



Research Paper

Unanticipated Proximity: Re-thinking Hoelderlin

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ABSTRACT: Hoelderlin's poetry has always been a spell of "poetic" charm and invites a disengaged mind to harp on the unrestrained joy that one can discover while rambling through his oeuvre. Speculation and reception provoke the poetic gesture and render an attitude that transforms his entangled experience into a phenomenal singularity which mediates the dialectical infringement. Re-thinking Hoelderlin's poetic-aesthetic dimension through the spectrum of phenomenological ideas, I have tried to formulate an approach which invites to rethink his poetic proclivity with a constitution of "questionability" which retains the ability to unsettle the uncontended emplotment of appropriation. This disfiguration essentializes a "completeness" and subdues the calculative historiological repercussions. This is a new articulation that Hoelderlin promotes to be unfamiliar, trans-habitual and proto-technical in his what Heidegger calls "thinking".

KEY WORDS: Singularity, Questionability, Transcendence, Inclination, Actualization, Authenticity.

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I. INTRODUCTION

When Robert Frost writes in his poem "A Late Walk" :

"I end not far from my going forth
By picking the faded blue
Of the last remaining aster flower
To carry again to you".

the poet retains a poetic gesture that associates response with reception. It invites a "dwelling" to brush aside the clipped apprehension of reality and endures the need of a dimension which effaces the persistent spatial configurations and poetically prompts a "revelation" into intra-objectivity."Writing from Unrest" is, for an artist, not a peaceful gain that automatically permeates a creative vent. The experience accrues an intermediary engagement which is neutral and interlocutory and inferring to the idea of "madhyasthya". "Madhyasthya" is a Sanskrit word implies to the state of an "occurrence" in the objective reality which immediates an all-pervasiveness of the Self. It promotes a gradual acknowledgement of the reality much profound and disengaged and defaces each apprehension innately historiological and rational. The experience, for the poet, embosses a "deficiency" that furrows into an unobtrusive reality and then announces it's what Heidegger calls a "factual emergence" which is "thus co-constitutive of every encounter"(PIA:103). Re-thinking Hoelderlin bestows with the idea of Singularity which resents to be subdued by a pre-emptive discourse and records the "questionability" of the unsaid domain of irreducible difference. It offers not the alterity of prospects that denounces the 'phenomenal singularity' of things, instead the transcendence incites an inclination towards an unrestrained delineation which is explicit, enlightening and metaphysical in character. This reception demotes an aberration of exegesis and commutes a historic attitude to transform them concomitantly. The manifestation configures a self relinquishing sphere which pervades the provenance of "unconcealment". This distinctive foundation pre-empts historical appropriations to attain to a 'presupposition' which is a-historical, pre-logical and pro-prior in performance. While discussing the very idea of "Ruinance", Heidegger reflects on the idea of 'presupposition'. He contends: "The interpretation would not at all be an interpretation if it had no presupposition; instead it would at most be an ordered compilation of descriptions arising from a straightforward psychological attitude"(PIA:98).

Here my attempt is not to inculcate the phenomenological gesture but to explore the aesthetic fervour entangled with an experience which ferments a singularity of poetic abstraction. Such perception eliminates the calculative churn of ideas and announces the experiment of "thinking" which performs, what Heidegger asserts, "to disclose and keep disclosed what is unconcealed" Similarly, Helen Cixous also affirms that the experience of the artist is like a "single-file line of ants" that encounters the variability that melts with the tendency of disposition that the mind inhales to dissolve into "distance". As she expresses: " Across a path, here is a single-file line of ants. The ants carry burdens on their backs. The child sees the relationship and the resemblance:

procession of indigenous porters in the bush and the maquis. One cannot say who resembles whom exactly. There is reciprocity. She herself an isolated ant on the sand, but not forever: a line of porters is formed in the paths of her dream: it is her first discontinuous continuous line. The words move, take turns, go around each other, climb”(PT:212).

This is not a disappointing landscape for the artist for never to reach to the proximity of the Real. This bizarre engagement immediates an “overture” which constantly insatiates each participation with the prospect of a ‘response’. While explicating the nature of language, Gadamer’s proposition affirms that: “Language itself, however, has something speculative about it in quite different sense-not only in the sense Hegel intends, as an instinctive prefiguring of logical reflection- but, rather, as the realization of meaning, as the event of speech, of mediation to an understanding”(T&M:484). Art as a superlative experience transcends each segmental manifestation of syncopation. It loves the mutability of expression of a singular reality. Reading through the texture of poems of Friedrich Hoelderlin, we discover his poetic law as something that dislocates the constitution of calculative reception. Instead the experience dwells to be transformed into a melting drop that is no longer self-identical and aphoristic but an existence all-pervasive, making a sense of “relucence” which Heidegger characterized as the “movement of life toward itself within every encounter”(PIA:89). All of his poems are the brilliant exposure of his intellectual acumen that elects a poetic sense marvellously weaved and constituted.

The poem “Looking Outward” is a small accomplishment of Hoelderlin’s poetic vitality. The poem describes the nature at its regular course and the landscape it creates is a serene and without the “doubt’s dark questions” which is an inception of enigmatic reality. The gesture of the poem is not at all preserving, instead the projection of words demands a dislocation of the ‘familiar’. Although the ‘doubt’s dark questions stay distant’ yet the poet harnesses at their ‘possibility’ to disown the ‘essence’ of a thetic reality. The ‘questionability’ immediates the poem’s title to dispel a certain rendering to distance the cognitive paradigm. Instead the reflections are more a confrontation toward the outward than an attempt to collapse into its ontological configurations. The poet’s experience seeks a space to dwell outside the polemic conflation of ‘doubts’ and holds its agency to unsettle the normative discourse of things. Heidegger states that this ‘questionability’ which, for the poet, stands as “doubts” may lead to an Authentic revelation.

Creative tendency always invites a principle of ‘relationality’ which the ‘occurrence’ transacts through the historical and factual texture. This encounter is attentive and creative but a “ruinance of the concept” as to Heidegger who throughout his entire life considers art as “ruinantly existentiell maturation”(PIA:110). To Hoelderlin the “poetic” is an encounter of the divine through the spatial historical emplotment yet a mediation through the “correspondence of loving senses”. His poetry demands the apprehension of the articulated universe which is a display of “factual movedness”¹(WCT: 209) and an “encounter in its actualization” in a worldly-way. The sacred experience of the poet embraces a spiritual fermentation that reduces his mortal melancholic impression of the mind in the poem “Another Day”. His spiritual persistence is almost like Wordsworthian which is entirely pervading his sublimic spiritual union. He laments for the absence of a divine power whose “beloved face has gone beyond my sight”. The accomplishment brings an ontological crisis that integrates spiritual inebriation to embrace a sacred perception with a sense of eschatological permutation. As the poet assures:

“... It was long ago, So long and the youth I was has aged nor is Even the earth that smiled at me then The same. Farewell. Live with that word always” And he continues:

“For the soul goes from me to return to you Day after day and my eyes shed tears that they Cannot look over to where you are And see you clearly ever again.”

The realism transforms the ‘self’ into a pure effulgent “universal consciousness” that figs up the soul to melt with a “pure intelligence” which is “Universal and All-inclusive” (AG:145). Hoelderlin has the magical poetic gesture that articulates in different figures the historical configurations and its poetic ruptures that unveil the rhetoric of origin, encryption and its supplementary discourses. In many of his poems, the mapping invites a kinship towards the ‘unfamiliar’ as a vantage point of transcendence. He connects the essential with the spiritual that radiates out of the ‘ensemble’ and ‘dispersion’. This poetic dwelling vents through the spatiality of calculation, measurement and ostentation to thrust forward a “care” which reflects an attitude of “access” and “inclination” to weft an “actualization” of interpretation. This maintains what Heidegger calls “distance” as he argues: “... in distance; life as caring, in as much as it factually has a care in its world,...caring life indeed finds itself precisely in the mode of inclination in the world...And has no inducement to seek itself in some other way”(PIA:79).And Hoelderlin affirms that accordance of linearity throughout his oeuvre and creates a space of articulation that is trans-habitual, proto-technical and self-reflexive. It neglects to annex a facticity of representation yet drives the whole assimilation towards a singular reception. Through the dialectical space he will be marching towards an unanticipated proximity of infinity that harps on the parables of “authenticity”. This search of the Sacred connects the poet, memory and the language to receive a revelation of the unknown and to dilute a primordial discourse of knowledge. This is a “freeing” up of the constricted composition of the

received ideas of things, a disclosure of spherical enveloping or an excess to melting down the horizon of ignorance. Hoelderlin provokes that departure only to meet with the multi-dimensional possibilities of Art that is always a post-aesthetic proclivity.

: Notes :

1. Heidegger explicates the character of the world-foundation as factual and there is movedness which immediate a care leading to the constitution of worldly order.

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