

**„Babes-Bolyai” University, Faculty of History and Philosophy,
Major in Philosophy**

Doctoral Thesis

Retrojection of sublime (as poetical-musical project)

at Marc Richir. For a non-symbolic phenomenology

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Contents

Introduction	5
Chapter 1	
Proto-ontic, pre-reflexive assumptions of retrojection of sublime. Jacques Garelli and aesthetic interpretation of the world.....	12
1.1. The existence of an aesthetic non-conceptual world. Aesthetic logos.....	13
1.2. Pre-reflexive knowledge and evidence. From sublime to grotesque.....	16
1.2.1. Modalities of husserlian evidence. Judgment and evidence. Knowledge.....	19
1.3. The role of passive synthesis in structuring anti-aesthetic, ante-predicative world. Dieresis as retrojective reduction of synthesis.....	29
1.4. Modus <i>versus</i> methodus	34
Chapter 2	
Tradition in hermeneutic approach and tradition in richirian approach.....	41
Chapter 3	
Richirian sublime as phenomenological glimmer	51
3.1. Imagination and Ration conflict	52
3.2. Meeting of symbolic and phenomenological levels. Instituting power of any institution (<i>Gewalt</i>).....	58
3.3. Grades of passive synthesis and phenomenological glimmer	67
3.4. Methodological sketch of transcendental eidetic without concept	71
3.5. Phenomenological glimmer of qualia	72
3.6. Aesthetic juicing as qualia glimmer	75
3.7. Transcendental eidetic without concept. Poetry of world phenomenon	79
3.8. Phenomenological art of transcendental eidetic without concept	81
3.9. Jacques Garelli – an example of bait of transcendental eidetic without concept	87

Chapter 4

Poetic chiasm of language. Symbolic instituting <i>versus</i> phenomenological freedom	93
4.1. Experience of sublime. Language as lacuna and excess in phenomenality	94
4.2. Marked retrojection and lacuna. Decoupage and marking of wild essences.....	98
4.3. Rhythm and reduction. Eurhythmya of language	103
4.4. An application of lacuna in psychoanalytical care. Jacques Lacan and body language.....	106
4.5. Psychoanalysis and cognitiv-behavioral model	112
4.6. Retrojection of sublime as poetical – musical project	113
4.7. Poetic image	115
4.8. Transcendental landscape	119

Chapter 5

Retrojection and primitive life	127
5.1. Genesis and primitive life	127
5.2. Phenomenological architectonics of primitive life	136
5.3. Passive synthesis of association / similarity	140
5.4. Association. Resonance and waking up at distance	143
5.5. Hyperbolic reduction and transcendental field. Transcendental illusion	150
5.6. Temporality aporia in passive synthesis and in primitive life. Husserl <i>versus</i> Richir.....	157
5.6.1. Aporia of multilayered present	164

Chapter 6

Immemorial of ileitis and sublime at Emmanuel Levinas.....	177
6.1. Immemorial, ileitis, diachrony	178
6.2. Substitution in death.....	184

6.3. Levinasian sublime	191
-------------------------------	-----

Chapter 7

A phenomenological interpretation of sublime experience in the american abstract expressionism	199
-------------------------------------------------------------------------------------------------------------	------------

7.1. Abstract expressionism – thesis	200
--------------------------------------------	-----

7.1.1. Barnett Newman and self terror	205
---------------------------------------------	-----

7.2. Transcendental landscape of pictural image.....	207
------------------------------------------------------	-----

7.3. Mark Rothko – <i>paintings as dramas</i>	217
-----------------------------------------------------	-----

7.3.1. Veil of finitudness as transcendental landscape	220
--------------------------------------------------------------	-----

7.3.2. Rothko and Matisse – <i>King’s sadness</i> or aesthetic experience of loss.....	223
----------------------------------------------------------------------------------------	-----

Chapter 8

Retrojective didactics	231
-------------------------------------	------------

8.1. Retrojective didactical relation in teaching – learning process	234
----------------------------------------------------------------------------	-----

Conclusions.....	244
-------------------------	------------

Vocabulary	246
-------------------------	------------

Bibliography	253
---------------------------	------------

Abstract

The present thesis aims to describe the way in which the richirian sublime retrojection takes place, respectively the consequences of this retrojection at the level of occurrence of language phenomena and the world phenomena. One of the most relevant conversion of retrojection into the sublime is sublime retreat into himself and development of the poetic-musical project as the last aesthetic stage where human consciousness can reach to fulfill its creative potentialities become - by retrojection – trans-passing. Retrojection of sublime as poetic-musical project answers to desires of non-symbolic phenomenology by streamlining essences become multilayered beams of qualia and by promoting an eidetic variation prior to formation of concept or object, in the proto-ontic, ante-predicative, pre-reflexive sphere. In turn, only a non-symbolic phenomenology may suggestively reveal the key concepts of richirian philosophy such as phenomenological flicker, eidetic transcendental without concept, poetic image or transcendental landscape, precisely because it accepts the existence of second degree intra- and inter-eidetic variation and frees the essence of any conceptual predicative substrate, in order to give it back to its barbarian logology.

In the first part of the thesis we tried to investigate proto-ontic, pre-reflexive assumptions of the Jacques Garelli's sublime retrojection in order to further explain our choice for a non-symbolic phenomenology and the conceptual origin of this phenomenology; in particular, we developed the idea of a world and of an aesthetic logos whose rules are different than those of logic and concept, they are in fact laws of artwork. Because Garelli develops the world and aesthetic logos conception as the original faith (*Urglaube*) in accordance with the husserlian thesis relating to faith in a pre-individual experience of the world, we considered necessary to present the meaning of the concept of evidence for Husserl. The logos of aesthetic world is a pre-reflexive passivity affecting non-conceptually the subject exposed to certainties of predicative logic. Logic of aesthetic world is an original passivity, an archaic impairment, a heterology which imposes with certainty to logical evidence, without being though logical. Husserlian evidence is produced by the existence of passive syntheses that indicates access to a world of passive pre-donation where objective evidence is given to a certain evident judgment activity. Pre-donation is the way by means of which objects become evident at proto-ontic level.

In the second chapter we presented tradition issues from a hermeneutic perspective alongside to the way in which Marc Richir understands tradition starting from sublime

retrojection. Thus, richirian tradition is rooted in the experience of the sublime bringing together both normative classical, legislative or allegoric hermeneutics conceptions (by the authority of the phenomenological Unconscious, practice of transcendental landscape or use poetic image), as well as those of hermeneutics scientifically founded from Schleiermacher (through transcendental eidetic without concept). Richir proposes a rereading of the Western metaphysics tradition starting from the need to abolish any symbolic instituting too often marked by symbolic striking and fulfillment of the announced end of philosophy through a nihilism which, this time, by practicing transcendental landscape may be a creative one, not only destructive. Tradition may play a formative role as mediating transmission, fulfilling both an universal function (as a reference system which is a dominant value for an individual) and a particular function (according to Stanislav Breton tradition would be rather more accessible to a minority as enlightening opening where the objects are looming, not as a stable structure, ready to be identified).

Sublime as phenomenological glimmer presented in chapter three involves a redefinition of the interpretation of the kantian sublime tradition for interpreting sublime, in the favor of reducing every symbolic institution, respectively in favor of undermining the symbolic establishment of Law by phenomenological freedom of the archaic Unconscious resulted from the meeting of symbolic and phenomenological levels. Richir does not dispute the need of humans to live in social and administrative frameworks symbolically set up, but remaining in the symbolic tautology which they perpetuate by repetition mechanisms. Following a meeting between symbolic and phenomenological, phenomenological glimmer makes visible the action of passive synthesis of grade one, two and three, as an arrangement and rearrangement of multilayered qualia; in fact, phenomenological glimmer occurs at the micro level of multilayered qualia, such that any fragment of qualia at passive synthesis level of grade three can produce glimmer through the existence of a simultaneity and of a resonance with qualia at passive synthesis level of grade one. Phenomenological glimmer is suitable as a double game of phenomenalisation: on the one hand, the self-caught in the glimpse folds upon in the aesthetic juicing over itself, because it is claimed by the object producing juicing, and on the other hand, the self shall glimmer in response to world qualia glimmer, which is found by a corresponding qualia in the self and resonates with herself, revealing an authentic concept of world, reduced (symbolically) to freedom of aesthetic juicing. Aesthetic juicing is a juicing of grade two which does not receive and does not contemplate the object directly, but requires

its consideration or taking distance from it. Consideration of the object assumes the hyperbolic reduction of passive reception of the object, manifested in reception juicing, such that the object is considered in itself. Practicing reduction has two consequences: on the ego side, reception consideration shall occur (the act of receiving, as different from the self-affected by reception) and the differentiation between reception of object and of juicing. This distinction is crucial to understanding the aesthetic juicing as a glimmer operating in fold between ego of receiving and the ego of juicing. As a result, juicing to an object occurs as a phenomenological glimmer of plenitude of an object between self juicing and that who considers. A distinctive feature of aesthetic juicing compared to other types of juicing is that according to which the self juicing loses attitude towards the object in favor of phenomenological glimmer. Transcendental eidetic with no concept assumes this aesthetic juicing as a qualia glimmer by poetizing of phenomenon world, opposed to all determined conceptualization. Phenomenological art of transcendental eidetic without concept requires a sustained practice of the manner regarding the creation of a poetic image as a continuous eidetic variation which is not an essence variation, but a variation of qualia. The two fundamental theses of transcendental eidetic with no concept are: firstly, qualia cross beams correspond to each fact concept, but the ontic simulacrum hides to phenomenology's eye the pre-reflexive area where the concept is formed, and secondly, the concept must be separated of its universality, as it has a structure of multitude of qualia, a transitive consistency, thereby ensuring streamlining of the essence.

Creativity characteristic to reflection judgment is made possible in chapter four by the poetic chiasm of language. Within the language, poetic chiasm facilitates the reduction of symbolic establishment and creation of poetic images and transcendental landscapes tributary to phenomenological freedom. Missed meeting between the symbolic and phenomenological level creates a gap in language phenomenology by its implosion in itself due to excess that sublime brings. The gap is a portion of vacuum marked in the moment of sublime moment, differentiated by articulation of words and plays a key role in understanding the discontinuous rhythmicity of language, respectively polyrhythmicity of temporalization suspended in the moment. The gap resulting from retrojection of sublime in itself becomes a chiasm of phenomena schematic in their transcendental essences. In the language, these essences become effective for a subject after trimming and marking in the sublime moment when they are magnetized according to their internal of corresponding qualia. Resonance may lead to speech eurhythmy when gaps of language, words articulated and their corresponding essences reach an internal synchronicity. Application of the gap in

psychoanalytic cure reveals the existence of a lacunar body language as estesiology of vacuum, liminal in nature, where the symptom of the analyzed is expressed. The symptom becomes discernible when the analyzer discovers the difference between formal essences of language (language *Wesen*) which is ante-predicative of grade one and wild essences (*Wesen sauvages*) which exist in gross form in nature and short-circuit the global rhythm of language to reveal thus discontinuities, acts missed. In psychoanalytic cure, missed acts open access to lacanian body language that acts as a symbolic unconscious, differing from the archaic unconscious of phenomenology. Only retrojection of sublime as poetic-musical project may reveal the need for analysts access to their own aesthetic consciousness in order to avoid tautology of symbolic establishment that cross even the field of psychoanalysis and its symbolic unconscious, provided with arrangements and rearrangements of qualia that cannot be always differentiated at symbolic level. Hence, the need that psychoanalytic unconscious remains open through to transpassing towards archaic phenomenological unconscious and transcendental landscapes that it produces. For Lacan, language is a subtle body which captures body images that bind the subject, therefore it is necessary that gaps, failures of speech are analyzed by other means than cognitive-behavioral therapy techniques that access only to manner of symbolic setting up of words, but not their archaic source, the missed meeting between the symbolic and phenomenological in the experience of sublime. Overall recovery rate of language is a goal of both non-symbolic phenomenology and psychoanalysis by analyzing the way in which the chiasm between essences without concept at phenomenological level with concepts without essences at symbolic level. The poetic picture and the transcendental landscape is a phenomenological art and a retrojection methodology to identify world phenomena that escape language expression by short-circuit and paradigm transversality. The poetic-musical project consists of a transcendental eidetic without concept, understood as a process of discovery of phenomena that can not be translated into symbolic language, i.e. wild essences (antepredicative of grade two) that underlie the formal language essences, essences that short-circuit in counterpoint; they are materialized as poetic images they become transcendental rhythms of phenomenology for wild logology of phenomena. Eurhythmy of poetic images produces eurhythmy of transcendental landscapes. Transcendental landscape represents the essence concerned in the poetic image gap, this ensuring individualization of that image by indicating something that can never come into phenomenology, being immemorially located, and being able to be suggested only as phenomenological rest written in the gap.

Retrojection of sublime depicted in chapter five, provides a return to primitive life of primitive ego, the deconstruction of symbolic establishment, to immemorial signs that life primitivism leaves in the moment of sublime, as possibility of spacing phenomenal rhythms in the very process of temporalization in attendance. Primitive life is run at passive synthesis of grade three, i.e. at transpassing and transposibility level in a continuous variation of wild essences in between them and within them.

Phenomenological analysis of primitive life is related to genetic phenomenology (there is a genesis of primitive life) for the purpose of highlighting the history of sedimentation of meaning layers in relation to appropriate *habitus* sites. In this respect, genetic phenomenology is an explicative phenomenology that follows genesis according to law of primitive formations of sense. Husserl does not envisage genesis of an individuality subject to hazard, but a possible genesis, general, universal of symbolic development of philosophical language. The problem is that primitive life forms are related to genetic theory since aperceptions, i.e. a formal logical reasoning. Instead, at Marc Richir, primitive life requires rather a mythological theory where the meaning of life is not given in aperceptions, but their short-circuiting in the sublime moment, which provides access to mythological formations prior to any genesis. Aperceptive genesis at Husserl is due to a confusion between phenomenological origin of the establishment and its symbolic origin. Richir objects to Husserl the lack of a thematic explanation of contingency, which would lead to a better understanding of primitive formations of meaning. In addition, another argument for the necessity of contingency issue is that of architectural transposition which is not carried out in a globality of formal logic, but with every fact of language or contingent event. Importantly from this transpositions is that the event or individual having access (through transposition) to its primitive origins, to his appropriate meaning formation, can give himself his own law of functioning. In other words, symbolic setting can be abolished if the self, a contingent fact reaches its primitive power to issue thus phenomenological freedom and to give his own meaning without the need to establish a tautological circularity. Primitive life becomes a phenomenological freedom of speech populated by wild essences (antepredicative of grade two) that produces positive sublime and detaches the self from its psychological and personal understandings (with symbolic identity). Ultimate transcendental as life and primitive living sought by Husserl and Richir will reveal an absolute flow of life so that it is detached from the temporal flow and more involved in absolutely transcendental ego depths, depths so archaic and primitive that are completely detached from life and this flow of consciousness for living present. It is not a

more reliable identification of consciousness with living present, but merely a discontinuity induced by appeal to pure essences of wild primitive life. Architectural primitive life is actually a wild architectural essence that awakens sublime experience. The main problem is to discern essences causing positive sublime and those causing negative sublime which may slip into grotesque pre-reflective areas. At Marc Richir, architectonics allows the phenomenological field to distinguish between established institutions and the one who establishes them, and between symbolic institutions (formal essences of language) and phenomenological freedom (wild essences). Characteristic to architectonics is the zigzag approach which, together with a methodological rigor that shows that positivity of stable being of ontology must be counterbalanced and overcome, representing only a stage phenomenologizing wild essences and in the art of transcendental eidetic without concept.

Architectonics of primitive life according to Marc Richir consists of an appropriateness to the method but it is more formal because it provides a framework, a reference system for explaining phenomenology to itself, allowing phenomenology questions to be included in the vacuum which it makes possible. In this sense, Richirian architectonics approach is merely what Kant meant by architectonics in "Transcendental Doctrine of Method". Unlike Kant, for whom the architectonics is related to organization of knowledge in system, under an idea that fulfills the goals of reason, Richir promotes a philosophical architectonics where different parts of a whole have a discontinuous organization, entering in discontinuous resonance with each other in a transcendental eidetic with no concept where primitive life is not related to an idea of the final goal of Reason, but a spontaneous update, transpassing of each self or factual event, able to give its own law operating without the need for subordination to an idea. Affinity of parts derived from the ultimate goal of Kant Reason translates to Marc Richir by internal eurythmy of phenomenalization scheme into phenomenological glimmer and resonance phenomena in the passive synthesis of association. Truth of architectonics becomes the framework for living thinking able to develop only in transpassible way, free of ontological presuppositions of Western metaphysics. The system Kant speaks about, even claiming affinity of its parts, is an illusion because it grows inside as it reached systemic coherence of its interrogations. In other words, in classical philosophy, the answers have already been given, evidence of the fact that this philosophy (including critical philosophy) is included in the illusion of symbolic establishment in parallel being created. Contrary to this view, phenomenological philosophy as last issue, resumed as architectonics must assess its symbolic and less obvious source. Architectonics of primitive life is getting out of

symbolic establishment print by the phenomenological freedom that phenomenological philosophy can re-establishing as transpassibility between an archaic and other archaic setting. Resonance phenomenon provides the facility of this transpassibility at synthesis level passive of grade three.

Passive association synthesis / similarity occurring at the level of multiplicity hyletic data and similar data where each repetition is another, as Husserl defines them, and in a perfect comparison takes place a tracing their common essence as being characteristic. Retrieving defines passive syntheses of associations and it is aimed at finding those separated data, some being similar, others being repetitions. We can thus say that the same is given simultaneously in multiple ways and remains the same. There is a similarity of repetition which, for Husserl is an ideal limit that reduces any speech repetition. We must distinguish similarity as repetition and similarity retrieval by the phenomenon that causes duplication and comparison for the two to be conducted differently. Comparative recovery is closer to resemblance than the repetition similarity: given a plurality of separate data, by comparison a passive synthesis is performed which aims to bring comparison terms in an overlapping area in spirit. Thus, we can say that the period of recovery or retrieval of disparate elements designates the place where there are similarities.

Association establishes in passivity another type of association than that of consciousness, a superior unit that arranges consciousness objects in simultaneity. It is important in view of explaining resonance at distance, the fact that the original association is not founded in a essentially pure passivity but in a higher degree of consciousness, which means that the association can reach pre-reflexive areas where any conscience and any concept form. The association provides an universal unification of life being a multiform synthesis that as approaching the object can synthesize it passively in syntheses of similarity. Higher-consciousness may be an block against phenomenological richirian unconscious as the depositary of superior passive processes, where is the true synthesis of association, because there is a danger that the conscience to remain all intentional and not reduced when performing syntheses of similarity. If this association occurs on vivid awareness plan, even higher consciousness, the primitive life of this conscience may be circumvented and primitive meaning formations can not resonate with the apperception, which can provide a limit of the husserlian theory of passive syntheses of association. Despite this situation, Husserl admits for remote wake-up phenomenon, that the association remains valid as reasonable as far as producing a pasiv-sensitive unit to the extent of similarity relationship occurs in relation to an object in the background where a

object is reactivated (by resonance), notified as such and brought to the fore. The object is there but not noticed in intuitive presentation. Notification and reactivation of background object is called by Husserl reproduction as re-presentation. According to the universal law of conscience, out of each object comes a resonance but at the same time intervenes the law of attraction, detachment, separation. In this regard, resonance becomes a kind of remote recovery / retrieval in separation. For example, within the phenomenological glimmer, the separate poles of phenomenality as distinct selves are in the position to attract and repel each other at the same time creating a pulsating wave defined by Robert Alexander as an *ogkoritmic* element. This is a primitive living environment, an environment of comprehensibility, reflexivity, and of legitimacy of phenomenality, phenomenology and phenomenological architectonics. Similarity and separation of passive syntheses of association with *ogkoritmic* element may support the hypothesis of a voltaic arc between two phenomenological unconscious once sublime experience occurred and was installed at passive synthesis grade three, where conventionality of passive syntheses grade one no longer works. Assuming this voltaic arc and remote awake in passive syntheses of association there are two paradox options: either the subject awakened has always been awakened immemorial, so there is a preset to the formation of déjà-vu, either in this moment presented of consciousness there is a resonance to awaken an object; in this case, we can ask what would be the means which should arouse awareness and can be affordable. A third option would be that what awakens does need to be accessible to consciousness, but only just to the unconscious phenomenological as an arc between two passive unconscious instances hyperbolically reduced to such an extent that their conscience is no longer permeable to reductions or resonance in separation in favor of surrendering in front of an anonymity marked by the *ogkoritmic* item; the latter would develop between the two instances according to its internal logic pulse. At this point the *original distortion* of a phenomenon occurs, respectively the *ontological pretense* that Marc Richir associates to very strange topologies because a version of an appearance that escapes the exterior into itself without being able to develop it in a consistent and authentic manner. However, between the phenomenal interior and exterior of the appearance there is a communication without solution of continuity because each part changes its position without requiring a significant separation from a surface, so it is difficult for the phenomenon to be located in one side or another. This game consists in the transcendental illusion of nothing and appearance, in the belief that there is something behind the appearance and that there is nothing behind to cover a shortage of some ontologically

positive. Appearance is that of the first moment of phenomenologizing but it phenomenologizes from nothing retrojected the second time. Transcendental philosophy is characterized by the fact that the appearance as such can be comprehensible only in its phenomenologizing, parting from nothing; in this phenomenologizing it would show the radical transcendence of phenomenon.

Marc Richir's purpose in describing the plot of the ontological simulacrum is to rebuild transcendental phenomenology given that the phenomenological aspect in itself and that the ontological simulacrum appears as a transcendental-phenomenological dimension, being a pure ontological appearance. The hyperbolic puts between brackets the simulacrum, the appearance of being or non-being to reveal the transcendental imprint of ontologic in transcendental and thus expose the transcendental field specific to the transcendental phenomenology (and his freedom) of its ontological pretense. The transcendental field assumes a transcription into another register, more precise, the register of the real ontological simulacrum of real primitive and results from the reflective experience through which knowledge turns on itself, being more than an openness to phenomena. Transcendental field itself becomes an experience of knowing (as not knowing), an a-subjective self.

Husserlian temporality is related to passive synthesis of association phenomenology which should be seen as an extension of the most elevated doctrine of setting time. Classical experience of temporality would briefly like the sound issue, its duration in time, fading over time and its passage into oblivion. At the beginning of temporal experience is the original impression (*Urimpression*) or an original meaning (*Urempfindung*) that is always in a state of non-coincidence with the objective beginning of the experience or of the sound signal issue. In this way, the original impression is always attached retentions which evaporate continuously in the past, in the death of any temporality, where there is no experience of living, each representing the retention of the previous retention. Distance to the past is possible as a retention of the immediate consciousness because the meaning is constantly renewing as a permanent now which opens to both retentions of the past and protentions of the future in progress. Intentionality of the consciousness which makes the time experience is double at Husserl. On the one hand there is a cross intent to retain the original impression as being the same as it sinks retentionally into the immediate past, and on the other hand, a longitudinal intentionality as infinite advancement of the now's through time by the means of the protention.

At Husserl, the doctrine of time consciousness is the result of conceptual idealizations and phenomena originating conceptual serve to illustrate this idealization. In contrast to this conception, Marc Richir proposes a concept of developing a poly-rhythmicity of temporalization in internal rhythmic discontinuities in the frame of a differential conscience between an immature and an immemorial. Before explaining richirian rhythmic discontinuity in problem of temporality, we explain the continuity of husserlian temporalization. For Husserl, the presentation of an object before consciousness is continuously present in a permanent living always reiterated that admits no discontinuity, with retentions and its protentions: the moment is intra-temporal and lasts as an object a moment, later reiterated by protentions. Richir states that Husserl does not use the notion of instant (*Augenblick*) which he identifies with the *Kairos*. Husserlian analysis of the most intimate conscience of time starts from the shock of the original impression, from now's abstract analysis, a phenomenological analysis that tries to stop the continuity of the presence phase to itself of this living moment. On the other hand, the husserlian analysis realizes an aporia which Husserl will not leave because he wants to lively catch the intimate conscience of time or the constituent conscience. A phenomenological grasp live setting will only be possible if an original *Jetztpunkt* is given whose role in the economy of the temporal flow is to block the flow time infinite regress on himself in favor of absolute subjectivity. A possible solution to aporias could be the differential conscience that works as an irreducibility of the flow of the time flow, a flow stopping as incomplete discontinuity, implying a delay in origin (immemorial) and a head origin (immature) flow in relation to himself. Notification on a live stage presence of temporality is not a referral in a coincidence or saturated circularity itself, but an awakesness remote sensing. This is made possible by the original hiatus understood as transpassibility transpassing itself the current phase presence.

According to Marc Richir presentation of this living consciousness implies an incomplete discontinuity in that the flow is already always at a distance from himself to himself, in these circumstances, the presentation will be both a delay and a head origin. It is immature and immemorial overlapping in the original distortion similar to the transcendental premonition and reminiscence tied to each other in an inseparable manner, being at the origin of meaning temporalization into presence. Regarding the flow discontinuity, there must be a dead moment, a void instant between the immemorial and immature flow, a kind of "white time", an origine distance that opens the presence phase to itself, meaning to both retentional past and protentional future. According to Marc Richir,

the distance as differential consciousness is constitutive for both stage presence and the flow itself. Therefore, this multilayered husserlian present becomes at Richir a polyrhythmicity as presence without assignable present where *Phantasia* occupies an essential place suspending the present by crossing transcendental reminiscences and premonitions or crossing *phantasiai* free of an internal representation of the imagination object as in psychology, in favour of the phenomenological glimmer. Richir advances the hypothesis that there is a spatialization in temporalization itself, which Husserl misses.

In chapter six, we investigated the primitive life as immemorial levinasian ileitis because immemorial exposing can provide information about what richirian primitive life means. We presented the theory of the levinasian sublime according to the primitive formations of the diachronic level, not before developing the idea of subjectivity as self dispossession. Immemorial is timeless, it does not fall within temporalization of the stage presence, therefore not accessible to consciousness, it is the ileitis radical transcendence from where order, duty and responsibility are uttered to a self dispossessed subject caught between an immemorial guilt and the ever increased requirements of the neighbor became persecuting, an unwanted other, undesirable due to the hyperbolic excess that makes the subject delivered as a hostage against which otherness can not ever pay the debt. Levinas does not mention if ileitis plays the role of phenomenological unconscious or if immemorial could still be investigated by passive synthesis of grade three, at the level of transpassibility. We assumed that such a hypothesis is true, since from the ileitis immemorial place is donated the call to take responsibility for another, therefore transpassibility is possible. The *Same-Other* distinction crosses the levinasian work, the *Same* being a brand of totalizing ontology and of any approach which seeks to conceptually subsume empirical reality, meanwhile *Other* means radical transcendence that escapes to any tautological symbolic circularity, being a pure phenomenological freedom.

Ileitis means at the horizontal level, any cultural, social establishment, and at the vertical level the strangeness and the uniqueness of the face epiphany as a timeless visitation that interrupts the temporal continuity of the horizontal level. From this we can deduce that ileitis immemorial may become available as a diacritic dimension that is a proto-temporalizing and proto-spacializing discontinuity. This interpretation is supported by diacritic hermeneutics whose main representatives are Paul Ricoeur, Jean Greisch and Richard Kearney for which the gap between the *Same* and the *Other* is an irrecoverable diachrony in the present, recoverable only as reception of the face epiphany and ethical duty it obliges. Diacritic hermeneutics involves drawing a middle way between extremes,

way we have assimilated to the process of self dispossession of the levinasian subject, as increasingly claimed by another by ileitis' calling to a substitution in death for the other. In fact, ileitis serves as a model of self dispossession for the egocentric levinasian subject the third way that it opens as the irreversibility of time that does not pass but has already passed between the immemorial past of *dire* and the immature future of *dit* as *dédire*, a trace, a phenomenological footprint into the symbolic. The passage of ileitis suspends the temporalizing stage presence in favor of a proto-temporalization where nothing is reiterated, but found in the eschatological horizon of expectations of peace and fraternal intersubjective community. Ileitis' passing as a phenomenological trace is the source of the diachrony and of the understanding of the impossibility that the subjects, witnesses of the passage, be contemporary: the passage is rapt, aging time separating them in the immature moment never present, moment which carries the immemorial trace but does not identify with it. A trace already gone but requiring nowadays. The failure of the subjects to be contemporaries is due to their different degrees of self dispossession. While a subject was already self dispossessed by ileitis and thrown towards another to pass ileitis' sacrifice, the other is still in the position of recurrence to himself, resulting in a lack of synchronicity in proximity and tragedy of the human condition unable to detect ileitis anabatic motion, state of affairs expressed very well in the supremacy and american abstract expressionism especially where the issue of substitution in death gets a proper pictorial expression.

Substitution is directly dependent on self dispossession and is characterized by two main features. First, substitution is pure gratuity where the one who substitutes to another does not expect to be substituted by that other; by this substitution, the subject individualizes himself, which shows its election uniqueness and re-appropriation by substitution. Second, the subject who substitutes becomes irreplaceable in his anarchic immemorial duty, a pure passivity claimed by an ileitis that does not to guarantee anything, not even the substitution authority in front of the one that has not been completely self dispossessed. Nobody can replace him but the subject that substitutes has to wear the fault of all those for whom he substitutes. Immemorial responsibility becomes an excessive violence that requires the subject without leaving him a moral choice or without enabling him to become a promoter of moral laws, like Kant's self. The proximity of the other becomes a burden and the proof of the election of the subject for a duty that only he can fulfill up to the substitution in death for the other as deference which reaches hyperbolic levels. The levinasian substitution escapes the active-passive duality because no charge or accusation can not be made to those who receive the substitution. Substitution concerns

only the one who freely takes the faults of others and assumes the strangeness of the passion without any frame of reference or moral mark. Substitution in death surpasses the frames of morality opening up a paradoxical experience of lack of measure similar to the transcendental landscape where the event or person gives his own law with no need for any symbolic instance. This makes the subject to be exposed to the outrage of the other, to accept it and to take that suffering including in proximity. The dispossessed self is liable including for his persecutor's mistake.

Levinasian sublime falls into this lack of measure of paradoxical substitution, the self continuing to exist beyond death which is just a re-appropriation by the deconstruction of subjectivity. The face of the one who substitutes flickers just like phenomenological flicker occurs at Marc Richir, therefore, he is responsible for the other's responsibility. The flicker spreads along ileitis face epiphany in the anabatic movement oriented towards the one who substitutes: what flashes occurs between the one who substitutes and the one being substituted.

Inspiration, testimony, prophecy, infinite glory, the sincerity of the *dédire* are all levinasian sublime characteristics.

Inspiration, as prophecy also, supposes an alteration of the other's psyche interiority by the way of a pre-original injury caused by *Another* who does not give to the *Same* the time to wait, to respond with a choice; soul animates the subject, claims him despite himself and sends him to bear witness of this trace of ileitis that quietly commands destructing the identity of the self. The other's success to self dispossess the same and inspiring him to take upon him the free passion, he can not claim for himself because it belongs to the infinite glory that tells itself dismissing any ontological position by the *dédire* that is ileitis sincerity. Gloria of the infinite is the hidden identity of the subject who can not reject the call for responsibility towards the other and to his own testimony of the ileitis grandeur which he must unequivocally confess being caught between duty and choice. For Levinas, the world begins to shape and be told because there is an ineffable presence of other's face that shows both transcendence grandeur and its obliging humility. Height exposed in the face of the other to become humilty is the sublime way to manifest itself as the nudity of the face, where poverty is grandeur.

Levinasian psyche inspiration is actually an immemorial prophecy where ileitis escapes every thematization of *dit* to show its own grandeur, focusing here on the elevation that it can make and not on the call towards the other. The reduction of the intersubjective plot is prophetism where ileitis releases itself of the two terms of plot to illustrate itself

available to any interpretation but keeping intangible the glory of *dédire*, of the genuine inspiration. We tried to apply this reduction to ileitis by several works of Kasimir Malevich's supremacy where what prevails is the pure, abstract feeling not the ideas of the conscious mind or the object itself. In levinasian sublime, there is a condition in which ileitis and abstraction which is introduced in the intersubjective plot created matters more than ileitis role of uttering inter-human justice and ethical order. Suprematism proposed a non-objectivity of the pure feeling, stripped of any reference to reality. Malevich mentions a sense of rhythm that we can put it in correlation with Marc Richir's polyrhythmicity in the case of temporalization and language where the rhythm living the language gap subtends time units language articulated.

Chapter seven is an extension of this sense of void in a phenomenological interpretation of the richirian sublime in american abstract expressionism, given two of its main representatives: Barnett Newman and Mark Rothko. American abstract expressionism provides an adequate pictorial expression of the incomplete nature of world phenomenon and of the phenomenon that can not enter into language and non-symbolically translate the excess of meaning in phenomena outside language, excess that the sublime brings through hyperbolic reduction of the mode of arrangement and rearrangement of pictorial qualia. The picture is no longer an object of decoration, but a signifying surface that the viewer must break down at his own taste but engaging actively, being absorbed by the multilayered qualia that the painter wished to express. American abstract expressionism becomes less a precise style to create works of art for the purposes of classical aesthetics and more likely a phenomenological manner to dispose the pictorial anfractuosités according to painter's sensitivity who wants a spectator involvement in the creation and interpretation of the work. Representatives of this trend will highlight the power of the color to determine emotions, feelings in the painting reception by the viewer at the expense of painterly gesture that dominates in action painting. The painting is considered an original "being" meant to provoke in the viewer's sensitivity a sense of wonder that Barnett Newman assigns to sublime and it this way, the canvas becomes the bearer of a transcendent purpose that gives the picture-viewer relationship.

Barnett Newman considered as abstract symbolists the abstract expressionists painters and at the same time minimized any symbolic reference, any detail that could reveal the symbolical establishment thus, considered the forms they used to be abstract, oriented according to a ritualistic will taken from primitive art towards a metaphysical understanding. Hence, from here it might derive the hypothesis of development of a non-

symbolic interpretation of american abstract expressionism: what they sought lies beyond symbolic markers of tautology and symbolic poignancy and does not refer to the illusion of purist art but to an abstraction that one should find the name, a hyperbolic abstraction without real visual cues. This type of art he assimilated to the pure idea able to reveal the mystery of the origin and the tragic human condition of being thrown into the world.

For Barnett Newman, his paintings were intended for the viewer to be able to look in the mirror of the terror of their self yet unknown and of the uncertainty stemming from the precarious human condition in relation to a threatening transcendence. Pure idea towards which aspired the representatives of american abstract expressionism had to coincide with sublime once released from the western traditional beauty canon, from the Greek ideal that has come in modern art till Mondrian. Instead, abstract expressionism painting process had to be reorientated towards the pictural shifting of the inform and to the pure form provoked by the tremendum of the transcendence. Newman's tendency is to replace the spiritualism of Kandinsky reducing the multitude of forms and colors to an arid minimalism that closely match the sublime category. His paintings are marked by verticality, monochromism and purist elementarism designed to place the viewer in a direct relationship with the painting, with his forgotten self and with the transcendent meaning conveyed in paintings such as "Abraham", "Vir heroicus subimis", "Cathedra". Barnett Newman emphasized the importance of the face-to-face relationship of the spectator in relation to the painting and his positioning at a certain distance from the painting just for the viewer to have a total experience between him and the picture and to regain his forgotten self. There is not a classical aesthetic experience, there is no element of beauty, but an aridity that favours the meeting of the self. Terror of latter stems from the fact that the audience remains uninvolved in the development of their aesthetic consciousness and can no longer recognize their own individuality. The self, terrible and constant, gets to be Newman's favorite subject whose purpose is to induce the viewer to acknowledge the tragedy of its mundane existence.

The message of the painting comes from the resonance between the painter's qualia and the viewer's qualia and is a presentation of nothingness and of the cry of indignation, of the first man who was already an artist confronted with the absolute void. Both as Barnett Newman and Mark Rothko reveal a predilection for negative sublime: the sublime is considered from the perspective of the displeasure it brings upon the sensitivity of the subject emphasizing his finitude. There is a pressure on man, an absolute violence coming from The Absolute Other of unknown essence, an inform, not shown, which does not exist

in nature and that the two above mentioned painters call using terms such as "nothingness", "obscurity", "emptiness", "solitude", "silence". Sublimity of this type stretches the imagination not making it feel unlimited, but cause a destruction of sensitivity, which is not found either in Kantian nor the Richirian version. Destruction that can go up in the grotesque layers of pre-reflective area as in paintings as "Dull Griet" by Bruegel. One possible reason for which the sublime proposed by Newman and Rothko tends to exclude or reduce the sensitivity to inoperativity would be that sensitivity would support the background of the ideal of classical beauty, which would undermine the message of abstract expressionist painting: what is sent has to be an austere presence, severe, unsettling. Hence, the constant terror of the self subjected to successive and perpetual reductions.

Transcendental landscape as shown in Richir as a short-circuiting of grade one antepredicative, is to Barnett Newman a short-circuit mode of distribution of qualia on canvas, their absolute poverty, an extreme aridity so that the visual effect be the wanted one: not a sense of security or fulfillment of creation that the zip would suggest you, but a lack of the sense of security that must confront the viewer with a cold color, with huge areas he must enter and lose himself in order to regain his forgotten self. In the Newmanian paintings there is no feeling of an atmosphere or of a spatial illusion. Zip's function is to give the illusion of an ordered space by original creation but in fact, with the colossal size of canvas, it produces a non-local sense where the viewer has to go through personal efforts, non-local that can, hence, produce sublime retrojection in himself as the poetic-musical project and as fulfillment of the aesthetic consciousness of the spectator. What Newman wants to convey is not aesthetic ideas, but pure feelings or human dramas as stated Mark Rothko. To discern the feelings he has, the viewer needs to know or learn how to affectively sit in front of the presence without assignable presence which the intensity of colors and the size of canvas spark.

Paintings as dramas is the main concern of Mark Rothko at the expense of color as color-field painters used and he wishes to distance from these painters: his purpose is to restore basic human emotions as tragedy, ecstasy, death. In Rothko's paintings, the viewer no longer has any figurative frame or any cultural reference to integrate in a coherent idea or concept what the painter wants to suggest by horizontal lines that seem to breathe non-spatiality and timelessness. Rothko's paintings expands due to monochrome edges that surround the horizontal lines. The viewer cannot be neither in the exterior of paintings, neither in their inside, being absorbed by the breath resulting from the overlapping of

color squares of. The painted surface becomes an unknown realm, a veil of finitude where the viewer cannot take refuge beyond which nothing can be seen through due to imagination's inability to produce a corresponding object. This veil rejects any hermeneutical assimilation and any attempt to see beyond. Rothko's painting was designated as primarily frontal, which is due to lack of depth and to the vertical display of horizontal color strokes. Horizontality produces an impression of rest and their vertical stratification induces an internal tension in the picture as a phenomenological flicker between two poles, a continuous growing movement towards height. The front layout though veils of color are appearances refusing to reveal to the neophyte. Color-forms in the painting are intended as meditation as in the Chapel in Houston. The finitude veil as transcendental landscape is not a denial of the invisible transcendent, but the projection of human experience of limit: the painting does not send to another space located somewhere beyond, but to the viewer in front of the canvas which has to guess from where the internal light comes from and what it means. The experience of the finitude veil is an experience of the inaccessibility and the inability to see transcendence other than by the trace that it leaves in the pictorial images. The top of the painting expresses melancholy and anguish that the bottom becomes fervor ensuring in this way the internal breathing of the painting that lives and breathes. The light irradiation from the darkness of colors exposes the spectator to its mystery and destructures him in order to deliver him to ileitis. The mysterious presence has nothing to do with self-expression of the artist, but with his non-ego who becomes a mere vehicle of ileitis; self renunciation of the painter provides the painting a status of an absolute revelation. The distinctive feature of this revelation has nothing harmonious, but springs from violence, as Rothko himself said: precarious balance of colors is silence before the disaster. Disaster illustrated by Matisse's painting "King's Sadness" which marks an aesthetic experience of loss of any trace of transcendence and sinking in *das Man*'s leveling where revelation is possible only by accepting the loss of positive sublime experience. In this case, Alain Bonfard considers the painting as an unexpected occurrence, an experience of the impossible that every time it is looked evokes the distance separating the active spectator from the subject of the painting. Theme becomes manifest only when the viewer accepts that it is inaccessible and he has missed it just before understanding it by the pictorial suggestions. The picture becomes the pretext evocation of memories spent in Tahiti, where the sun was still shining and now only ruins remained. The king, the leading actor of the painting is no longer involved in creating transcendental landscape but stops for a moment - the moment it connects with the viewer,

timeless moment - to passively observe the show of the collapse of an atmosphere that once warmed him: the painting leaves freely fall predicting the near death, the dancer's body has lost shape and became anonymous, her face once visible mixed with other elements of pre-conceptual sphere not glimmering, not for the king, not bringing him the unseen happiness. King is, as his audience over time, witnesses the decomposition of his last happy memory.

Both Newman's paintings and those of Rothko have a cross qualia beam as transcendental premonitions and reminiscences of an immemorial past and of an immature future merging for a moment, during the sublime and phenomenological flicker so that the viewer catches a glimpse of the grandeur of the object sought, and so that, later, the flicker denies itself and places the viewer in front of a canvas or another. The transcendental landscape seen, can not stand for too long our cultural symbolic stereotypes therefore he does not persist other than as a fulguration, non-situable, non-temporizing. The spectator who wishes to become available to phenomenological flicker must support his own reduction of the symbolic setting, the imposition of symbolic language, restoring the antepredicative of second degree and the corresponding wild essences that will help create transcendental landscape and architectural transposition; they will make it accessible to the viewer at the level of grade one antepredicative.

Chapter eight presents a didactic application in the teaching-learning relationship of the issue of the retrojection of the sublime. Retrojective didactics term involves those processes that involve retrojective creation, teaching, learning and assessment. These processes will be reconsidered in the light of the retrojection of sublime as poetic-musical project for the teacher who makes, and who, in order to apply retrojective didactics to the lesson must have attained the maximum degree of fulfillment of his aesthetic consciousness, degree corresponding to the return of poetic-musical project into phenomenological project, to the origin of non-symbolic language. Regarding the current didactics it is no longer sufficient to define the educational process through detailed formal description of its constituents, but is necessary that the subject who carries out such a definition of the educational process, be sufficiently hyperbolic reduced in the sublime moment so that he can proceed concurrently to his purely creative side and to design an application in didactics of this innovative methodology. In other words, those dealing with didactics' study in the wider field of psychology, or pedagogy, must have already found the lacunar side (in the richirian sense) of themselves and of the phenomena under study and, as such, have to conduct to a pheonomenalizing of didactics according to the

discontinuities of temporalization and of language existing within the world phenomena, and according to the internal rhythms of wild essences. Retrojective didactics, which has much in common with modern teaching without identifying with it, does not have to use the application of methodological standards and procedural ways that are already being used, but has to promote simultaneous transpassibility as eurythmy of the internal rhythms crossing both teacher and student. Even the modern didactics wishes as interactivity and active learning-teaching from the student have to be overcome, once integrated being, towards a phenomenological analysis of the internal distance between the gaps in language and outside language, between world phenomena expressed by language and world phenomena outside language. In this respect, the role of the teacher self dispossessed becomes crucial because he teaches the student the phenomenological discernment of formal language essences and wild essences of language corresponding to different rhythms of phenomenizing; also he should highlight the gap at the phenomenological origin of language because not everything that appears in language is authentic revealing more the original distortion and ontological simulacrum; not everything that appears in the language can be phenomenized as such in an appropriate manner, without respecting the rules eidetic transcendental concept, of the phenomenological architectonics. Therefore, the gap of language fulfills a vital educational purpose teaching the student the meaning of his symptom and the value of his creative potential as well. Also, the teacher should be able to explain the phenomena of resonance and remote wake-up of passive syntheses and the three degrees of passive syntheses that reveals the unconscious phenomenological, are critical to assess the veracity of the world phenomena and determine what type of qualia from the subject properly resonates with other type of qualia from the world phenomenon.

The retrojection of the sublime as poetic-musical project becomes a benchmark for understanding the world become aesthetic, the tradition become phenomenological freedom and poetic chiasm, the primitive life become ileitis immemorial and transcendental landscape of pictural image in American Abstract Expressionism. To retroject is to recreate what retrojects, or to re-appropriate self dispossession of an a-subject for who amazement is the fundamental existential condition, state that begins to reorganize his cognitive structures, not before having discovered the three stages of passive synthesis and the creative power of phenomenological unconscious. Retrojection becomes the presentation never present or proto-presentation of an immature future that immediately converts into an immemorial past without having chance to develop a future perspective of eschatological ascent. Time eschatology is not in the immature future itself,

but in the moment of his conversion in anteriority or or in retrojection which becomes immemorial, keeping the consequences above mentioned resulting from an imperfect retrojection of sublime in itself. One may wonder whether retrojection of sublime in itself, does not reveal a symbolic tautology, a symbolic circularity but immature rebound in immemorial shows that there is an archaic and anarchic deposit of sublime and of the unconscious phenomenological, deposit authorizing creative freedom of retrojection. If immature would be identical to immemorial in the sublime, there would be no consequences of the sublime in the phenomenizing of the world such as cutting and magnetization of wild essences, marking the limits of the gap, housing the gap by poetic image and by transcendental landscape , and its antepredicative of grade one indication in order to be noticed.

Key-words: retrojection, sublime, glimmer, qualia, non-symbolic phenomenology