricoeur and H.-G. Gadamer (Model of philosophical poetics). Later I shall analyse the ethical aspects (Ethical aspirations in philosophical poetics) and theme of time in philosophical poetics (Time aspects in philosophical poetics). Finally I shall present the main concepts of philosophical poetics (The concepts of philosophical poetics).

The paradigm of philosophical poetics

Before analysing philosophical poetics as an autonomous subject of philosophy we face a lot of questions. What does the determination 'philosophical' give to poetics? Does it mark its intersection with other sciences such as aesthetics, hermeneutics, language philosophy, phenomenology, philosophy of language and theology? If it directs behind poetics, as the forms of literature at the plane of language, understanding, knowledge, religion and existence; does philosophical poetics question a scientific character of poetics? In other words, does philosophical poetics question the analysis of linguistic means based on structural, comparative or other methods? Poetics can be left for positive sciences or, on the contrary, we can claim together with Dilthey² that the scientific character of philosophical poetics is characteristic only of the humanities (*Geisteswissenschaften*). However, one can further ask whether linguistic reality is closed: that is, is it independent of the human world look and the living world in general? Is science concerned with the removal of these connections, reconstructing them into mathematical and logical connections? Does the success of this separation mean that the progress of science is purified from the connections of the living world? Is the science system still human language, embracing a world viewing of scientists? If so, philosophical poetics does not limit itself to poetical texts. If it provides the latter questions, its boundaries expand to the living world, embracing verbal and extra-linguistic reality, science and views of the world. In this way, philosophical poetics, as the integral viewing, not only embraces the humanities or interferes with them, but also comes into contact with the natural sciences. However, the other danger for philosophical poetics arises here. It can change into a big narration directing itself in the only 'right' way. Even though we distance ourselves from this intention, it is still not clear, why it is not just philosophy that raises those questions. It then coincides with the latter philosophical branches. In this case the second element of the term 'philosophical poetics' would lose its content. What do philosophical poetics examine if not the texts of poetry? If it embraces so many things, how do philosophical poetics manage to retain an independent point of view? What are the paradigms which allow philosophical poetics to treat as the junction of sciences and an independent philosophical point of view?

² W. Dilthey, *Der Aufbau der geschichtlichen Welt in den Geisteswissenschaften*, Teubner Verlagsgesellschaft, Stuttgart 1961.

First of all, the medium of philosophical poetics is language. As much as art is verbal (it is expressed and understood through language), it is within the reach of our interpretation. In this sense, art coincides with language. However, more could be said. According to Gadamer³ any understanding is developed through language. But this is only possible in our linguistic culture, where not only human communication, but also the continuity of activity is understood as a language. Thus, we can talk about the linguistic cultural human coexistence, which not only preserves and hands over traditions, but is also open to creative innovation. Philosophical poetics are concerned with both aspects of verbal cultural attitudes formed historically and the creative intentionality of a world viewing. According to Wittgenstein, the natural language is the old town with erroneous streets and blind alleyways, where one part gets covered with unapproachable cultural deposits and another, with its avenues, tries to reach the spaces of creative scope. As long as language embraces the symbolic and allegorical connections and the cultural layers as an unapproachable blind alley, it is interpreted poetically. Likewise, the openness of new streets of city language, as human creativity, can be analysed poetically. In this way, philosophical poetics allow for the intersection of the cultural structure of the past with creative innovations of the future. How does this happen? What means of poetics allow for the convergence of tradition with the contemporary, heritage and cultural scope, social looking and individual world viewing, the limitations of language and poetry without limits? Even though etymologically the symbol means intersection, the symbolical interpretation tries to trace the cultural and historical connections. Thus, it is the means of cultural archaeology which is indispensable in the theory of culture. The viewing of symbolical interpretation is turned back to the traditions and the connections with the cultural past. The symbol does not arise as the present event: it is more a relic which is accessible for historical reconstruction. Thus, the symbol is a static figure, reflecting the relics of cultural heritage, but not embracing the cultural creative dynamic directed at the future. Moreover, it is not only a literary figure that demands linguistic medium. This means that symbolic interpretation is not a means of philosophical poetics as it remains verbal and expresses creative intentionality. If so, which literary means does correspond with the philosophical poetics of its structure? Thus, it could be the model of interpretation. If it is possible to find such a literary means, our question would be easier: analysing this would mean that we could expand its structural connections to philosophical poetics and define it. What we are left with, is only to check this definition and use philosophical poetics as means of interpretation put into practice: analysing it with other aforementioned (and not mentioned) branches of science. This would also allow us to define it more precisely and to add new features.

What can a model of philosophical poetics be and is the model necessary? Why does it need to take a detour? Is it possible to analyse it in a straightforward

³ H.-G. Gadamer, *Wahrheit und Methode*, Mohr (Paul Siebeck), Tübingen 1975.

way, revealing its inner connections and enumerating its features? If it is possible, why are these inner connections still not revealed? If they are being revealed as the ideas of Plato, they should be universally valid. In other words, philosophical poetics would rise as one big narration, which is still not told for unknown reasons. I will try to distance myself from these claims in this paper. When talking about the openness of philosophical poetics to other areas of knowledge, I will try not to force its principles, but to offer one point of view among others. But projection is always integral and embracing the attitude of the mind. Even though it is formed under the influence of its historical and social environment, it is still open to creative corrections. It is not given, it is being constantly constituted, and it is a creation of one's own world-view. In this sense, philosophical poetics, as the integral and active viewing, is the detour. It comes into being together with interpretation, but it is not found or given. Philosophical poetics always goes in circles, but its circle has an endless radius. It is a detour because, first of all, it is developed as a tool for correcting viewing. Secondly, it goes together with other branches of science, which it interprets and thirdly, it can be examined with the use of a model.

Model of philosophical poetics

Let us come back to the model of philosophical poetics. Which literary means connects the depth of tradition with the intentionality of creation? Which means of language can unite different branches of science? Which trope, embracing social viewing, manages to expand an individual world-view? Here the metaphor arises in the environment of general understanding, opening new sights. Thus, how is the view of the living world with the verbal event expanded? Therefore, it is also the event of the participants' understanding, which involves both the author and the one who understands in the coexistence in the world. The process of understanding and recognition of metaphor arises in a moment and requires one who understands how to forget oneself and to bracket one's ego. It corresponds to the restriction of the author's perception. A new metaphor is becoming a sudden indication of the open understanding horizon of the Other. It is the event that arises, according to Ricoeur⁴, from live metaphor. It is also the event of self-denial and self-creation, understanding and intentionality, a bracketing of an old view and expansion of the world-view. These events do not conform to the aesthetics of a genius, which supposes the unapproachable genius as the author and claims its congenial empathy. The romantic idea of a genius praises the special powers of an author and does not allow the participants of understanding to meet. In this case only the congenial empathy in the personality of an author and his or her environment is possible, but it is impossible because our viewing was formed under the factors of other environments. It is not creative because the involvement

⁴ P. Ricoeur, *La métaphore vive*, Éditions du Seuil, Paris 1975.

does not allow for an expansion of the viewing, but is only the repetition of the genius' world-view. The act of congenial involvement is the straightforward way not acceptable by philosophical poetics, which model assumes alive metaphor and its event. Thus, philosophical poetics is based on the democratic idea that both participants of understanding are equal and everyone who is involved in the establishment of a world viewing is a creative personality.

If philosophical poetics is developed through language and its model is the metaphor, do philosophical poetics intersect with the following branches of philosophy: phenomenology and existential philosophy, which are concerned with the phenomena of human beings? In other words, are philosophical poetics able to overpass the verbal plane? We have said that this is the creative directness, which opens a new world view horizon. Is this horizon, as well as Gadamer's understanding, verbal? Maybe it is just a fictitious artistic view, which does not allow seeing the living world with Other (person or thing) in it? If so, it does not point to anything further than the boundaries of one's own closed world and it becomes repressive to the alien. Baudrillard⁵ describes the culture of fictitious reality as both deathlike and racist. If philosophical poetics is only concerned with the plane of creativity, then its phenomena is a figure of speech (metaphor) and the human being is expressed through the closed world of the genius. In addition, it claims a repressive culture, which analyses reality with the help of experiment and instrument. A person becomes statistical data and the target of the advertisement: it occupies and destroys the alien by 'fatal strategies' (Baudrillard). Thus, creative intentionality and the exaltation of the fictitious plane, or the symbolic exchange according to Baudrillard, could lead to catastrophe. Where does philosophical poetics and its model or metaphor direct? Can the metaphor overpass its linguistic reality?

We have seen that the participants who understand the metaphor are equal: the alive metaphor occurs when their world-view horizons interflow. A metaphor arises as a common image or seeing (Ricoeur), which allows for the intersection of different viewings of the world. It is possible for two or even more participants of the understanding process to direct their views to the meeting, if there is no boundary of geniality between them, if the attitude towards the truth and reality does not divide the living world into the inconsistent subject and object and if a person or a thing is met, and not on the contrary, remands in order to reveal the mystery of their otherness. A dualistic viewing leads to a racist culture in which minorities, who managed to resist the system, are exiled. The separation of subject and object, genius and person would not allow for meeting each other and understanding sides. Thus, philosophical poetics is not compatible with dualistic viewing. On the contrary, a metaphor involves mutual communication with the help of a common image and philosophical poetics supposes one common living world, where God, person and thing meet. This corresponds to Husserl's intentionality

⁵ J. Baudrillard, *L'échange symbolique et la mort*, Galimard, Paris 1976.

as a vital correction of creative world viewing, which allows for a merging of the horizons of the living world. For Heidegger⁶ the intentionality of *Dasein* rises as an event of the infinite world, occurring in order to meet the new human being in coexistence with the world. For Levinas⁷, the ethical intentionality to Other gives ground to any expression of existence and even ontology. Thus, philosophical poetics with its intentionality involves the intensions of phenomenological consciousnesses, the openness of existential philosophy and the ethical meeting of Other. The intentionality of philosophical poetics is a never-ending expansion of world viewing, which is possible due to the wholeness of the living world and the openness of its participants. It characterizes the visual plane of a metaphor, which enables the meeting of participants of understanding with common world viewing, which in this process expands permanently. This intentionality of the common living world allows itself to be opened step by step, but not to expand aggressively into the human culture. Thus, the metaphor could be the model of culture and philosophical poetics could give a sense of creative intentionality to culture and expand its content as a layer of human activity, and which is analysed by historical branches.

The other side of creative intentionality that encompasses the development of world viewing is the openness that allows for the participants of understanding to meet and for their viewings to interflow. The openness of a metaphor allows for the merging of its visual plane, which is developed during mutual meetings. Does the openness of the world view of philosophical poetics enable the over-passing of the boundaries of a language? Is the common plane of world viewing open to both a language and a person's existence? What role does philosophical poetics play? So far, it is clear that philosophical poetics is open to other branches, such as the humanities, where it emerges as the paradigm of human creative intentionality. Do the theories of the natural sciences and their models not express the common scientists' world viewing, which depends on new theories? Does scientific innovation not correspond to the creativity of philosophical poetics? The idea of the closed objects probing under compulsion do not correspond to the open ideas of philosophical poetics. Does the compulsion of the closed alien in the experiments lead to a crisis of science, as discussed in the works of Husserl and Heidegger? If scientific theories are the world view that changes others in a revolutionary way, as Kuhn pointed out, it is not a crisis. On the contrary, this thesis can give ground for the openness of philosophical poetics, even in the natural sciences. Even after Feyerabend's consideration that observed objects are often falsified, and the instruments are designed in such a way that they only record data which proves the theory, this does not mean that there is a crisis in science because any wrongdoing can be found and the people responsible for it can be punished. However if, as Baudrillard believes, the dualistic view of science emerges as the racism of

⁶ M. Heidegger, *Sein und Zeit*, Max Niemeyer Verlag, Tübingen 1993.

⁷ E. Levinas, *Totalité et Infini. Essai sur l'Extériorité*, Martinus Nijhoff, Haag 1984.

our culture and becomes a threat to the whole system, it can lead to crisis which involves all human activity. Husserl⁸ suggests that science should be based on the living world, which is open to intentional consciousness, while Heidegger⁹ suggests that it should be based on *Dasein*. How can the scientific view be expanded by philosophical poetics? So far it is clear that, according to philosophical poetics, there is no reason for the separation of the humanities and natural sciences, as both of them are united by the same world view, which is open to horizons of new corrections. In this sense, poetical thinking is infinite. It allows for the updating of scientific theories and is open to the living world, to things, and the people inside it. A metaphor is understood as the event of the expansion and development of a world-view. If a world-view is verbal, it is still not clear how a metaphor and philosophical poetics overpass the closed system of signs and opens the world of things.

However, openness will not become the meeting event as it is not intentional. From a philosophical poetics point of view, it is a creative directness. What does it mean to direct creatively? The creativeness of a culture does not block its repression. The aesthetics of a genius, which as we have said does not agree with philosophical poetics, appreciates creativeness. It would seem that it is the ability of the elite. The idea of a genius is common, both in the humanities and the natural sciences. Einstein's brain, which is still preserved in alcohol, and the wrinkles of which are still being counted, shows that the idea of a genius agrees with the dualism of the natural sciences: the organs of a genius became the objects of investigation and could be destroyed by irradiation or in any other way if it can reveal the mystery of a genius. The most important issue here is to maintain the sequence: to reveal, then to destroy, otherwise science will suffer a loss. It leads to a crisis because we become the destroyable objects of the investigation. According to Baudrillard, cloning is the reproduction of the system. Only if the system is worth being reproduced (it happens when cultural cloning takes place), the real genius becomes the system. Philosophical poetics is incompatible with both the aesthetics of a genius and the dualistic viewing.

How is its creative principle expressed? We thought that the recognition of a metaphor allows for interflowing of the world-views of the participants of this process. It is only possible, if both sides are open and directed at each other. The merger of the understanding horizons expands them and this expansion constitutes a world viewing. Thus, it is the creative expansion of the world-view: the recognition of the alive metaphor occurs when the participant's view of understanding expands. However, it is not enough to open and direct the consciousness as the old viewing remains the bracket before. It is the tragic self-denial, not only because it occurs in the moment of recognition and requires the bracketing of the old viewing, but also because it is an understanding of the coexistence to

⁸ E. Husserl, *Die Krisis der europäischen Wissenschaften und die transzendente Phänomenologie*, Martinus Nijhoff, Haag 1976.

⁹ M. Heidegger, *Sein und Zeit*, Max Niemeyer Verlag, Tübingen 1993.

death. Heidegger¹⁰ thinks that this understanding creates the content of the *Da-sein*, which encompasses an ethical aspect. Thus, the ethical plan of the detour comes. Instead of the power rise, philosophical poetics offers to close it for the constitution of the new viewing. It brings philosophical poetics close to hermeneutic theology. The religious metaphor 'God is love' requires the absolute devotion of a believer because, only then, can the event of constitution occur. How can the horizontal intentionality to the human world and the vertical intentionality to God be reconciled?

Ethical aspirations in philosophical poetics

The creative principle, as the expansion of the new viewing horizon, is inseparable from the ethical intentionality to the Other. On the one hand, a metaphor supposes the understanding of the other participant: on the other hand, the intentionality of human coexistence gives ground to the creativeness of poetical identity. A poetical identity is not a self-expression of the author, not the exhibition of his sensitivity and not the expansion of a genius viewing. We have said that for the author's expression the common horizon of world-views is essential and his sensitivity has to be bracketed. We have also mentioned that the genius viewing is not possible at all because all viewings are good: it is only wider or narrower. The wider look is possible due to the openness and intentionality of human identity, the beginning of which is the bracketing of consciousness, its sensibility, and the old viewing. The other participant of the understanding process also opens himself to the event of the interflow through his own self-forgetting. It allows for both participants to establish their own new and wider viewing through a mutual interflowing. Thus, with the help of a mutual openness and intentionality the poetical identity is constituted. Contrary to the mutual constitution which occurs during the event of the language in the living world where both sides are equal participants, this constitution takes place in poetic coexistence. It does not mean that the living world is a fictitious float in the environment of poetic language. On the contrary, the closed fictitious reality is based on the aesthetics of a genius and the dualistic viewing. We have said that philosophical poetics are incompatible with both. We have seen that the dualistic viewing considers the object to be an enemy, whose mysteries are revealed with the help of force and turned in the way which would agree with the theory. The dualistic viewing leads to the exaltation of the subject. This view is based both on the view of the natural sciences (the subject has a right to know the object even with the help of force) and on the aesthetics of a genius (the genial subject is above the object, which can be both a person and a thing). If the natural sciences or the self-affirmation of a genius could be drawn from the subject to the object, the knowledge of scientists is not expanded and,

¹⁰ Ibidem.

to change their viewing, revolutionary changes are needed. Therefore, scientists build fences separating each other. But among those fences fictitious worlds are being developed because they are closed. They are verbal worlds because the relations of the living world are reduced to formal systems. On the contrary, philosophical poetics, even though expressed through poetic words, opens a new world view and directs to the coexistence with other things and people. Thus, poetic coexistence does not mean the fictitious float in the layer of artifice, but the mutual expansion of the viewing horizons and intentionality 'here and now' existing Other (person or thing). But this is only possible when the subject is bracketed and the world is considered to be the integral environment of poetic coexistence, which is open to mutual intentionality. When self-identity is bracketed and the look is directed toward a poetic coexistence, a new and open identity, which occurs in the always expanding horizon of the world view, is created. I call it the constitution of the poetic identity.

How, with the help of poetic articulation which expands world viewing is the person's living world opened? How does it occur through his existence here and now? If the principles of philosophical poetics allow for the interpreting of the sciences, how can the living world of a person and science intersect? It looks like the technique makes the scientific theory closed for life and checks it with practical criterion. If Newton's physics, with the help of the disciplines of engineering strength of material and constructions of ferroconcrete, allows for counting the amount of metal in skyscrapers and helps them to withstand loading caused by wind, snow, and people, what is philosophical poetics needed for? The fact that skyscrapers stand, are testament to the victory of Newton's mechanics over other competing theories (Einstein's theory?) and symbolizes the power of science and its techniques. Following the terror attacks the skyscrapers collapsed, but what does the dualistic viewing of science have to do with it or philosophical poetics? According to Baudrillard, terrorists are not interested in a person; the murdered person is just a statistical unit in the column of people belonging to another religion. The murdered person is not the father of two children or the pregnant woman, but the other object that needs to be eliminated if it is not possible to convert him or her. The dualistic viewing of the sciences treats the searching objects exactly the same: the mysteries are revealed using force in the investigation of the theories and the rest is utilized by the chain of 'symbolic exchange' (Baudrillard). The object is the hostile and silent territory, which is occupied by forcing it to speak (converting). Moreover, this attitude is common in our culture because a foreign body is either separated from society (patients, criminals, the dead) or eliminated (unborn babies). Thus, our culture is racist and everything has to be subordinated by the continuous run of 'symbolic exchange'. While the reality of a metaphor is fictitious, detached from reality, it appears to serve the fictitious cultural chain perfectly. This is how Baudrillard understands poetry, in which its 'symbolic exchange' is without remains. This is why the cultural criticism of Baudrillard and Šliogeris, which is used not only to criticize the metaphor as a mod-

el, but philosophical poetics as a whole, is very important in this paper. If it turned out that a metaphor, even though being creative, does not cross the boundaries of the fictitious and verbal environment; the model of philosophical poetics could not overcome the dualistic viewing. Then it would be the reality of the elevated word of a genius or linguistic theory to the human who is trying to subordinate the reality of the theory with the use of force.

Let us come back to the intentionality of philosophical poetics to the living world. We have seen that ethical intentionality to the Other, in the shape of a person or a thing, requires a mutual openness and the bracketing of the primary ego. It is also creative intentionality, because at the recognition of the poetical word the new world for the merger of the viewings' horizons is opened in the living world. Thus, the horizon of a lively world viewing is constituted and it holds the coherence of the living world. For both Husserl and Heidegger the living world cannot be divided. For the former, it expresses the flow of life, giving ground to the sciences. For the latter, it expresses coexistence in the world that is united and gives primary viewing to sciences. The continuous living world is the paradigm of philosophical poetics because coexistence opens through the event of the understanding of the poetic word that is expressed through the constitution of a new world viewing. It requires the openness and directedness of philosophical poetics. Thereby, ethical and visual aspects then emerge. The former encompasses the primary intentionality to the Other and the bracketing of the given ego. The latter encompasses the *seeing as* and the world view of the participants of the understanding.

A world-view is an individual outlook that, as the permanent occurrence which holds the expansion of a world outlook allows interflowing with the viewing of other in the living world, which is non-divided into subject and object. Not only the participants' views of the understanding intersect its world viewing, which is expanded by the poetic word, but also individual intentionality with scientific aims. In other words, life with science does so. It happens, not in the same way as techniques do when science feeds life with ideas of progress and genial powers, even though it still remains the object i.e. the alien and hostile reality that must be occupied by force. From a philosophical poetics point of view, progress does not exist because a better world-view, which expands by touching the other views, is not possible. It is also not possible to coordinate with the idea of power because it requires the denial of ego. As previously mentioned, it has nothing in common with genius because the participants of the understanding process are equal. Otherwise the horizons of viewings could not interflow and would thrust each other. Moreover, philosophical poetics shows its tragic aspect as a self-losing event. Heidegger¹¹ thinks that this event of understanding of the poetical word is not separated from birth to death. Thus, it is the integral horizon of care from birth until death. The open and intentional world viewing emerges as a tragic

¹¹ M. Heidegger, *Unterwegs zur Sprache*, Verlag Günter Neske, Stuttgart 1997.

constitution, which occurs at the event of understanding of the poetical word that is directed to the temporary coexistence in the unit world. This is how the aspect of time of philosophical poetics comes to light.

Time aspects in philosophical poetics

How can the poetic word encompass time? Is it the temporality of its event? How can the time of the language event be counted? We have said that the recognition event only takes a moment. How long is this moment? How can it be measured? How is the moment of recognition of the poetic means connected with a person's lifetime from his or her birth until death? Thus, the question of time becomes the connection of linguistic reality and the living world, which have been merged with the level of a world-view. How does the poetic moment points to the time of the living world? Heidegger¹² thinks that the poetic moment corresponds with the daily transformation from day to night and the seasonal transformation from autumn to winter. It is the tragic moment of the journey to death, when the toll of a bell or the falling snow accompanies the day. It is the presence of a day loss without the duration, when the melting snow and the tolls of a bell are understood as the approaching death. It is also the moment of understanding of a poetical word because the tolls of a bell and the falling of snow are understood as metaphors, together with the image of evening which opens our, as pilgrims to death, world viewing. It is impossible to measure, and it is a tragic moment because it takes 'us' into a dramatic event such as death. Even though it does not have any duration, it is very capacious: it extends across day and evening, autumn and winter, past and future. Furthermore, it brings both: things and language into the metaphorical picture (*seeing as*). In this way the moment of poetical understanding without any duration expands the world-view horizon to the understanding one's entire life to death. The tragedy emerges at some intersected levels: the participants of the understanding process are involved with help of poetical language but their coexistence with death is opened. Similarly philosophical poetics begins with the recognition of the event of a poetical word that is not temporal. This event expands a world-view to the time of the coexistence with death. It is the moment of self-bracketing that opens the time of the living world where the other is met. Thus, philosophical poetics is the travelling between thinking and poetry. Philosophical poetics is concerned with poetical words, opening a temporal coexistence with the other person or thing. Being open and intentional, it can intersect with other branches of science or help to interpret them.

The poetics of the moment connects Gadamer's¹³ hermeneutics with Ricoeur's theory of metaphor and Heidegger's existential philosophy. For the first author, it

¹² Ibidem.

¹³ H.-G. Gadamer, *Wahrheit und Methode*, Mohr (Paul Siebeck), Tübingen 1975.

reveals itself as the recognition at the moment of understanding; for the second, it reveals itself as the openness of the visual plane of metaphor, and for the third one, as the understanding of our being to death. It is the tragic aspect of philosophical poetics not only because it requires the self-forgetting of the participant of the understanding process and the bracket of the ego, but it also reveals the fragility of existence. This is the reason why a tragic moment is generous: it expands the world view, allowing the outlooks of participants of understanding to interflow. It is the gift of poetical word, which emerges as the constitution of the rich world viewing and returning to the coexistence with the other person or thing. The tragedy of the poetical moment, requiring self-denial and self-forgetting and opening the time of coexistence with death, allows overstepping the fictitious plan of language and directs the world viewing to meeting with the viewing of the other in the common horizon of understanding. In this way, bracketing the understanding of one's own existence to death and the coexistence with things and people are constituted. It is the event of philosophical poetics because it reveals itself as the creation of the world-view, which is initiated by the poetic word. As an alive metaphor it expresses a speaker's position in respect of the Other and the position of the participant of understanding of the Other in the unit living world and corresponds to the openness and intention of philosophical poetics. Is this the reason why Heidegger¹⁴ claims language to be the home of being?

Questions regarding the ways in which philosophical poetics encompass language and the living world are the concerns of this paper. It emerges in different ways; analyzing a metaphor as the cultural model, the world viewing plane of philosophical poetics, its connections with other branches of science as hermeneutics and existential theology. We have said that a metaphor is able to overstep the fictitious reality of the language and to expand world viewing, which makes the Other closer and corresponds to the structure of philosophical poetics. On the contrary, if it floats when fiction is being creative, then it models the racist and repressive culture. It is closed and hostile to the Other's world and expresses the dualistic viewing and the opposition of subject and object. It also leads to a crisis of the natural sciences because the repressive environment that eliminates all foreign bodies becomes alien to it-self and threatens to destroy from the inside. Thus, Baudrillard calls it the culture of death. But it does not coordinate both the openness and intentions of philosophical poetics and the intentionality of a metaphor. The metaphor models the open and continuous culture of the living world as the environment where, with the help of the intentionality of the mutual world, viewing meets the participants. Philosophical poetics, because it has the same structure as a metaphor, can be useful for cultural investigations. I have mentioned that philosophical poetics can supplement the understanding of a culture as the traditional structure with the intentionality of the world viewing. On the other hand, the abundance of cultural layers is accessible only when it emerges in a certain

¹⁴ M. Heidegger, *Unterwegs zur Sprache*, Verlag Günter Neske, Stuttgart 1997.

order. The role of philosophical poetics as the cultural intersection is very important here. We have seen that philosophical poetics encompasses the intentionality to the other coexistence in the world. Directing horizontally it implies the Other appearing only as the trace (Levinas¹⁵). Both encompass the constitution of an open and individual viewing. That is how ethics, religion and world viewing intersect. The latter, as well as a metaphor (*seeing as*), cumulates the inner individual connections and the development of the sciences. It is possible, not only in the humanities, but also in the natural sciences and theoretical viewing, based on the living world and non-dualistic viewing.

If the common world viewing plane is open, intentional and creative in the sense of philosophical poetics, it can find peace (or a common ground) with opposite sciences. The separation and the opposition of sciences would correspond to the dualistic viewing but not to the unit living world and the cumulating intentions of philosophical poetics. It also allows for the interflowing of different viewings in one hermeneutical horizon; therefore, it supposes a common human understanding which emerges as the event of world viewing constitution.

Finally philosophical poetics encompasses the principles of poetry and philosophical thought; according to Gadamer¹⁶ it unifies sound and sense. I will not elaborate on this aspect because the principle of bracketing demands concealment if this paper is to be poetical. It would seem that the principle of cumulating contradicts openness and intentionality. However, it is only a different aspect of the same feature; the living world and the sciences, ethical (horizontal) and religious (vertical) intentionality, poetical articulation and existence to death, humanities and natural sciences, the life and the creation communicate in the open world viewing.

The cumulating of philosophical poetics also expresses its own receptivity, which encompasses creative intentionality to the future. If an unusual piece of art (for instance the performance of Abramovič, in which she allows art lovers to do what they wish with her) does not abide by the rules of aesthetical theory (for example, the theory of artifact) it does not necessarily mean that this piece of art is not aesthetical. It can mean that the theory of aesthetics is not receptive to new pieces of art: that is, it is too closed, based on already existing pieces of art and the same tradition of interpretation. Although philosophical poetics only arises from verbal creation, it is wider than aesthetical theory because it encompasses both the creative coexistence of the past and the openness of the future. A metaphor, as one of many literary means, encompasses the planes of language and existence in the level of world-views and remains a field of life meeting for the viewings of different generations. In this sense a metaphor from some words can be more receptive than the whole theory. Thus, the receptivity allows a metaphor to become the model of philosophical poetics and the culture, or *paradeigma*, according to Aristotle.

¹⁵ E. Levinas, *Totalité et Infini. Essai sur l'Extériorité*, Martinus Nijhoff, Haag 1984.

¹⁶ H.-G. Gadamer, *Kunst als Aussage* (Gesammelte Werke, Bd. 8), Mohr (Paul Siebeck), Tübingen 1993.

The concepts of philosophical poetics

Below I will describe and summarize the above-mentioned features of philosophical poetics.

Philosophical poetics is based on the fields of poetry and philosophy: it is concerned with the harmony of sound and meaning. Its model is a metaphor, a means of poetical language. The question is how to overstep the poetical language and fictitious reality. As result, *language* and *linguistic understanding* is important in philosophical poetics. Does the layout of the language of philosophical poetics hinder it from opening other planes of the living world?

Philosophical poetics, expanding world viewing and allowing the horizons of understanding to interflow, direct at the Other. It also requires a mutual openness and the bracketing of primary intentions. *Intentionality* allows for a consideration of the world as a continuous coherence that is accessible for viewing.

It allows for the participants of understanding to meet and for their viewings to interflow in the common living world. The other aspect of openness is the ability of philosophical poetics to make contact with other spheres of knowledge. It is possible due to the common plane of the world view of different sciences. Therefore, *openness* is an important characteristic in philosophical poetics.

Intentionality and openness are supplemented by creative intentionality that is the continual constitution of world viewing and the openness to future events. Constitution means the development of world viewing, when the viewing horizons interflow and, therefore, it requires the bracketing of one's own ego. Thus, it is ethical intentionality claiming coexistence. As result, philosophical poetics deals with *creativity*.

Poetical *coexistence* is possible due to the openness and intentionality to Other. Coexistence is not called poetical because it emerges in the environment of fictitious poetry. On the contrary, it emerges in ethical and visual planes that encompass both the intentionality to Other, and the bracketing of the previous ego, as well as the meeting of the participants of understanding in the event of the development of mutual viewing horizons.

If philosophical poetics is intentional and open if it allows for a meeting of the participations of understanding in the common expanding of world viewing, the world emerges as a unit connection that is not divided into object and subject. This is called *living world* in the paper.

The individual view, being open and intentional, touches the viewing of the other. This event allows for continuous expansion. It also means the closeness of things and people in the living world. *World viewing* encompasses metaphorical (seeing as) and scientific viewing; therefore it allows the living world and philosophical poetics to intersect with other branches of sciences. Its expansion is the infinite creative task.

Time takes place in the bracketing of one's own ego because it rises as the tragic event to death. It represents the moment of metaphor recognition, which involves

us and includes things and language in the plane of world viewing. Thus the question of time becomes the question of language and living world connections. The moment of poetical understanding, having no duration, expands the world-view from the entire coexistence with death. In this way, the other side of tragedy in philosophical poetics is the generosity: after the bracketing of ego, a new image of the living world is constituted with ethical intentionality to the Other. It is tragic, but a creative self-constitution. Therefore, *temporality* takes an important place in philosophical poetics.

The event of philosophical poetics has several levels. The moment of recognition requires the participants of the process to forget and to deny them-selves. It rises as a tragic fragility of birth to death but opens the world viewing generously. It is also the event of the world viewing constitution which moves the Other (thing or person) closer. Taken together, all of the events of philosophical poetics are called 'eventness'.

The event of philosophical poetics is tragic, not only because it takes place in just a moment, bracketing one's own ego, but also because it opens the understanding of our coexistence to death. *Tragedy* has been used in twofold sense: as tragic human existence and as a genre of literature.

Namely, the tragedy allows, during the event of philosophical poetics, to constitute a new and open viewing. Thus generosity is the other side of tragedy. The tragedy and *generosity* of the poetical moment enables the intersection of the living world and the linguistic world. In this way the Other, in the shape of a thing or a person, is made closer.

Philosophical poetics, even though rising as a poetical word with expansion of the world viewing, directs to the coexistence with other people and things. The closeness for other people or things is called 'thingness'. The thingness of poetical coexistence means that it does not close itself in fictitious space; it means it is open to the living world.

The self-constitution event of philosophical poetics is possible when the own ego is bracketed. *Bracketing* has several levels: it is the self-forgetting and self-denial in the moment of poetical understanding and the suspension of one's own existence, understanding the coexistence to death. Bracketing of the linguistic reality also takes place due to the 'thingness' of the poetical word. It is the suspension of the old world viewing in favour of the new open viewing.

The mobility of the world viewing of philosophical poetics allows the intersection of science and the living world, horizontal (ethics) and vertical (religion) direction. In addition to this, it links the poetical word with coexistence to death. It encompasses the structure of the cultural past and the creative intentionality to the future. *Receptivity* is the other form of intentionality that does not allow for the living world to be divided into subject and object, spiritual and natural sciences.

Philosophical poetics does not allow for the finding of eternal truths. However, it does allow for the recognition and expansion of world viewing. Furthermore, it will be developed due to its use in interpreting other branches of science. Finally,

it will be analysed with the help of the model. The concept *detour* has been used in these mentioned senses.

Philosophical poetics is based on the *democratic* idea that the participants of understanding are equal and that everyone who is involved in the process of world viewing constitution is a creative personality. In this sense there are no creative activity, there is only non-creative fossilized viewing.

Philosophical poetics is not coordinated with the idea of a genius: praise of the special powers of a creator does not allow the participants of the understanding process to meet. Therefore, it is opposite to the principles of openness, democracy and intentionality. In addition to this, it requires congenial empathizing that is not possible from the philosophical poetics' point of view because a viewing is alive and expanding creatively. Thus, the ideas of the genius and congenial empathy cannot be coordinated with the creative principle. As result, we have *criticism of genius* aesthetics in philosophical poetics.

One living world where viewing is expanded creatively is not coordinated with the duality of subject and object and the praise of the first. Philosophical poetics, with the common plane of world viewing, directs toward the continuous and mutual horizon of the meeting. Therefore, we face to *criticism of the dualistic viewing* in philosophical poetics.

The detour of philosophical poetics is contra-distinguished from the straightforward way of a method in the above-mentioned senses. It is the other *criticism of the dualistic viewing* because *the method* is part of a logical apparatus, separated from the living world. What's more, it encompasses the criticism of progress: there is no better viewing, there is only a creative expansion, when the participants of the understanding meet. But it does not mean that the foundations of the science are criticized. On the contrary, philosophical poetics tries to supplement science with a creative aspect.

Conclusion

The paradigm of philosophical poetics is possible on the base of philosophical aspirations of Aristotle, P. Ricoeur, H.-G. Gadamer, M. Heidegger towards poetry and poetical art of life. Philosophical poetics covers such ideas as linguistic understanding, intentionality, openness, creativeness, coexistence, living world, world viewing, temporality, "eventness", tragedy, generosity, "thingness", bracketing, receptivity, detour, democratic approach, criticism of genius aesthetics, criticism of the dualistic viewing, criticism of metaphysical method. Philosophical poetics should be interpreted as a strategy of philosophical research and cultural investigation. As a cultural model, philosophical poetics presupposes a philosophical attitude towards the life-world as to human creative space, and thus leads to an investigation in which art, religion, science, morality and world outlook emerge. From the point of view of philosophical poetics, cultural phenomena are seen

through the prism of human creative existence. Culture is treated as a dynamic element of the life-world, which allows for an individual to raise new creative objectives to form his or her environment.

Key words: philosophical poetics, culture, metaphor, phenomenology.

Słowa kluczowe: poetyka filozoficzna, kultura, metafora, fenomenologia.

Summary

This article explores philosophical poetics as a specific philosophical approach. On the one hand, this approach could be derived from poetry, as opposed to philosophy. On the other hand, poetical principles are used to formulate specific philosophical views regarding cultural phenomena. The author defines the limits of philosophical poetics by analysing neighbouring branches of the humanities. In addition, the author explores the methods of research in philosophical poetics. According to the author, philosophical poetics is both a very old (Aristotle) and new approach that deals with contemporary cultural phenomena.

Poetyka filozoficzna – źródła i kierunki

Artykuł zajmuje się poetyką filozoficzną jako określonym podejściem filozoficznym. Z jednej strony podejście to może wywodzić się z poezji, czyli nie z obszaru filozofii, z drugiej strony, zasady poetyckie używane są do formułowania określonych poglądów filozoficznych wobec zjawisk kulturowych. Autor definiuje granice poetyki filozoficznej, analizując sąsiadujące z nią gałęzie nauk humanistycznych oraz eksponuje metody badawcze poetyki filozoficznej. Według niego poetyka filozoficzna jest zarówno podejściem archaicznym (Arystoteles), jak i nowoczesnym, odnoszącym się do współczesnych fenomenów kulturowych.

