

POETICOTHERAPY

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This paper focuses on one topic, poetic imagination as the primordial *fons et origio* for poeticotherapy, which addresses the dialectics of Creativity and Reality, parallel to Laotzu's drift of thought. Our study begins with Freud's metapsychological structure of the human *hsin* (heart-mind). These concepts are then put in dialogue with Heidegger's view, especially on the poetic as truth-revealing and Truth as revelation of Being. Discussions of poetic imagination include its impact through the work of art as well as looking at the metapsychological structure of the poet as a creative artist. Freud distinguishes two kinds of poets, those who take over materials from the available, ready-made sources (such as myth, story and fairy tale) and those who spontaneously create their own materials. Similarly, Heidegger distinguishes two kinds of imagination, the poetic and mere imagination. For both, the poetic is not mere fancy or phantasy but describes the process of bringing into light something new. For Freud the poetic escapes from the unconscious; for Heidegger it is the revelation of Being. Yet in both instances poetic works do light up a void in awareness; they reveal something new — Emergence of novelty through the merging of Creativity with Reality and vice versa. As Freud points out, the truly creative artist and poets differ from the neurotics in that they are able to find, via sublimation, the path back to realities whereas the latter find themselves ended up in the "lunatic asylum." What is revealed by the truly poetic is truth for both Freud and Heidegger. As this truth is revealed, horizons of the known retire even further into the beyond of an Unknown. Heidegger points out that in a poetic work truth is not only revealed but is at the same time conserved; as we may add, it is to be further enriched, waiting mutely for a (poetically) imaginative leap on the part of the readers. It is conserved in the work of art that appears to be closed; it is enriched in the world of *hsin* that stands open. Being is gathering up in the poet's work. The impact of the work of art upon others shows to them the meaning of standing in truth or standing open for truth, "letting-things-be-as-they-are." For Heidegger this is *Dasein's* essence. As regards Goethe's own estimate of *Faust* that it would mean far more to posterity than its author could ever dream of, we realized that he was not a charlatan. Despite the apparent variances in their respective positions there is noticeably a bond between Freud and Heidegger — the poetic kind of imagination for one and the spontaneous, creative kind of poets for the other. The Unknown for Freud and the Open for Heidegger are merged through the dialectics of Creativity and Reality as Tao in the making. Paradoxically, in Laotzu we find a bridge for Freud and Heidegger; and we further notice that Heidegger is not so much God-intoxicated as he is Tao-intoxicated, in that he has adopted Laotzu's words for his own Motto: "How to clear the Muddy-Fuzzy properly? — By respite tranquility; How to cure the Lifeless

properly? — By *activity*.” Also we may even sense a typically Taoistic note in the very structure of Heidegger’s *Neo-Poetica*: His elucidation of the poetic as truth-revealing and Truth as Revelation of Being. For example: a truly Taoist person for Laotzu is one who is “subtle, mysterious (as Reality Itself); profound, penetrative-integrative (as Creativity Itself); hence, unfathomable, too deep to comprehend (as the Unknown Itself).”

“It is typical of the West,” says Hermann Keyserling, “that its poets are profounder than its philosophers.” This is no less true of the East, wherein the great philosophers as a rule are all poets in a disguise, from Fu Hsi, Laotzu, Chuangtzu, to Thomé Fang. Su Tung-po sings thus in his poem on the Mountain Lu: “The true face of the Great Mountain Lu remains unknown to me, it is simply because I myself am within it.” It would be just as — even more — revealing to say “It is simply because the very mountain is right within me!” The Open and the Unknown in one are to be verbalized by the unverbalizable *Tao*. A person who is not healthy or happy enough is one who is not whole enough, namely, not creative, poetic, Taoistic enough. Poeticotherapy provides a certain Holistic or Totalistic perspective; but it takes the insight of an Abraham Maslow to recognize and rephrase it as the “Taoistic Perspective.”