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Dwelling Together on Earth: An Ecological Consideration from Bachelard's Cosmo-analysis

Human activities have largely extended their boundaries ever since the modern times. In the mythological age, earth and sky, mountains and seas are taken as the natural confinement of humanity. These natural conditions are revered as deities that far surpass the human capability. After the demythologization in the Enlightenment of modern age, nature has totally changed its figures: its mechanism is explained by universal physical laws, and its part is decomposed into chemical elements. Life is determined by evolutionary process. The major shift is the objectivation of everything before the subject, even human beings are treated massively as a block of homogenous intelligent devices. The consequence of Kantian definition «the objectivity of the object is the subjectivity of the subject» is the world picture as representation as Heidegger understands it. The development of human sciences, such as anthropology, sociology, and psychology, is in the process of «erasing Man's face» as Foucault shows it. To get through the disappearance of humanity itself caused by the scientific naturalization, though under the score of subjectivity, Foucault in his last period offers his interpretation of the heritage of Enlightenment by rendering a vision of «the ontology of ourselves» and indicates his approach as «hermeneutics of the subject». Without leaving aside the subjectivity, Foucault's solution is to open the active agency in the self-relation. In fact, the self-relation resorts to the reflexivity of the subject. To use a term of Merleau-Ponty, the ontological reflexivity of the subject is no other than the reversibility (chiasm) profoundly rooted in Nature.

The ecological consciousness lies perhaps in the rupture of the reversibility in Nature. This could be said on two sides: one the one side, the scientific naturalization is the partial expansion of the human subjectivity putting Nature under the control of technology, and on the other side, to recover the vitality of Nature requires a renovation of the concept of subjectivity. The problem lies not in the total refusal of natural sciences, but in the abuse of scientific researches due to the misplaced subjectivity. To be more precise, the more the care of self takes over, the more the care of the (non-human) other is required. The danger that human species encounters in the following centuries is self-incurred threat to the sustainability of continuing the earthy lives. The so-called “earthy” is to be understood literally (earthen) and symbolically (earthly), meaning that the human lives in their “down

to earth” form are attached to a certain part of Earth (earthbound) and are not solely transcendent or abstract. Earth, by its metaphorical usage, is often linked to an incarnate form of life. Through the foot, standing on the ground or in the mud, the human body is said to be rooted in the land, an ultimate support of the irreducible body. But this form of life is largely ruined by the image of man’s all mighty figure. By seeing oneself as on the top of tree of all species, human beings are capable of releasing their heavy burden and flying all over the surface of land. Literally speaking, aircraft is the invention of human technics to overcome the physical force of gravity. Conquered by the human power, sky and earth can no more constitute the natural boundary. Far more than the spatial exploration, the human bodies become also the material that can easily be modified by biotechnology. The age of Anthropocene seems to be a realistic description. But in our eyes, it brings another apocalyptic vision: the ruin of planet on the hands of human species.

In order to confront with the present and imminent ecological crisis, we should take a step toward a possible solution. The direction to meet the ecological turn in philosophical community is to renew certain concepts in a cosmopolitan situation. It is necessary to renovate the attitude toward the world in which we live together. For the formula «the world in which we live together», there could be, in this respect, at least three dimensions to observe: how is the “we” be constituted as being-together, how is the meaning of living understood in the eco-logical consideration, and how the world is taken care to cast a possible future. The first dimension concerns a new concept of subjectivity, not only revealing the intersubjective and interhuman relationship, but also a profound ontological connection intertwining with Nature. The second dimension indicates the condition of dwelling in the sustainable living status, by taking into consideration the sense of environment as house (*eco-*, *oikos*). The third dimension is cosmological, not seeing the world (*cosmos*) as representation, but as meaningful network of temporality and spatiality. We human beings live together with other species on earth. But the human species is not a superior host in this planet. A fundamental hospitality offered by the planet is to be recognized. An ecological dwelling requires the innovation of a self-understanding. For these dimensions, Bachelard can give us some hints.

1. Reversibility and subjectivity

In regard to the subjectivity, we have mentioned Merleau-Ponty’s concept of reversibility. Merleau-Ponty in his late period is in search for an ontology of nature. But ever since his early work *Phenomenology of Perception*, he has already abandoned the orientation of consciousness in Husserl and infused an Heideggerian notion of “being-in-the-world” to situate the signification as embodiment. The body serves as a key to reveal the active engagement in the world. The endo-ontology¹ of nature is the direction that late Merleau-Ponty tries to deepen

¹ Merleau-Ponty, M., *The Visible and the Invisible*, en. tr. by Alphonso Lingis, Evanston, Northwestern University Press, 1983, p. 226.

his insight. As he quotes Cezanne's saying «nature is on the inside (*la nature est à l'intérieur*)»², the intention is to uncover the emergence of meaning from nature inside out. The painter states that not that he looks at the mountain, but the mountain looks at him. The possibility of this inversion comes from the painter's intimacy with the mountain. His painting is not a transplantation of his objective vision, but rather his participation in the self-manifestation of the mountain before him. Seizing the immanent natural vision inside him, a painter can use his eyes to catch the moments of figuration. Together with his body that manifests before other visual experiences, his own vision is not an abstraction from those visions, but an immersion in the visual world. The reversibility between the painter's eyes and the mountain's massive figure shows the ontological intimacy concealed in the natural experiences.

What is essential to Merleau-Ponty is also essential to Bachelard. Though expressed in other terms, Bachelard launches his insights by evoking the material imagination. In his poetics of elements, he recalls again and again the rich poetic images of the material intimacy. Playing with the dialectics of inside and outside, of the small and the large, Bachelard sees the functional inversion of macrocosmos and microcosmos motivated by imagination³. The dialectical alterity leads to detect the other side of the world through the alternative image of the matter. In quoting D. H. Lawrence's *Ladybird*, Bachelard indicates the novelist's sentence of inversion: «The sun is dark, the sunshine flowing to us is dark. And light is only the inside-turning away of the sun's directness that was coming to us»⁴. Upon this effect of inverting all the sensations, Bachelard proposes to «release the depth of our being»⁵. This proposition is similar to Merleau-Ponty's concept of «the depth of being»⁶. Lawrence's idea of inversion «we've got the world inside out», caught and transmitted by Bachelard, is in resonance with Merleau-Ponty's concept of reversibility. It will be not sufficient to stop at the inversion of depth and surface. The inversion, by way of the poetic experience that incites the imagination, provides several types of dialectical process in constituting the intimacy of the subjectivity with the concrete material things (presented as images). Small and large, bright and dark, inside and outside, surface and depth, black and white, dirty and pure, cold and hot, all these opposite things are put in a dynamic process of inversion. The active inversion animated by the mental work is the proof of the immersion of the subject in the material world. We can see also the further development of similar topics, but in the line of space, such as miniature or intimate immensity, in Bachelard's *Poetics of Space*. The separation of *res extensa* and *res cognitans* is renounced by the intimate connection of mind and matter. The value of the material

² Merleau-Ponty, M., *Eye and Mind*, in *The Primacy of Perception*, en. tr. by James M. Edie, Evanston, Northwestern University Press, 1964, p. 164.

³ Bachelard, G., *La terre et les rêveries du repos*, Paris, José Corti, 1948, p. 13.

⁴ Lawrence, D.H., *The Captain's Doll. Three novelettes*, New York, Thomas Seltzer, 1923, p. 262.

⁵ Bachelard, G., *La terre et les rêveries du repos*, cit., p. 28.

⁶ Merleau-Ponty, M., *The Visible and the Invisible*, cit., p. 169.

intimacy is shown in this proposition concerning the power of the subject: «all the intimate richness enlarges without limit the interior space where it is condensed».⁷ In such definition, there is no reason to exclude the necessary role of the material and natural world for the constitution of subjectivity.

Bachelard's concept of subjectivity is often expressed in term of will, a term that one can find very idealist or romanticist. In fact, the usage of the will, as in the term «will of dwelling (*la volonté d'habiter*)», is not limited on the projection of subjective intention, but, quite to the contrary, is open to the reception of the world other than itself. The reflexivity takes place also in the will of dwelling. In analyzing the image of cave, in which the imagination has invested the desire of protection and thus the «condensation of intimate forces»⁸, Bachelard evoked «the image of active caves»⁹. Instead of saying that we listen to the voice and look into the cave, Bachelard refers to the «natural voice of speaking»¹⁰ of caves, such as the oracles and the «fixed gaze of caves»¹¹. The voice emitted from the depth of cave provokes the resonance of the listener. This acoustic phenomenon is at the same time perceptive and imaginative. The visual experience of gazing at cave (or mountain) is all the same. In the inversion of the gaze, a subject is transformed into an object, and vice versa. Bachelard cites Victor Hugo's «I am the fixed eyes of caves», Guillaume Apollinaire's Picasso being «accustomed to the immense light of depth», and Virginia Woolf's «black eyes in cave». All these descriptions, though expressing the extraordinary and bizarre function of imagination, bring out the more profound inversion on the subjectivity. By stating the participation in the other side of lives in material world, there is inversely a participation of material world in the formation of the imaginative subjectivity. The real existence of the natural world providing material images for human beings, particularly for the poets, is not the occasion to equalize human subject and the objective exterior world by erasing the difference. On the contrary, the more there is a difference, the more the mutual interaction circulates. The more there is danger of life, the urgent there emerges a need of protection. The dialectics in Bachelard will preserve the hiatus¹² to reveal the dynamic reversibility of subjectivity.

We can then deduce from these observations to state further the condition of the new paradigm of subjectivity. The material imagination produced by the poets is a typical and profound sense of togetherness. The imagining subject is always together with the matters surrounding him. He lives with other beings, not only with other human beings, but first of all, with other nonhuman beings. This condition does not reduce the human activities to pure mechanic causal chains. It provokes the human reaction to the challenging enquiries emitting out of the surrounding beings. It is of doubt that the “we” is primarily human beings who can respond

⁷ Bachelard, G., *La terre et les rêveries du repos*, cit., p. 53.

⁸ *Ibid.*, p. 191.

⁹ *Ibid.*, p. 193.

¹⁰ *Ibid.*, p. 196.

¹¹ *Ibid.*, p. 199.

¹² Merleau-Ponty, M., *The Visible and the Invisible*, cit., p. 148.

to all the environmental variations according to their own needs. However the requirement of reversibility has induced the participation of the natural world (matters, plants, insects, animals, and even the human artefacts) in the formation of the figure of mankind.

A further step is to break the subject-object duality and to maintain a view of the reversible circulation. Heraclitus's idea of flow has its echo in ancient Chinese Taoism and also in Aboriginal world of animism. In the context of anthropology, entitled the "ecology of life", Tim Ingold refers to the idea of animism prevailing in aboriginal tribes and ancient cultures. He contrasts between totemism (the land harbours the vital forces) and animism (vital forces is free-flowing)¹³. The way of totemic living, taking example of Aboriginal Australia, depends on the vital forces given by the land, since «the land embodies the creative powers of the ancestors»¹⁴. While the native peoples of the circumpolar North America maintain an animic cosmology, the whole picture of life process is different: «A complex network of reciprocal interdependence, based on the give and take of substance, care and vital force [...], extends throughout the cosmos, linking human, animal and all other forms of life»¹⁵. The animism is an old faith. For Bachelard, poetry and mythology can best present the residue of scientific knowledge and nonetheless the essential dimension of the cosmic life. Seen in this way, the animic circulation of vital forces is a world of metamorphosis. The phoenix is ultimately the animal of metamorphosis: circling between fire and ash, between fire and bird, between life and death, and between language and substance. The free variation incorporates «a compulsive joining together of water lily and bird, live flower and flower of fire»¹⁶.

The whole process of imaginative life lies in the transformation of dreamer into the elementary images. Becoming fish in aquatic life, becoming bird in aerial life. Inversion and metamorphosis happen all the time. Reversibility in the gazing of the cave or in the respiration of the world («the world comes to breathe within me»¹⁷) will lead to a participation of the cosmic process («I participate in the good breathing of the world»). In respiration, the one who breathes becomes the living earth: «Goethe breathes with all his lungs as the earth breathes with all its atmosphere»¹⁸. We will come back to the problem of cosmicity later. For the moment, all we want is only to emphasize the cosmic fluid in which human beings participate. When Bachelard justifies the dynamic imagination that shapes the animals, he pays attention to the animal motions. The motion itself is inscribed in the cosmic fluid, manifesting the ontological meaning: «For a well-dynamized aerial imagination, everything that rises becomes awakened to and involved in

¹³ Ingold, T., *The Perception of the Environment. Essays on Livelihood, Dwelling and Skill*, London and New York, Routledge, 2000, p. 112.

¹⁴ *Ibid.*, p. 113.

¹⁵ *Ibidem.*

¹⁶ Bachelard, G., *Fragments d'une poétique du feu*, Paris, PUF, 1988, p. 70; en. tr. by Kenneth Haltman *Fragments of a Poetics of Fire*, Dallas, The Dallas Institute Publications, 1990, p. 36.

¹⁷ Bachelard, G., *La poétique de la rêverie*, Paris, PUF, 1960, p. 154; en. tr. by Daniel Russell *The Poetics of Reverie*, Boston, Beacon Press, 1971, p. 179.

¹⁸ Bachelard, G., *La poétique de la rêverie*, cit., p. 155; *The Poetics of Reverie*, cit., p. 181.

being»¹⁹. To assimilate his philosophy as an ontology of nature, one thing is to add, it is about the *natura naturans*. Under this ontological condition, the Nietzsche's concept of superhuman (*surhomme*) can be applied to the bird: a super-bird (*sur-oiseau*)²⁰. The cosmic process of *the natura naturans* dynamizes the formation of humanity in the ecological consideration.

2. The alternative concept of life

In his concept of “ecology of life”, Tim Ingold constructs a model borrowed from Gregory Bateson and states his ecological approach in supposing the indivisible totality of organism with its environment. Ingold also defines life as «the very process wherein forms are generated and held in place» and every being as «a singular center of awareness and agency: an enfoldment, at some particular nexus within it, of the generative potential that is life itself»²¹. What Ingold qualifies as “generative potential” is in fact a requirement of sustainability. Ingold also borrows the Heideggerian mode to contrast the “dwelling perspective” with the “building perspective”²². By his reading of Heidegger, Ingold interprets the ecological and anthropological relevance of the relation between building and dwelling, asserting that «the forms people build, whether in the imagination or on the ground, arise within the current of their involved activity, in the specific relational contexts of their practical engagement with their surrounding»²³. Animals and human beings all contribute to the modification of environments for the purpose of dwelling. If we refer back to Heidegger, we can find in his text *Building Dwelling Thinking* the ontological conditions of spatiality: the place or the location (*Ort*) has a double function of making room (*Einräumen*), i.e. admitting (*Zulassen*) and installing (*Einrichten*)²⁴. Heidegger equalizes building and dwelling to give a form of staying in a place (*sich aufhalten*). This staying (*Aufenthalt*) is in the nearby (*in der Nähe*)²⁵, with things (*bei den Dingen*)²⁶ has also a mode of persistence (*durchstehen*). In short, on the ontological dimension, the spatiality and the temporality are put in fusion, which we will talk later. However, in an anthropological reading, Ingold applies this dwelling perspective to the embodied knowledge to uncover the living factor of the environment.

Guided by this ecology of life in a dwelling perspective, we can deduce further the profound change in treating the diversity of living. Despite the organic ba-

¹⁹ Bachelard, G., *L'air et les songes*, Paris, José Corti, 1943, p. 90; en. tr. by Edith R. Farrell and C. Frederick Farrell, *Air and Dream*, Dallas, The Dallas Institute Publications, 1988, p. 74.

²⁰ Bachelard, *L'air et les songes*, cit., p. 243; *Air and Dream*, cit., p. 214.

²¹ Ingold, *op. cit.*, p. 19.

²² *Ibid.*, p. 173.

²³ *Ibid.*, p. 186.

²⁴ Heidegger, H., *Vorträge und Aufsätze*, Pfullingen, Neske, 1954, p. 153; en. tr Albert Hofstadter *Poetry, Language, Thought*, New York, Harper & Row, 1971, p. 158.

²⁵ *Ibid.*, p. 140; p. 147.

²⁶ *Ibid.*, p. 152; p. 157.

sis for living beings, the dwelling perspective is better in discovering the mutual formative process of livings beings with their environments. One should not stick to the behaviorist determinism conditioned by the environment, nor should one take the route of subjective projection of human intention on the environment. To found building on dwelling is to consider the interconnection on the ontological level. Ingold can intentionally abandon the position of representing the world, either in constructing the knowledge of the surrounding world or in transforming the environment into the place to stay, that is, to humanize the place. As Heidegger says it, dwelling means staying in a place and staying with things. It is the triangular relation of man, place, and things that underlies dwelling. If the forms produced in a process of life, they also draw the materials into the same process. For Bachelard, it will not suffice to mention only the formal imagination; the material imagination is also essential for human activities. The manner of staying with things is deeply inscribed in the encounter with material images.

The unreal that the imagination opens is not a world misplaced to lead the human beings to a dead end of mistake. It is complementary to the “real” world of perception. In the rich experience of material images, one can, following Bachelard, detect more complicated relation of the forms of life. The encounter with material world is not a pure mental event, but rather bodily event. Staying with material things means that one’s own body is situated in a place to have affairs with these things. There is an exchange of sensation and feeling. This exchange is immediate.

To develop the concept of dwelling as a type of life, we can refer to the diverse poetic images discovered by Bachelard. Under the will of dwelling, various types of place are transformed into house, either through the constructive action or the imagination. In a dialectical manner, the will to power (*la volonté de puissance*²⁷) and the will of dwelling forms a pair to show the ambivalence of the terrestrial imagination. A house is a place of intimacy as well as a place of resistance. The protection is not something immobile, it is also energetic. As Bachelard notes that there are two types of will to power: material and social²⁸. The material world has to do with the flesh, such as the scalpel and the saw links «tender wood and yielding flesh»²⁹. The co-appearance of matter and body supports the earthy life. In this material and corporal mode of dwelling, a house in a certain location that offers the staying with things should include the practice of bodily skills. The will to power is in fact embodied in the will to work (*la volonté de travail*³⁰) of the *homo faber*. It is in this manner that the dough, the mud, the metal, and the mineral are all engaged in the dynamic life of working body. Even through fight and resistance,

²⁷ Bachelard, G., *La terre et les rêveries de la volonté*, Paris, José Corti, 1947, p. 12; en. tr. by Kenneth Haltman *Earth and Reveries of Will*, Dallas, The Dallas Institute Publications, 2002, p. 9.

²⁸ *Ibid.*, p. 40; p. 30.

²⁹ *Ibidem*.

³⁰ *Ibid.*, p. 31; p. 23.

the body (hands) gains its intimacy with the material things. Dwelling on Earth is more concretely to lead an earthly and earthen life.

In touching with the material things, the body becomes cosmic. In the cosmic dreams, as Bachelard would argue, there is a communion of souls (*communion des âmes*³¹). The cosmic images offer a network for the solitary man³² to get in touch with the world itself. Within the single soul, distributed as the opposition of *anima* and *animus*, there is a communion that transforms the pattern of life to invert the unhappiness of real world to get happiness. This is one type of reversibility in the single soul. One can also deduce from the fundamental solitude to reach a social intersubjectivity. But Bachelard prefers to dig out the profound reversibility of the resonance in the soul. The *anima* as principle of life in the platonic and Aristotelian tradition is somewhat transformed into an expansion of the poetic form of life. We have considered the idea of animism. From the psychism to the universal animism, there is a total shift of perspective.

Communion of souls can be understood as an alternative expression of Baudelaire's correspondence. In the space of reverberation (*retentissement*), sign of circulating the psychic energy, the elements constitute a mutual resonant totality. Under the same guideline, the body is not a device composed by the separate parts connected by mechanic laws, but rather a synaesthetic whole. The concept of life, in echo to the mode of dwelling that links body, place, and material things, will include a system of correspondence in our flesh. In the smell, the organ nose establishes immediately a connection with the aromatic world: «the odor of water mint calls forth in me a sort of ontological correspondence»³³. In the visual experience and imagination, equalizing lac as «a large tranquil eye»³⁴ can go further to assert the whole earth as a huge Argus having thousands of eyes. In a feather of peacock as eye or mirror, there is a primitive peacock having a hundred eyes. The visual ambivalence combines the active mode (seeing) and the passive mode (seen)³⁵. The reversible mode of visibility is brought to the enlarged correspondence to make possible the communion of senses. Bachelard retains the importance of primitive images, and he thus asserts that, for the primitive sensualism, «the need to feel directly, to touch and taste, supplants the pleasure of seeing»³⁶. The synaesthetic structure of the corporal world lives with and under the ontological correspondence. When Bachelard notifies that in petrifying reverie, «harsh colors, hard sounds, and hard substance unite in a Baudelairean correspondence of hardness»³⁷, this correspondence indicates at the same time the synaesthesia of eyes, ears, and hands.

³¹ Bachelard, G., *La poétique de la rêverie*, cit., p. 13; *The Poetics of Reverie*, cit., p. 15.

³² *Ibid.*, p. 13; p. 14.

³³ Bachelard, G. *L'eau et les rêves*, Paris, José Corti, 1942, p. 10; en. tr. by Edith R. Farrell, *Water and Dreams*, Dallas, The Pegasus Foundation, 1983, p. 7.

³⁴ *Ibid.*, p. 41; p. 28.

³⁵ *Ibid.*, p. 42; p. 29.

³⁶ *Ibid.*, p. 205; p. 152.

³⁷ Bachelard, G., *La terre et les rêveries de la volonté*, cit., p. 212; *Earth and Reveries of Will*, cit., p. 164.

In this mode of life, despite the promotion of the idea of correspondence, the difference is not annihilated. On the contrary, the differentiation is required. Life itself can be division and combination. One radical presentation in imagination is the sexual metamorphosis. Bachelard pays attention to the hermaphroditic form of life: «The swan is feminine when brilliant waters are contemplated, but it is masculine in action»³⁸. In his psychoanalysis of beverage, he sees in the «dialectic of alcohol and milk, of fire and water, of Dionysus against Cybele» a hermaphroditic weakness³⁹. In the image of phoenix, he also argues for the hermaphroditism of images⁴⁰. Maybe it is astonishing to hear such a wild speech. The truth is that the wildness of raw nature is forgotten under the will of power of humankind. The paradoxical situation reminds us the real existence of wildness. What is more essential is the big picture of cosmic drama⁴¹.

To meet our requirement of ecological consideration, this approach of cosmic drama is of use. The mode of dwelling in considering life is to see through the mere appearance of causality or of human control in order to catch a wider picture in which human beings live with the natural wildness. The possibility of sustainability is to dwell well on earth. The cosmic drama proposed by Bachelard is to remind us of a fundamental position: «Rêverie helps us inhabit the world, inhabit the happiness of the world»⁴². Guided by this hint, we move forward to the cosmic dimension of life.

3. Approach of cosmo-analysis

The cosmo-analysis in Bachelard is deduced from the cosmic reverie. In its first determination, a contrast between social drama and cosmic drama is essential: «Cosmic reveries separate us from project reveries. They situate us in a world and not in a society»⁴³. As we have seen in last section, to be in the world is an affair of inhabitation which is not limited in social life. The power of imagination is to raise this life to a cosmic scale. The difference of cosmology and cosmography remains crucial: it has nothing to do with the representation (-*graphy*) of the world. Bachelard's concern is to reveal an immediate contact of the dreamer with the cosmos. What does it mean? It means that the requirement of contact belongs to the mode of dwelling, of being rooted on earth. The speech (logos, parole) of the world, taking "of" both in subjective and objective genitive, indicates a co-belonging of the speech (sound) and the world. The world is not something outside there. It manifests the mode of intimacy.

³⁸ Bachelard, G., *L'eau et les rêves*, cit., p. 52 ; *Water and Dreams*, cit., p. 36.

³⁹ *Ibid.*, p. 167 ; p. 124.

⁴⁰ Bachelard, G., *Fragments d'une poésie du feu*, cit., p. 102 ; *Fragments of a Poetics of Fire*, cit., p. 63.

⁴¹ *Ibid.*, p. 66 ; p. 33.

⁴² Bachelard, G., *La poésie de la rêverie*, cit., p. 20 ; *The Poetics of Reverie*, cit., p. 22.

⁴³ *Ibid.*, p. 13 ; p. 14.

In the aerial image of flight, through the poem of Rilke's expression «Mercury's wings are the wings of human flight», Bachelard comments that «we are in the very center of a universe in flight» or «the cosmos in flight becomes a reality in the depths of our being (*l'intimité de notre être*)»⁴⁴. This flight is a cure to release human body from its physical weight and human heart from its heavy daily burden. The imaginary transformation carries out a tuning, a change of rhythm. With «the rhythm of a calm heart», we «feel the joy of flying»⁴⁵. The introduction of the cosmic dimension is thus an insertion of the joy. This fine tuning of rhythm changes everything. As the mode of dwelling on earth is interpreted as that of inhabiting the happiness of the world. The cosmic joy is ontological.

Although Bachelard is well conscious of the difficulty in life, of the unhappy consciousness (*das unglückliche Bewusstsein*) in the dialectics of material and dynamic imagination, his basic idea for the speech of house (eco-logos) emphasizes still the happiness of living in the world. The principle of Bachelard's cosmopoetics is the following: the poetic images as phenomena of speech (*logos*) reveals the beauty of the world (*cosmos*) in rendering the happiness of living. The primary principle of the poetics of reverie is then that «reverie illustrates repose for a being, that it illustrates well-being. The dreamer and his reverie enter totally into the substance of happiness»⁴⁶. The secondary principle states the cosmic reverie: «a poetic image bears witness to a soul which is discovering its world, the world where it would like to live and where it deserves to live»⁴⁷. The cosmology is in the end the combination of ethics and ontology; the world has to do with the active being who tends to live a well-being. If there is a discourse of ecology in Bachelard, it would be eco-logy seen as ecopoetics in introducing at the same time cosmopoetics. The imaginary that the poetics touches is never a part separated from real life, on the contrary, it is ontologically transformative in the sense of making possible the transvaluation.

Following these indications, we can find more in details the constitution of cosmo-analysis by the two dimensions of rhythmanalysis and topo-analysis. To live in the world means to live both in a temporal and topological way.

The topic of rhythm is seen in two aspects, for the one, it is a conception of time constituted by a dialectic of duration and instant, for the other, rhythm has to do with tuning and vibration.

Rhythmanalysis is based on an ontological understanding of heterogeneity and differentiation. We have seen the inner differentiation in the reversibility of subject-object and the correspondence system of elemental lives including the synaesthetic performance of body. In the field of time, the inner heterogeneity is present in the split of instant and duration. Since Bergsonian determination of heterogeneous duration, the time is experienced and intuited as expression of intensity. The quantita-

⁴⁴ Bachelard, G., *L'air et les songes*, cit., p. 44; *Air and Dream*, cit., p. 34.

⁴⁵ Bachelard, G., *L'air et les songes*, cit., p. 43; *Air and Dream*, cit., p. 33.

⁴⁶ Bachelard, G., *La poétique de la rêverie*, cit., p. 11 ; *The Poetics of Reverie*, cit., p. 12.

⁴⁷ *Ibid.*, p. 14 ; p. 15.

tive measurement of time erases its qualitative essence. Bachelard's contest is not counter Bergson's intuition of heterogeneous continuity, but intends to open an active negation in temporality; he complicates the picture of time by introducing the void, saying no to the formation of temporal fluid. The poetics of earth has shown a basic ambivalence: will to work and will to dwelling. Bachelard gives to the play of negation and action a rhythmic description: the rhythm of creation and destruction, of work and repose⁴⁸. The motive of negation is to uncover the interruption of continuity. Under the mask of criticism, Bachelard is in line with Bergson to develop the multiplicity and the diversity in time. In urging the renewal of intuition, Bachelard affirms the temporal duality: «Time is thus continuous as possibility, as nothingness. It is discontinuous as being»⁴⁹. Bergsonian concept of the immediate is not abandoned. It is expanded by including the instant of negation. To prove the duration, «we must, as with real events, put our memories back into an environment of either hope or disquiet, into a dialectical wave-motion (*une ondulation dialectique*)»⁵⁰. The vibration in time is in fact due to the emergence of instant. The active instants are promise for the future. Behind this activism, there are moments of ignorance, of laziness, of contingency, in short, of inaction. The dialectic of the useless⁵¹ is added to the rhythm of action and inaction. The possibility of discontinuity in time is recognized in the group of conditions such as the differentiation, the nuance, the contingency, the innovation, the singularity, and the complexity.

Starting from Eugène Dupréel's thesis of consolidation, Bachelard tends to put emphasis on the experience of living by saying that «thought time (*le temps pensé*) is lived time in its nascent state (*temps vécu à l'état naissant*)» or that thought (*pensée*) is «a trying-out of or a first move toward a new life, an attempt to live differently, to live more or even, as Simmel has argued, a will to go beyond life»⁵². The temporal differentiation has its ontological root. The expression «in its nascent state», similar to the expression of Merleau-Ponty in his interrogation of language, traces back to the very happening of an event, to the origin of emergence. The idea of live more (*vivre plus*) corresponds to the ontological term of a “more-than-being”⁵³ or “existence beyond”⁵⁴ (*un plus-être*). The aim of rhythmanalysis is thus to integrate Becoming into Being. On physical aspect, matter and radiation are fused into a rhythm, similar to the rhythm of substance and attribute on metaphysical aspect. On biological aspect, adapting Pinheiro dos Santos's view, Bachelard asserts that «life must have

⁴⁸ Bachelard, G., *La dialectique de la durée*, Paris, PUF, 1950, p. 8; en. tr. by Mary McAllester Jones, *The Dialectic of Duration*, London & New York, Rowman & Littlefield International, 2016, p. 21.

⁴⁹ *Ibid.*, p. 25; p. 34.

⁵⁰ *Ibid.*, p. 33; p. 40.

⁵¹ *Ibid.*, p. 37; p. 44.

⁵² *Ibid.*, p. 79; p. 82.

⁵³ Bachelard, *La poétique de la rêverie*, cit., p. 131; *The Poetics of Reverie*, cit., p. 152.

⁵⁴ Bachelard, *Fragments d'une poétique du feu*, cit., p. 40; *Fragments of a Poetics of Fire*, cit., p. 14.

profoundly rhythmic properties»⁵⁵. In the process of life (emergence, assimilation, dissimilation etc.), the harmonization of many rhythms is necessary.

Rhythmanalysis is valid thus on psychological, physical, biological, metaphysical aspects. It reveals a fundamental phenomenon of being. The temporality, essential in the structure of the world, inscribes its rhythmic vibration on the living beings.

The topo-analysis explains the relation of human being's attachment to place (*topos*). The space, taken as space of reverberation, created by the language, is for praise of the happiness of life. The topo-analysis aims at the topophilia, insofar as the space «concentrates being within limits that protect»⁵⁶. The agent of topophilia keeps her intimacy with the felicitous space. The space is neither described as it appears to be nor measured for the use on quantitative basis; it is experienced (*vécu*). If the house is taken as «a tool for analysis of the human soul», the importance lies on the conception of the soul as «our intimate being». The axiom of the topo-analysis is that «our unconscious is housed (*logé*)» or «our soul is an abode (*demeure*)»⁵⁷.

The contribution of topo-analysis to cosmo-analysis is the connection of cosmicity with intimacy. The improbable appearance of nest and shell ruins the easy shift from a psychological need to a metaphorical cliché of protection. Outside the metaphorical usage of nest and shell, the reality resides on the existential condensation of the site. Curiously, Bachelard tells his story of childhood in exhibiting a «dialectics of forest love and love in a city room». The nest, due to this dialectical difference, reveals a living experience. Being related to the memory of childhood, the nest is a living, inhabited nest that could introduce «a phenomenology of the actual nest, of the nest found in natural surroundings, and which becomes for a moment the center of an entire universe, the evidence of a cosmic situation»⁵⁸. Through inhibition, the solitary man finds a place in the universe and thus attains his intimacy with the world. Instead of exaggerating the anthropocentrism, Bachelard's topo-analysis joins cosmo-analysis to rebuild the connection of humanity with the universe. The center of the world is sensed in a dynamical way. It is all about situating oneself within the surroundings. The ontological expression of Noël Arnaud «I am the space where I am»⁵⁹ for explaining the effect of corner is significant. In the memories of solitude, of gloomy waiting, condensed in an empty refuge, the cosmic drama takes place when one «seeks to concentrate being in its center, and finds in a center of being a sort of unity of time, place and action»⁶⁰. Topo-analysis is about the story of habitable space which is first of all a place of refuge.

⁵⁵ Bachelard, *La dialectique de la durée*, cit., p. 138 ; *The Dialectic of Duration*, cit., p. 130.

⁵⁶ Gaston Bachelard, *La poétique de l'espace*, Paris, PUF, 1957, p. 17 ; en. tr. by Maria Jolas *The Poetics of Space*, Boston, Beacon, 1964, p. xxxii.

⁵⁷ *Ibid.*, p. 19; p. xxxiii.

⁵⁸ *Ibid.*, p. 95; p. 94.

⁵⁹ Citation from *ibid.*, p. 131; p. 137.

⁶⁰ *Ibid.*, p. 137; p. 145.

This formula of unity clearly expresses the combination of topo-analysis and rhythmanalysis. To transform a place to be habitable, one needs time to say with the spatial parts; similarly, to manage the diverse rhythms in one's life is to animate the harmony of duration and instant by allowing the play of full and empty.

Conclusion

It is a slogan to say that our Earth is a lonely planet. In the immense universe, this planet is unique in allowing the diverse species to dwell on it. The cosmic loneliness is also a reason of Pascal to lament the miserable status of human existence. In stating the potential ecological contribution of Bachelard, we encounter one last but not least question: are our presentation of dwelling together in contradiction with Bachelard's own position? When Bachelard defines that cosmic reverie as «a phenomenon of solitude»⁶¹ and when he refuses the social drama in profit of cosmic drama, will his position incompatible with our idea of dwelling together?

My contention is that the cosmopoetics speaks for every single one. Singularity, expressed in terms of solitude, runs with diversification and differentiation. According to rhythmanalysis, there is not just one rhythm but a combination of multiple rhythms. Topo-analysis teaches us a lesson of partial and momentary occupation of a place, coexistent with other places. In a social perspective, one's own life is mixed with other's lives. The communion of souls is not limited in the social intersubjectivity, but is expanded to a cosmic level. Cosmo-analysis offers an overview of the ontological immensity by which the biosphere is guaranteed with biodiversity. Every species is singular and can not be reduced to a utilitarian item.

In our ecological consideration, a revised meaning of living together is required. through reversibility, the modified concept of subjectivity rejects a monopoly of life by human beings. To dwell on earth is ultimately a co-belonging of every species on this planet. A possible way to sustain human species for the future lies in the cosmic necessity of other species. The sustainability is in the end an active participation in the cosmic creation, in the process of *natura naturans*.

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⁶¹ Bachelard, G., *La poésie de la rêverie*, cit., p. 13; *The Poetics of Reverie*, cit., p. 14.

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