

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

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

3. Conclusion

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

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

Acknowledgment

The paper is the initial accomplishment of the program assigned by Henan Science and Technology Department in 2013: A Study on the Translators in Phenomenological Perspective in Henan. No: 132400410300

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