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The Extra-Logical Strategy Constructed by Kant to Define Concepts and Intuitions as Inversely Polar Representations

1 The Problem

The reader is generally impressed by the confidence with which Kant begins one of the principal divisions of the *Critique of Pure Reason* i.e. Transcendental Aesthetics conducted by two procedures named metaphysical exposition and transcendental exposition. Accustomed to the qualifying adjective transcendental – which permeates all of the *Critique* – we are inclined to believe that only a transcendental exposition could furnish us with something worthy of the term proof since it examines the conditions of the possibility of the two sciences, Mathematics and Physics, to be considered as given. Because of this we can accept as dogmatic the metaphysical exposition, admit that it begins with the decomposition of the concepts (space and time) which we could consider as something originally given, but apparently impossible to analyze (*unauflöslich*).

We could therefore ask ourselves: how could Kant discursively analyze concepts that would become the basis of transcendental knowledge? Transcendentality in Kant is theoretically circumscribed by the intersection of two sciences: Mathematics and Physics. Then, could space and time be arbitrarily defined in such a way that from this definition there would arise direct consequences for the way in which Mathematics and Physics operate? This is definitely not the case and the answer to this question could only be conceived retrospectively, and it would have to be constructed in various ways.

2 Two Opposite but Complementary Procedures

One of these ways used by Kant starts from the point of view of the complementarities of the tasks of the two sciences, Mathematics and Philosophy. Both the

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