UNDERSTANDING THE INTERSUBJECTIVE LEVINASIAN CONCEPTION

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ABSTRACT

This paper describes some aspects of the philosophical thinking of Emmanuel Levinas in order to understand it inserted into the traumatic intersubjective conception. To start with, in order to facilitate the understanding of this thinking within the traumatic intersubjective conception, we used the narrative of the film called The Crying Game directed by Neil Jordan. Following, this paper focuses on the ideas of Levinas - who unlikely Heidegger, identified that the forgetfulness of Being was the biggest problem of philosophy - emphasizing the forgetting of the Other as a unique philosophical question. The intersubjective Levinasian conception implies the result of the posterity of the identity or, in other words, the coming to itself occurs in the form of exposure to the other. Unlikely all tradition that interprets the subjectivity to be submitted to the being, Levinas interprets the subjectivity suspended to this submission. For Heidegger the awakening comes from inside, from the anguish of being, and for Levinas, it comes from both inside and outside, from the play with other. From inside, while "we are", "others in the same" (the self as a creature permeated by otherness); from outside, while we have the reference of the other that presents itself surprisingly (epifania3) and teaches us the otherness. Finally, we conclude that with Levinas, it is not enough just to recognize the difference of the other, it is also necessary to recognize "the other's other", to recognize in the other that which is not my measure, and therefore it is beyond my capacity of understanding and representation. Consciousness, as a central concept of a thought that emphasizes reason and its totalizing capacity, loses its priority.

1 -Reflections from the doctoral thesis entitled Clinical and Weightless Listen: Vitalizing aspect of human events, held in August 2007 in the Graduate Program in Clinical Psychology at PUC-SP, BR.

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Introduction

As a substrate for the development and articulation of the philosopher Levinas thinking with traumatic intersubjective conception, I use the narrative of the film titled *The Crying Game* directed by Neil Jordan. The title given to the film points out in an appropriated way to the existential game and the human vulnerability focused in the narrated drama in which subjectivity was hopelessly entangled in the permanent and infinite process of constitution. This and some other elements of the events engendered in the narrative will provide material for the articulation with the levinasian thought.

Let’s go to the movie!

The story takes place in the island of Ireland, located in Western Europe, divided between the Republic of Ireland and Northern Ireland. The Republic of Ireland is an independent state, and Northern Ireland is under British rule since the sixteenth century. Religious issues - and also the British presence in Northern Ireland - turned its territory in the scene of violent conflicts whose origins date back to the past.

In the film, the two main characters – one is a black soldier of the British Army, and the other is a white terrorist of the Irish Republican Army (IRA) – integrate, as we can recognize, races and political factions that are diametrically opposed to the values and standards laid. The British soldier appears at the beginning of the narrative, in a playground in civil dress and then after having fun and getting drunk with a blond woman who seduced him, he tries to have sex taking her to a vacant lot besides the park. Meanwhile, an armed gang surprises him, making him hostage, and takes him gagged,

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3 The Irish Republican Army, better known as the IRA (Irish Republican Army in English) is a Catholic paramilitary group that intends to Northern Ireland to separate from the UK and be reattached to the Republic of Ireland. We use methods regarded as terrorists, mainly in bomb attacks and ambushes with firearms. Its traditional targets Protestants, unionists and political representatives of the British government. The IRA has links with other groups and an Irish nationalist political arm, the nationalist party Sinn Fein. In: WIKIPEDIA. Developed by the Wikimedia Foundation. Presents encyclopedic content. Available at: http://pt.wikipedia.org/w/index.php?title=Ex%20%3C%20AAA%2C%20A%20Irland%20Republicano%20%26%20oldid%20=2413342. Accessed: 7 Jul 2006. (emphasis added).
blindfolded, to a deserted spot lost in the woods. The girl, in fact, served as a bait for the trap: she was a member, like the other elements of the group, of the IRA.

Arriving at the place of captivity where much of the film will be developed, the prisoner is maintained with the face covered and hands tied. He always remained guarded by one of the components of the faction which regularly take turns while waiting for further notice from the central command of the IRA. During this time, the executioners besides being vigilant gave him food and took him to their physiological needs. One occasion, one of them - exactly the character described above - feels instigated by the arguments of the prisoner to remove the hood so that he can eat without the feeling of suffocation.

Until then, there had been no face to face occasion. This situation causes a process of recognition and identification that hadn’t been possible before because of the anonymity resulted by the hooping. Thereafter, every time that same character stood guard, the mask of the prisoner was removed. At another occasion, when he was being taken to urinate, he asked to have his hands released so that he could expedite the necessary operations. The guard did not agree, because it would be a risk situation of being attacked by the prisoner, so he had to act in that situation so intimate and personal. Without realizing it, it was being built between them a certain close relationship, becoming more pronounced and beyond the desired control for the type of situation they were involved.

Gradually, the moments spent together were transformed into situations where the IRA terrorist began to enter the personal life of British soldier. Thus, the jailer came to know about the love story of the prisoner with a girl, which he spoke with great affection and dedication. Slowly and over time, the jailer was coming closer into the intricacies of affection and becoming increasingly intimate of the prisoner, not only for what he told him, but also by the pictures he showed and the feelings he demonstrated.. He knew, in detail, everything that the girl did, where she lived and worked, besides her dreams and her expectations for the life that they would have together.

One day, unexpectedly, captivity is discovered by a British Army militia, which in a war operation, shrapnel and blast away everything. Fortunately, at that very moment, executioner and captive were far from the woods where captivity was. So they escaped from the explosion that killed everyone else in the group. In desperation to save themselves both of them only thank of running away from that place. The prisoner,
however, tied, unable to go very far, calls for his release and also have a chance of escape. However, he barely has time to run a few feet, he is reached by a burst of machine gun. The terrorist, in turn, despite the shock of seeing the fall of a person that had become a partner, escapes and flees to the city where he tries to keep a quiet and anonymous life.

After awhile, he couldn’t take out of his mind the love story that occupied the dreams of the British soldier, so he begins a process of looking for that girl through the dates and informations obtained before. One day, he finds her and he becomes very impressed by her beauty. In fact, she was a negro tall girl with delicate features. He feels motivated to help her. Now he knows that the girl can no longer count on the man who loved her. With the pretension of delivering an object that had belonged to the estimated former companion which had been relevant to the history of both, he provokes a meeting trying to make it look casual and having the intention of maintaining the anonymity and not revealing any information about his relationship with the man she was attached before. His initiative, in fact, would allow him to redeem a debt of love and friendship with whom he had developed a process of identification and recognition since the revealing of their faces and names. The mutual involvement of liability based on that experience made him hopelessly entangled in an affective web that made him responsible for the death of the other.

As he knows better the girl’s life, he discovers that besides working as a hairdresser she is also a ‘call girl’. In fact, he initiates a very hard discovery process of a painful existence. They begin to develop, therefore, increasingly intimate encounters. So when they are on the verge of a first sexual contact, he is struck by the bewildering sight of the girl’s genital organ: she is a travesty. Retching by the shock that such a vision has brought him, he turns away abruptly. After a few days of the shock and unable to remain distant and away from her, he tries to reconnect. The “girl” in turn, feels resentful and hurt by his reaction of a sudden and unexpected rejection. Actually, “she” was used to engage sexually with men who sought for his condition of travesty.

That man, however, hopelessly entangled in the existential game that connects one human being to another and that makes each one co-responsible for it, could not help but feel connected. This game, I say, is the game of life that involves mutual identification process and multiple outcome approach to the human condition of self and
other. Entangled in love to the other, he loved her driven by the responsibility of caring for her in someone else's place. Anyway, he was connected to that person through the love the other one felt, and nurtured by a process of identification he also began to feel. The soldier had never spoken about her biological sex. In fact, he always referred to the woman he was in love and how fascinating she was. At least, that was the way he was captured by the feelings of love and care that the other man felt and so he learned to feel with him and for him.

Based on this narrative, let's focus now on some aspects of the philosopher Levinas to help us understand his intersubjective conception.

1. How to understand the intersubjective Levinasian conception?

Levinas - unlike Heidegger, who saw in the oblivion of Being the biggest problem of philosophy - emphasizes the forgetting of the Other as a unique philosophical question. Analysis and description Levinasian, which will be marked on one side, is the avoidance of self and the other, the claim that, before the ontology of what is being said before, before there where the reference is larger being, it seeks to give prior to human, that is, their sensitivity and passivity and hence a break with the thread that determines that the self is the self. The most suitable for Levinas is being to the other, one-to-the-other, rather, intermittently "[...] aims is another which is beyond the game of being [...]". (Pelizzoli, 2002b, p. 43-44, emphasis added.).

You are here announced by Levinas, particularly in his work entitled "Autrement qu'être ou au-delà de l'essence"(1974), a difference that should not be confused with the ontological difference between being and nothingness, but the difference otherwise than being, that is, beyond the game of being or not being - in that eliminates the burden of another. When applying a subjectivity constituted by the radical otherness or, in another telling, the encounter with others, outside the time of description ontológica⁴, Levinas Ethics is building a fundamental, like Heidegger preached a fundamental ontology. In Levinasian conception, the time structure is not defined by emphasis on the present, rather, is not the resumption of himself for knowing and

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⁴ Ontology: commonly, the study of Being as being, the essence of the entities. Represents the very metaphysical or philosophical thought of the original Greek and west the core. Thus, it refers to a level of understanding universalizing a strong bias in perception and production of reality. (Pelizzoli, 2002b, p. 247).
representation. That would be the metaphysical conception of time, understood as a repetition of what is, i.e., the order of being. Unlike the timing of successive points, and external to the subject on which he slips in order to ensure continuity of existence, the mean time levinasian diachrony in the ranges that follow.

The maximum emblematic of the philosophies of the subject states that "I think therefore I am." We can say, however, that with Heidegger or the deconstructive philosophies, in which being recovered and the reason is dethroned, the maximum becomes "I am, therefore I am" (impregnated with anything). Already a metafenomenologia\(^5\) of Levinas, whose radicalism of thought leads us to be a replacement for the other, the maxim is "I am called upon, therefore I am" in the sense that "[...] I am responsible for others and therefore I am a hostage, therefore I am." (Pelizzoli, 2002b, p. 229). The other is that me or is responsible, say another, willing to answer. Are outlined, then two fundamental concepts in the philosophy of Levinas - liability and replacement - so that they understand the meaning of subjectivity, Levinasian, beyond any essentialist idea. "No more talking to be, as in Heidegger, but the other way to be, if the passivity, the other in the delivery of the otherness' and to be at the other." (Freire, 2002, p. 51-52).

It should warn the reader that, now and in other situations throughout this exhibition, will take up the narrative of the film The Crying Game as a facilitator in the task of operationalizing the array of traumatic intersubjectivity in which it is inserted thought levinasian.

I recall that the integral of the IRA, one of the executioners of the British soldier, while deepening the contacts with the prisoner, will no longer be like asserting its own, according to Heidegger would say, but putting yourself in another "[...] delivery the otherness of 'being by and for the other'. "And in the course of history are becoming increasingly evident that be the other way of their subjectivity, to the proportion that goes to his towering passibilis. This allows your answer is, consequently, responsibility for others. It is worth stressing that, in Levinasian inspiration, the other is not only the general and abstract concept, not the particular individual nameable, because the Levinasian

\(^5\) The concept of metafenomenologia second Pelizzoli (op. cit, p. 247), meets the sense of "metaphysics" which, in turn, refers to the proposal as Levinas's philosophical effectively overcome what in the philosophical tradition of West, subsumes the Other in the Same. In Autrement qu'être, Levinas uses the term, calling it "beyond phenomenology."
conception of alterity or to refer the reader to the irreducible concreteness of the experience of otherness. This refers to multiple meanings and infinite places always from the place of non-homogeneous (totalitarian). I say this to dispel doubts, because in the movie, the other exemplified the particularity in the soldier and his girlfriend.

I believe that the IRA has put the component in time for the coming of another. The meeting with the British soldier and, later, the relationship with the former girlfriend of the prisoner exemplify the very meaning of the other levinasian the condition of otherness that does not let cover, therefore, breaks, separates, but also challenges, provokes, inspires, and finally, traumatizing. Continuing links are possible, I think, summoned to give an answer, 'I' of the character who played the IRA terrorist out of the condition of subject and place it in the passive condition of answering the call of another. Their formation is dependent upon subjective to be responsible for each other. In the movie, I can recognize the overlapping of the subjectivist conception defended by Levinas, what happens is not the result of a voluntary personal decision, but the entanglement in the existential game of mutual affection. Moreover, each - of migrant self and the world - is called the Infinite Desire of the Other to realize their subjectivity never totalizable.

Migrant or immigrant is one that was dislodged from its place of origin, however, has always been the actual status or (in) human condition, as Levinas notes, is the guest himself. It is interesting to refer here to the realization that the world is inhospitable to man, so mankind needs to be creating artifacts to protect increasingly more sophisticated. "There will be times when the flood stops threatening?" Asked Levinas (1993, p. 124), sending us back to biblical texts, to reaffirm that this is impossible interiority - the space between me and you - nobody can stay in itself: "[...] the man's humanity, subjectivity, it is a responsibility for others, an extreme vulnerability. " I think that Levinas with his philosophy, points to the marks of humanity - the extreme vulnerability inherent in corporal who is sensitive, prior to any possibility of representation of thought and conscience.

Returning to the link with the film was not as a creature, the incarnation, passion each character focused on dramatic fiction film from Neil Jordan was caught, and can be understood? The representative of the IRA, before being subjected to an intent, was the object, since it is prefixed as a creature, incarnation, suffering.
This is the logos of the Infinite, which is thought affection: affection of a creature that is the incarnation - pathos - radical passivity prior to any field of rational thought. There is a movement opposed to intentionality as subjectivity loses its sovereignty and becomes the passive object of intentionality, no longer the subject of Said and becoming the subject say, because the other seeks to be, beyond the core. "The guy in say approaches the next ex-pressing it there, in the literal sense is expelled from everywhere, no longer living, nor any stomping ground. [...] The subject of the sign does not say, he does sign." (Levine quoted in Freire, 2002, p. 58, emphasis added). I turn here, the argument Figueiredo (2006a, p. 82) that can help us in understanding this issue Levinasian when he says: "[...] the meaning begins to take shape in say, or in response to me Face is required by others in their otherness, before which we have no words except those created anew each meeting. " The say, therefore, the original language is happening at a time and manner of opening.

It should be noted, repeatedly, that the philosophy of Levinas offers some elements of anthropology that man thinks differently: instead of perseverance in being, based on his break, before focusing knowledge, search for what is pre-original him, rather, their sensitivity bodily singularized. Unlike all tradition that interprets the subjectivity to be submitted, as Levinas interprets suspended the submission. As for Heidegger, the awakening comes from within, from the anguish of being in the Levinasian view comes from both inside and outside, play with each other. From within, while "we" "others in the same" (the self as a creature permeated by otherness); out, while we have another reference that presents surprisingly (epifania6) and teaches us to otherness.

The drama built between the two characters in the film who is serving as a substrate for the joints of these theoretical reflections, demonstrates something special from the difference between the Heideggerian and Levinasian subjective conception. Recalling the events narrated, we find that the awakening of each was not only from within, in the sense of grief to be, and yes, out of the game with another. Also, concern exceeded their own personal death. The story told in the human drama and philosophy of Levinas the radical urge us to the complexity of life. The Crying Game, the film featured in the throws for the game of existential relationship with the other possible space for human

6 Revelation: that which exceeds and intrigue, different perception.
subjectivity. Both there and here, exposes the extreme vulnerability of whom sensitivity is embodied in the fabric of life. The awakening comes out, the game with another. Levinas emphasizes that the other function is to break, separate, hang up, but it is also inspiring, that awakens, stirs and challenges.

In your 'ana-archeology', Levinas retrieves humanity, which was relegated to second place on the spur of the entire preservation effort in being. And it is this humanity? This is the original constitution of the original or pre-reason 'sentinte,' said the other that Levinas calls proximity.

The proximity - one to the other - is the deepest meaning of human life and consciousness is prior to the return path as you. This is not to deny consciousness, individuation, the objectification, representation. It is resorting to a previous level to know: singularized subjectivity that already means closeness, sensitivity, vulnerability, etc.. Before mean self-consciousness and pure existence, knowledge and theming. (COSTA, 2000, p. 169).

It is worth mentioning the above quote, especially when the author emphasizes that "one another" is the deepest meaning of human life and consciousness is prior to the return path as you. He adds that this is not to deny consciousness, individuation, the objectification, representation, but rather focus on a level before the knowledge. The issue of proximity - too expensive and important in the thinking of Levinas - not be confused with respect to union. Also, it should be noted, these empirical situations only happen because, first of all, subjectivity is constituted as proximity - as one-to-the-other - meaning, as mentioned above, sensitivity and intelligibility 'sentinte' qualities mean responsiveness before the event of understanding.

Heidegger made us think that prior knowledge, being is understood. With Levinas, we are called to an earlier time - the 'sensitivity' or passibilidade\(^7\), provided it is

\(^7\) "[...](From the Latin passibilitate). Quality of subject. (From the Latin passibilis). Subject to experience sensations and emotions, or to suffer some effects, capable of pain, capable of joy; [...]" Aurélio Buarque de Holanda Ferreira. New Dictionary of the Portuguese language. Rio de Janeiro: Editora Nova Fronteira, 1986.
likely to feel or be affected, one’s own flesh and be vulnerable. It is worth highlighting the definition of passibilis when we can see that the term derives from the Latin passibilitate, which means "capable of quality" capable of pain, capable of joy, which could, ultimately, suffer some effects and experience of various sensations and emotions orders.

Is explicit in Levinasian ideas, the main concern in relation to the other self, because the sensitivity of the embodied puts entangled and bound to others before their own bodies. With Levinas, we learn that the other is that I’m not. Moreover, not enough to recognize the difference of the other, it is also necessary to recognize "the other’s other, rather, recognize in you that which is not my measure, and therefore beyond my capacity for understanding and representation . Consciousness as a central concept of thought that emphasizes reason and totalizing own ability, it loses its priority.

This third person Levinas (1974) elleité goes to term, which means the condition of irreversibility, since she (third person) was never here, always has been passed - the otherness of the other - had the distinction of being and being, as in Heidegger . It means, in short, any excessive, absolutely all of the Infinite Other. I repeat, otherwise than being. Autrement qu’être, or beyond essence, au-delà de l'essence point to a difference that should not be confused with the ontological difference between being and nothingness, but a difference "beyond being", ie otherwise be.

In his view, Levinas notes that another event bringing the diachronic and irreducible and that the entire human constitution of subjectivity is done in sort of ethical implications for him. "[..] All my intimacy is invested to-with-one-another-though-of-me. Despite myself, for-another-that is the meaning of excellence and sense of self, [...]". (Levine apud Costa, 2000, p. 155). Anyway, this ethics ordinance, mark of man's humanity, is characterized by openness towards the other, the result not of conscious intentionality, but the sensibility that makes me a hostage of the impact caused by unfamiliarity.

Again, I turn to the plot of the film, in which one can find elements of articulation with the thought levinasian. Two specific situations of ethical implication for the other lives with the representative of the IRA, because their sensitivity makes it hostage to the impact of alienation: the situation in which both the British soldier urinating you asked for help because her hands were tied, as the moment of vision of the male genitals on the girl who was about to have sex. It should be emphasized that trauma, and paralyze and separate, also provokes, challenges, stimulates, revitalizes. In the subsequent actions of
this character, I realize that even though he and the empirical circumstances, the answer is here I am, since responsibility\textsuperscript{8} for outro.

In levinasian thought, the face\textsuperscript{9} is the odd notion to introduce the vision of a limited consciousness and stopped in its reflexive capacity to know everything, because it goes beyond the face and the image refers, finally, to the Infinite, as such, can not be total, ie include limits on restricted supposedly universal. Focusing on someone else and devote himself to his task understanding will always unreachable: "[...] the face staggering intentionality that aims ". The concept of face as well as other concepts from the philosophy of Levinas, means beyond.

The presence of so face means an order can not refuse - a commandment - which owns the availability of consciousness. Consciousness is questioned by face. (...) The 'absolutely other' is not reflected in consciousness. Resist him to the point that even its resistance does not become a content of consciousness. (...) The face staggering intentionality that aims. (Lévinas, 1993, p. 60-61).

Understanding these ideas requires overcoming the purely biological human nature, which would be reduced to mere "(…) cluster of metabolic processes in interaction with the environment. " (FREIRE COSTA)\textsuperscript{10} Faced with such an effect, impossible to accept, for the ethical parameter life, recognition of the value of its highest good. For this level, they have to go beyond it, namely the enhancement of life, or his ethical qualifications, "(…) it is donated to 'out' for instances that are transcendent. " (Op.cit.). The

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"For someone tells me I am responsible for my actions before another. The disclaimer brings together the two meanings: having ..., being responsible for ... . He gathers them, then adding the idea of an answer: 'Where are you?' another asked why I asked. This response is: 'Here I am'. Response advertising to maintain themselves. " (Ricoeur, 1991, p.195, italics author's).

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"Face: key concept in the philosophy of Levinas, especially since "Totality and Infinity." It does not refer primarily to the figure of the face, your image, but the very fact that others are always present with a sense (human) who is beyond any image, concept, understanding, and therefore surprising, and teaches me committed." (Pelizzoli, 2002 b, p. 202.)

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The author that helps us understand the true meaning of the term transcendence, which often is translated only by the religious dimension. Unlike the immediacy of understanding, he said, the transcendent "[...] no coincidence with the biological existence of human beings."

Supported by other authors, Freire Costa (op.cit.) Clarifies that the biological nature would be a first instinctive equipment contained in the human subject prior to the expression of language as a result of the imaginative capacity of man, now, even transcendent, because it would exceed this nature would constitute prior 'other' reality of men and the world.

To conclude these considerations, I turn again to some situations raised by the film's narration to link them with Levinasian concepts. In the story, for a time, the prisoner was kept with his face hidden so as not to identify the perpetrators. Then, when the hood was removed by exactly one character that has been keeping the most significant relationship, or when identification processes were beginning to set in, the vision of the face took provocative and disturbing dimension which called for an addition. The limited circumstances in each of the characters have become the measure of calling each other that the sight of his face demanded. The personal life is no longer just individual responsibility and began to unfold the process of co-responsibility. The discovery of faces and names literally wove an affective network involved intertwined that the two men began to feel responsible for the life and death or the other. Is not that what subsequent developments demonstrated when the English soldier fell by bursts of machine gun?

REFERENCES


