

World Horizon: How Is Genesis of Poetry Possible?

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Abstract

World horizon is open, constitutive and relevant to the “coalescence of subject with object ” in the interconnection of horizons and is compatible with Chinese philosophy. Poetic genesis features aesthetic intersubjectivity among the horizons of poet, readers and organic images in world horizon, in which image horizons co-apprehend each other and new images are constituted to adjust to the poet’s feelings. How can we constitute a more vivid poem without being stuck? How can we better cope with misunderstandings about Husserl? What is the relevance among language, poetry, and text? We will investigate in the following.

Key words: world horizon; intersubjectivity; harmony of man with nature; aesthetic; poetic genesis; text

The generation of poetic images is referred to as phenomenological.(Husserl, p. 292) The poet’s fancy is full of modifications of image horizons to constitute individual images, with the reciprocation of poet and readers, and that of typical and general images. (Abrams, p. 212) Poetic generation in structuralism is limited and susceptible to stagnation, but intersubjectivity of world horizon in phenomenology can help it out. Then why and how is world horizon so fabulous? Why is intersubjectivity of poetic generation so significant for us to explore? The crucial solution counts on the intrinsic and extrinsic study of subject, object, world horizon, and more importantly the integration of three. Both specific horizons of “I” and “other” are generally appearing as alternating “bright” and “dark”, and are thought of as different organisms or bodies that can interact with each other, and interconnect into the relatively universal world horizon. Edmund Husserl(1859-1938) designated such world horizon as life-World¹. Incidentally, a simple communication in sociology, linguistics, social life, or other fields, is distinct from intersubjectivity in that the former is confined to a specific space, time, event and a certain language genre, but the latter, relevant to factualities, is free and open to synthesize subject and object on the ground of world horizon. Imagery constitution happens where image horizons are intersubjective, and thus the birth of poetry results not simply from social communication, but also interaction in time consciousness. Poetry generation is characterized by such appearances and constitution, and its beauty is also formed in life-World, one full of intentional modifications of images. And then how does world horizon work intersubjectively?

The Intersubjectivity of World Horizon

Everything can not generate from its own self but from a background, or rather, from the interconnection of horizons through empathy, into the relatively integrated world horizon², which is unstable in the ceaseless constitution.

It refers to the way other Ego is constituted in the pure Ego of “I”, identifies with “I” in the relative universality of the world horizon, and thus the unknown horizon appears as relatively known, and the unknown and the known will alternately be modified and become newer. As organisms, different horizons with subject and object can be linked up through empathy. (Ni, p. 114)When such constitution occurs, the infinite world horizon is extending intersubjectively and unstably.

If you see or think, you can have a horizon, and thus everyone has an mental as well as an empirical one. The horizon, also called “halo” or background, is a kind of subjectivity and refers to a situation where a powerful constitution is about to happen. It is divided into inner horizon or outer horizon. The inner horizon refers to essence, and thus is finite, but the outer horizon means uncertainty or possibility, and thus is infinite. (Ni, pp.216-217)When the outer horizon becomes the inner, the inner has been a newer and escalated one, and accordingly through such continuous alternations a larger world horizon is being constituted too. There are numerous possible horizons to interconnect, comprehend, and constitute each other. Through numerous types of empathy of intersubjectivity, “I” see the other horizon connecting with mine and appearing, even though part of their features is identical with mine but others are distinct.

I am aware of a world, spread out in space endlessly, and in time becoming and become, without end. I am aware of it, that means, first of all, I discover it immediately, intuitively, I experience it...whether or not I pay them special attention by busying myself with them, considering, thinking, feeling, willing. Animal beings also, perhaps men, are immediately there for me; I look up, I see them, I hear them coming towards me, I grasp them by the hand; speaking with them, I understand immediately what they are sensing and thinking, the feelings that stir them, what they wish or will. They too are present as realities in my field of intuition, even when I pay them no attention. (Husserl, p.101)

The universality of the world, however, can not be intuited accurately by such organisms as “I” and “other”, and therefore, the “fringe” of the co-present horizon still indeterminate in my horizon needs to extend indefinitely.

But not even with the added reach of this intuitively clear or dark, distinct or indistinct co-present margin, which forms a continuous ring around the actual field of perception...and what is more or less clearly co-present and determinate (to some extent at least), is partly pervaded, partly girt about with dimly apprehended depth or fringe of indeterminate reality. I can pierce it with rays from the illuminating focus of attention with varying success. Determining representations, dim at first, then livelier, fetch me something out, a chain of such recollections takes shape, the circle of determinacy extends ever farther, and eventually so far that the connexion with the actual field of perception as the immediate environment is established. (Husserl, pp.102-103)

However, the world horizon seems to be too “misty, empty and indeterminate”, and remains to be ordered “in the succession of time”. The world horizon is extending in constitution of the unknown horizons out of the known, and the non-present out of the present. With the “constant changes” of intuition, the world-about-me “remains integrated and ever the same”. The “sheer acts of the Ego” bring me plural objects from my natural horizon. Although the “world-about-me” and the “world-about-other” are apprehended differently, both can comprehend each other and the “other” can be constituted if identical with the relative universality.

Evidently the world horizon manifests itself through intersubjective constitution of horizons. Adequacy results from such constitution rather than creation, as well as develops the self-evidence of indeterminacy in determinacy. In this case, determinacy concurs with the fullness of its co-present indeterminacy through “co-apprehension” of horizons, and the indeterminacy is constituted out of determinacy while the indeterminacy becomes new determinacy, and it will last alternately. Should all of that be intuitive?

A thing is necessarily given in mere ‘modes of appearing’, and the necessary factors in this case are a nucleus of what is ‘really presented’, an outlying zone of apprehension consisting of marginal ‘co-data’ of an accessory kind, and a more or less vague indeterminacy. And the meaning of this indeterminacy is once again foreshadowed by the general meaning of the thing perceived as such, or by the general and essential nature of this type of perception which we call thing-perception...Meanwhile the subsidiary co-apprehended phases of the thing come gradually into the focus of real presentation as real data, the indeterminacies define themselves more clearly to turn at length into clear data themselves.” (Husserl, p.137)

In addition, the incompleteness of the newly-appearing horizon will be changed into completeness when it is also co-present with the relative unity of the world horizon. In stream of consciousness, the world horizon is uncertain as to “I”, but only in the “misty” world horizon can I identify with the other horizon.

The intersubjectivity, pervading the uncertain world horizon of “I” and “other”, is evidently working in appearing of varieties of horizons. The world horizon, marshaling the modifications and connections of individual horizons, appears as the correlate of our factual experience, then presents itself as a special case of various possible worlds and non-worlds, which on their side, are no other than correlates of the essentially possible variations of the idea ‘empirical consciousness’...An object that has being in itself is never such as to be out of relation to consciousness and its Ego. (Husserl, p.148)

Thing in the world horizon clears with the modifications of experiences to constitute and present itself through “essential configurations”, and manifests itself as “the undetermined but determinable marginal field of my actual experience at the time being...And all this takes place according to essentially definite specifications and forms of order which conform necessarily to a priori types.” (Husserl, pp.148-149) Consequently, in the horizon of my Ego cogito, the essence of the infinite world horizon about me is co-present with other appearing horizons through co-apprehension and the intercourse between determinacy and indeterminacy, Ego and other Ego. Intended by the eidetic³ unity of the world horizon, one marginal zone of horizon after another unfolds to the full.

Accordingly, we need “absolute certainty to identify and distinguish, to relate and make explicit” the “logic” with insight, or we should co-apprehend essences with more horizon clearness. It is adequate not only to grasp completely the essential generality but also the continuously interwoven essences of horizons. Only when my horizon is integrated with the other through empathy can I possibly become newer. Even if determinable, the modification from the inner horizon to the outer does not mean being determinate yet, as it is in the circle of “brightness” and “obscurity”, until the given object appears to be seen in “the brightly lit circle of perfect presentation.” (Husserl, p.149)

The world horizon appears in time of consciousness, which means, just as mentioned above, the horizon appearances are in a flow of “a continuous succession of intentional relationships, a continuous chain of retentions of retentions”, or “the ‘after’ corresponding to the ‘before’, a protentional continuum corresponding to the retentional.” These “befores” and “afters” act as limits of horizon in every experience. In order to reflect and perceptively understand, the priming Ego must have “the a priori possibility of redirecting the glance to other experiences, so far as the bearing of this connexion extends.” A fringe of horizon becomes clearer, and meanwhile, in it appears “a fringe of background inattention showing relative differences of clearness and obscurity.” (Husserl, pp.238-240) The background horizon becomes a clearer foregrounding one, through the intuition of priming Ego in both the horizons, which is also due to intersubjectivity through continuous modifications. The backgrounds of the two experiences are distinct, but they reveal the relative generality of world horizon to the horizons around. The margins of horizons interweave into a finite and infinite world horizon in stream of consciousness mentioned above. Incidentally, the idea of world horizon is sublated by Gadamer and Heidegger, with the former stressing language as a world horizon of “hermeneutic ontology”, (Gadamer, pp.397-414) and the latter seeing poetry or language as the constitution of world horizon, (*PLT*, pp.187-229) as referred to above. Both philosophers held similarly that horizons of the “concealed” and the “unconcealed” are decisive in interpreting and seeking out truth. Then, which branch of art better inspired Husserl and Heidegger? Which art and phenomenology can be mutually illuminated? It’s poetry, and the genesis of images in the most free imagination is characteristic of their modifications and coincidental pleasures of aesthetic.

The Poetic Genesis in World Horizon

The images in poetry are organic, or organisms of poetry, just as referred to above. Poetry is generated transcendently in imaginative synthesis, in which the horizon of primordial image is presenting itself with other individual image horizons. Firstly, it must be clear that the original image also originates from intersubjectivity and co-apprehension of poets, readers and texts earlier than we begin to employ it, and has been the popular choice.

Take the first stanza of *Elegy* written by Thomas Gray(1716-1771)for example. In “The Curfew tolls the knell of parting day /The lowing herd wind slowly o’er the lea/The plowman homeward plods his weary way/ And leaves the world to darkness and to me”, the image of “knell” more often means death, “plowman” generally refers to laboring people in the country in literature, politics, history and so forth, and “dark day” more often means bad fate and frustration of a person and misery in life. Such images were often employed to express the negative mindset prevailing in British society in the eighteenth century. Accordingly, when Thomas Gray composed the poem, such images naturally came into his mind earlier, with the horizons of them modified to express the new poet’s feeling. The universal images, have been improved in different contexts, and are never assertive in texts, just because they must adapt to the new situations. Secondly, the combining images, including the original image, some in the “dark”horizon, and others in the “bright”horizon, are “trying, seeing, weighing and talking with each other”, as language speaks. Such process is in absolutely free imagination featured by free modifications of images and the concurring pleasures in horizons. Poetry expresses the lively world of feelings, generating aesthetic images, but not those of passivity.(Abrams,pp.56-58)The horizon of the original image meanwhile identifies with the other typical image from the “dark background”. Both producing and being produced of other typical image are intuitively predetermined by horizon of the original image. In the steadfast imagery constitution, through modifications of time consciousness, every image horizon in the sequence acts as both the “protention” of the “after” and “retention” of the “before”.(Eagleton,p.94) In *Elegy*, for instance, the orderly modification of the images of “Curfew, knell, lowing herd, plowman, and darkness” brings a scene of desolation for readers where on a gloomy night of curfew, the plowman is still laboring miserably, and the frustration and hardship will never come to a halt. Lastly, the generation of an image goes through the intersubjectivity of the predetermined feeling with the image itself in mind. A single image can not originate by itself but can be gestated when it is positively cognizing horizons of others through intercommunication in the general world horizon. The identification with the relative generality of the world horizon is co-present with appearing of different horizons of images, and the genesis of images would not do aesthetically without the associative interconnection of such horizons.

Heidegger also postulated the exploration of truth as being the development of Husserl’s quintessence of life-World.(BT,pp.126-130)Something “concealed” becomes “unconcealed” and is gestated when it is co-present with the other “clear”horizon. “In the midst of beings as a whole an open place occurs. There is a clearing, a lighting. Thought of in reference to what is, to beings, this clearing is in a greater degree than are beings. This open center is therefore not surrounded by what is; rather, the lighting center itself encircles all that is, like the Nothing which we scarcely know.” (PLT, pp.52-53)

The beauty of poetry not only arises from empirical “feelings and seeings”, but also the “harmony of man with nature”⁴ in Chinese philosophy, which holds that when humanity explores truth, the being of the world should be maintained in a natural way to build up as much power as possible to facilitate the appearance of new horizons in the changing situations of world horizon, which is also identical with the “coalescence of subject and object” to some extent. In other words, only in the maneuver of world horizon can aesthetic images originate. The world horizon appears in the constitutive process of “coalescence of subject and object”, but the separation of both also plays a role of negativity, which is indispensable in the mind synthesis. The connection of the present horizon and the non-present acts as a “correlate” with art generation, but unfortunately in traditional art, appearance and “latency” of an object are separated.(Zhang, p.130)Therefore we must make it clear that art originates the way the interconnection of image horizons into the world horizon must work without end, and only when the background of each horizon is pushed to foreground and mix with other horizons can artistic lustres come into eyes, and images originate immediately. In Chinese culture, the beauty of art results in the co-apprehension among horizons of finiteness and infiniteness. “The aesthetic consciousness refers to perception and comprehension of finiteness , infiniteness , and coalescence of subject and object(integrity of all things).”(Zhang, p.144) Consequently, the art world will manifest its own beauty when the horizons with subject and object are co-comprehending. As for poetic images, Chinese poetics stresses the appearance of images in both the finite and infinite horizons, and in the supplementation of one horizon of image to the other. The object is constituted in the intersubjective “harmony of man with nature”, intuitively in the world horizon. It actually means that the “well-lit” and the “obscure”horizons are co-present in constituting poetry in the world horizon, where poetry acts as “logos language” which speaks the “harmony of man with nature”.

Then, what is “Logos”? The popular answer is language or word, or reason. And accordingly poetry generation occurs with the natural appearance of images in the intersubjective horizons involved, just as mentioned above. Heidegger once said “what is spoken purely is the poem.” (*PLT*, p.95) In that case, the language that freely speaks and freely generates implies language or an unstable text in post-structuralism, just as “language speaks”. (*PLT*, p.190) Or rather, the openness and freedom of language really are a part of the attributes of “Logos” in a sense, and is identical with poetry. Poetry is always in the process of “speaking and listening”, with its constitution in intersubjectivity. The self-evidence of poetry dwells in the genesis of images, which speak the infinite world horizon of feelings. Poetry excludes abstractness, and embraces the lively and vigorous world. Since intuition of both the “signifier” and the “signified” in the context is more significant than semantic meanings, poetic generation starts from intuitive synthesis, through mediate intersubjectivity, and back to intuition again, which is repetitive and circular in the world horizon.

In the well-known ancient Chinese poem of *Bamboo Branch Song* translated by Xu Yuanchong⁵, for instance, we can discuss how the poet composed the renowned and vivid ballad intersubjectively to express his feeling in the Tang Dynasty (618-907AD).

Bamboo Branch Song

Liu Yuxi

Between the willows green the river flows along;
My gallant on the stream is heard to sing a song.
The west is veiled in rain, the east enjoys sunshine.
My gallant is as deep in love as the day is fine. (Xu, p. 25)

In this renowned Chinese poem written by Liu Yuxi (772-842AD), a well-known poet in the Tang Dynasty, such images as willows, stream, sun, rain, sunshine are popular with Chinese readers, and as Chinese culture is propagandized worldwide more and more foreigners come to know about them. Firstly, when the poet began to gestate the poem, the images treasured by readers were weighed repeatedly. He thought what the readers thought, and then his imaginative horizon began to absorb and digest such popular images, when horizons of the images appeared one by one in his intuition for him to express the feelings of the young woman and her gallant. The poet was taking stock of the love resounded in the poem when he was inspired, that is, his experiences were entangled with the protagonist's and the readers'. Secondly, Liu Yuxi must have envisioned a beautiful picture in his mind for the readers. Just as is known, willows generally symbolize beauty of women and landscapes; rain stands for vivacity of nature such as early spring, and occasionally misfortunes in literature, art and media; stream represents tranquility of nature and harmony of one's souls; sunshine (晴) is a pun of love (情), and sunshine is usually a symbol of triumph, passion and auspiciousness. Consequently, an elegant picture is presented before the poet and the receptive readers. Vivacious and green willows on both sides of a quiet and limpid river, birds singing, butterflies and dragonflies zigzagging in flowers and over the water, a beautiful and slender young woman is sauntering on the bank when a beautiful love melody comes into her ears. Suspicious about the young man's integrity, she hesitates to respond. Suddenly on the west bank the rain starts to pour down, but on the east bank there are no raindrops and the sun is still shining. Her mind is in a mess in the elusive nature susceptible to illusion and disillusion, which presents the readers with a picture of beauty, reality and confusion. Lastly, the poet's imaginations entail the modifications of images of “before” and “after”, and the co-apprehension among horizons of readers, poet and images. Another modification of images are concerned with their contextual functions, such as “stream”, which is not about tranquility, but the continuous surprise, suspicion and confusion. The purpose of the poet is to constitute a tangible and vivid scene of beauty, contradiction and surprise for readers. However, there are also other interpretations that “sunshine” and “rain” simultaneously refer to the scene of fervent sexual desire or passionate love between the two lovers. Consequently the poem has been and will be comprehended in the world horizon until the poet might be surprised to revival.

Poetry is constituted interactively with and in the concurrence of world horizon, and with ceaseless intercourse and connection of image horizons, the unity of content and form is formed. Full of various feelings, individual image horizons are modified and interconnected to identify with the poet's and the readers' feelings in the appearance of world horizon, and the images are generated on the basis of the poet's predetermination. Thus the world horizon extends self-evidently with clearing of image horizons and the requisite “coalescence of subject and object”, and the images of poetry grow out of each other concurrently.

With self-evidence, poetry is “procreated” in the transcendental imagination and intentionality, and the non-present image coincides with the present substantially. Poetic image horizons are constituted simultaneously with the appearing of the world horizon, and both types of horizons constitute each other and appear intersubjectively. Images appearing simultaneously with the unstable world horizon also contain metaphors of humanity, as in the poem *Home -Coming* written by another Chinese poet He Zhizhang (659-744AD) in the Tang Dynasty.

Home -Coming
 He Zhizhang
 Oh, I return to the homeland I left while young,
 Thinner has grown my hair, though I speak the same tongue.
 My children, whom I meet, do not know who am I.
 “Where are you from, dear sir?” they ask with beaming eyes.
 (Xu, p.3)

The images in this poem are distinct from those employed in *Bamboo Branch Song* by Liu Yuxi, and they originate in fancy with metaphors of humanity. In Chinese culture, images of beaming kids are more often used to allude to innocence, cuteness sincerity, and love, and those of old age are usually associated with infirmity, alienation, nostalgia and solitude. The poet’s resignation from officialdom and retirement, and return to home can possibly give rise to a conjecture among readers that the poet’s homesickness will be displaced by either frustration or a “sunset” sweetness of homestead. And in his childhood, he must have been at least embraced by a common familial affection. As a consequence, with the two images of the old and the young put in the beginning of the poem, the poet and readers identify with each other due to the ethical values and general ideas of both images. In the intersubjective network of plural and complex elements mentioned above, both images originate in the poet’s mind to evoke the sympathy of readers. The second verse expresses bouts of sighs about his life from childhood to retirement, from innocence to vicissitude. And the third line depicts his own portrait and love of his kids, and by means of metaphors it expresses the poet’s embarrassment and affection for kids in the old but new environment, which is followed up by the fourth and last verse to express the life circle, rousing the widespread imagination of happiness and desolation of different ages. Consequently, the generation of verses features modifying and linking image horizons of the different generations into the world horizon, and expressing feelings latent in the context. For the poet and readers, the image of old man in the last verse is also changed in the context into childhood happiness, bringing the circle of childhood happiness, separation, old age frustration and delight to a pause, and thus it overturns the traditional image of old man. However, the word “ask” in the last verse can make readers think that it may be the poet or the reader who is asking, which can further indicate that the poet was depressed and perplexed at the time, or is lost in thought. Such newer interpretations as that have been and will be endless into the world horizon.

Phenomenology plays an essential part in the aesthetic generation of poetry in view of its soul idea of world horizon. The image horizons, predetermined by the intentional feelings, are identical with the “harmony of man with nature” and thus appear self-evidently. The idea of “harmony of man with nature” has proved that self-evidence of horizons lies in the identity of the intended object with the feelings of world horizon. The fullness of image horizons is also constituted on the basis of transcendental, intuitive and intentional constitution of the “dark” and “bright” horizons. The images constitute as well as present the world horizon without end, in which free imagination works in life-World. Without co-apprehension and self-evidence of image horizons, poetry would repeatedly be trapped in stagnation.

The combination of empirical experiences with stream of consciousness has left separation of subject and object to be dumped in a sense. Self-evidence of “dark” horizons occurs when the intended object of horizon becomes identical with that of world horizon. Poetic beauty is constituted concurrently with genesis of images from the world horizon, and thus the aesthetic generation concurs with that of poetic images, without mechanically expressing or conforming to rationality, which has a far-reaching influence on literature. From the perspective of phenomenology, different literary texts and those beyond are produced the way poetry is composed to some extent, in that any language generation is identical with poetry, which is mentioned above. The following are some examples.

Firstly, Husserl's and Heidegger's ideas about poetic creativity have been noted, but here we need to resolve some controversies about the two philosophers that Husserlian ideas are very different from Heidegger's, which has caused the worldwide misunderstandings about Husserl for more than one century. It is known that the differences between the two mainly lay in "pure consciousness" in Husserl's early life, but lately the gap has been bridged to some extent. The key is world horizon of intersubjectivity and poetry generation shared by both in a way, and as a consequence, it is more significant to be aware that language is not mechanical but poetic thanks to its "speaking" or "communication".

Secondly, as the earlier reform of literary theory after the language orientation of philosophy, defamiliarization in structuralism also rose with phenomenology. When a poet composes, he or she feels surprised, and it is because when the poet's "now" horizon is co-present with his or her "past", the surprising image is simultaneously appearing in mind. And when a reader reads a certain poem, the evidence of the poet's intentionality is coincident with the new image horizon in his mind, and the background horizon simultaneously appears as foreground. (Eagleton, p. 111) Accordingly, a surprising image is generated in such an endless interconnections of horizons into world horizon, which breaks through the narrowness and closure of structuralism (Derrida, pp.193-212) to blaze a trail for post-structuralism.

Thirdly, in post-structuralism, "différance" pioneered by its representative Derrida can be thought of as a new world horizon of text, a trail of ceaseless experiences of intentionality and distinguished textual signs. Writing indicates that both essence maintained and interconnection of imagery horizons are constantly experienced into the world horizon, which entails supplementation of significations in endless trails of readings and misreadings, understandings and misunderstandings, intentional modifications and appearing differences. (Culler, pp.164-183) The synthetic "communication" of various horizons in writing or a langue can be beyond its internal realm, due to deconstruction of logocentrism comprising "the system of speech, consciousness, meaning, presence, truth, etc." (Greenblatt, p.376)

Lastly, Marxist literature features real content and new styles, especially simple language, so that readers in social life can be influenced substantially to respond. In the writing process, real horizons of thoughts, society, nature, and images synthetically interconnect into the world horizon, appear, and are constituted for readers to appreciate. More importantly, the constitution of Marxist literature and art enables as much free interconnection of horizons as possible to present reality and arouse political consciousness. George Lukács, the most prominent Marxist critic of Hungary in the early 20th century advocated composing "panoramic" novels with as numerous social and historical contents as possible, and was against "fragmentary avant-garde" works written by leftist writers, "because it is only in the wide-ranging panorama, and in the merging of individual life stories with the larger movements of history, that the reader is confronted with the historical truth." (Bertens, p.91) In history, literary and art works have always been written and rewritten to present real social and political life to the full, so that literature as ideology can alert different social classes to the latent perils more easily and call for people to take actions.

Conclusion:

World horizon is not poetic constitution, but in a way they can interpret each other. Poetic generation is connected with intersubjective constitution of image horizons into the indeterminable world horizon, and therefore open and unstable, which implies that since language or poetry speaks, any open text can be a horizon to be constituted, but not created once and for all in the network of mutual comprehension. From structuralism to post-structuralism at least, it is more significant to take world horizon and poetic generation as a clue to modern literary study. More importantly, poetic intersubjectivity in the world horizon is more often misunderstood as lingual communication among poets, readers, and critics, insensitive to the stability and instability of a text, which possibly results in misinterpretation of text as one with content and form limited. A text would be flaccid without imaginative space and free poetic constitution, and textual and poetic criticism becomes indispensable and accessible due to breakthrough in philosophy and literary constitution.

Footnotes:

1. Life-World is distinct from the real world, and has been an important term in Husserlian phenomenology since 1930, which is a subjective world with subject, object, realistic world, intersubjectivity, moving constitution, and the powerful universality to make it an appearing and unified foundation for the world. It is synonymous with the “common world” referred to in the paper.
Husserl Edmund. *The Crisis of European Sciences and Transcendental Phenomenology*, trans. David Carr(Evanston: Northwestern University Press,1970), p.188.
2. World horizon is synonymous with life-World, which is infinite, open, and full of various “dark” and “bright” horizons that interconnect, comprehend each other, and identify with the world horizon. The individual horizons are integrated into one larger world horizon intersubjectively and continuously, and in this process, constitution but not creation happens. Consequently, world horizon is unstable, relative, constitutive, and not still. (ibid., p.143)
3. Eidetic is a theory about eidos, or essence, and thus it is identical with ontology.
Husserl Edmund. *The Crisis of European Sciences and Transcendental Phenomenology*, trans. David Carr(Evanston: Northwestern University Press,1970), p.178.
4. “Harmony of man with nature (天人合一)” is the thematic idea of ancient Chinese philosophy, which contains no antithesis of subject and object, and means the integrity of man and nature. It originated in worship of deity, ancestors, and nature in ancient China, and later it was known that natural law determines the fate of humanity, and that human fate is kind of analogous with natural changes. In the Shang Dynasty(1600-1046BCE), the idea of nature was developed into human virtue, and the combination of two determined the vicissitude of a country and people. Humanity is integral with nature, and thus Human beings must be accordant with the rhythm of nature. It should be noted that “harmony of man with nature” is not about ecological protection. Nature means essence and powerful tendency of development of things, and is ontological in a sense.
Zhang Shiyong. *An Introduction to Philosophy*(Beijing: Beijing University Press, 1995), pp. 329-45.(My translation)
The original book of Chinese edition cited:
张世英. 哲学导论 (北京: 北京大学出版社, 2002), pp.329-45.
5. Xu Yuanchong(许渊冲)(1921-2021), a very famous translator, and professor of literary translation in Peking University, has translated many Chinese literary classics into English or French, such as *300 Tang Poems* and *300 Song Lyrics*. He won the “Aurora Borealis” Prize for Outstanding Translation of Fiction Literature, conferred by the Federation of International Translators(FIT) in 2014.He is considered as the best translator of ancient Chinese literature at home and abroad.
6. Husserl Edmund. *Ideas: General Introduction to Pure Phenomenology*, Trans. W.R. Boyce Gibson, M.A., D. SC. (Oxon)(Beijing: China Social Sciences Publishing House Chengcheng Books Ltd., 1999), pp.101-292 (102-03, 137, 148-49, 238) .
7. Abrams M.H. *The Mirror and The Lamp: Romantic Theory and The Critical Tradition*(Oxford: Oxford University Press, 1953), pp.56-212 (58) .
8. Eagleton Terry. *Literary Theory — An Introduction*(Oxford: Basil Blackwell Publisher Limited, 1983), pp. 94-111.
9. Heidegger Martin. *Being and Time*, trans. John Macquarrie & Edward Robinson(New York: Harper Collins Publishers, 2008), pp.126-30.) Hereafter abbreviated *BT*.
10. Zhang Shiyong. *An Introduction to Philosophy*(Beijing: Beijing University Press, 1995), pp. 130-44.(My translation)
The original book of Chinese edition cited:
张世英. 哲学导论 (北京: 北京大学出版社, 2002), pp.130-44.
For the citation of (Zhang, p.144) on page 8 of the paper, the following is the original sentences cited
审美意识是指对有限与无限、人与物交融为一体 (“万物一体”)的一种体悟和感受。

11. Heidegger Martin. *Poetry , Language, Thought*, Trans. Albert Hofstadter(Beijing: China Social Sciences Publishing House Chengcheng Books Ltd., 1999), pp.53-229(95,187,190).
Hereafter abbreviated *PLT*.
12. Xu Yuanchong. *Version of Classical Chinese Poetry Tang Poetry (I)*(Beijing: Dolphin Books, 2012), pp.3-25.(许渊冲. 许渊冲经典英译古代诗歌 1000 首 (北京: 海豚出版社, 2012, pp.3-25).
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For the citation (Xu, p. 3)of *Home-coming* written by He Zhizhang on page 11, the following is the original Chinese poem anthologized in the version by Xu Yuanchong: 《回乡偶书》贺知章—少小离家老大回, 乡音无改鬓毛衰。儿童相见不相识, 笑问客从何处来。
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