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A Reversible Journey: The Poetical – Political Direction

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ABSTRACT

The present study theoretically signals the recessive inflexions of the political- poetical direction, with an accent upon its attachment to a series of postmodern reflexes, and with an interest in geopoetical notes as launched by Brian Holmes. The starting lines will clarify (via Linda Hutcheon- Liviu Petrescu alloy) the idea of dimension, with an ulterior intention of debating the paradigmatic relationship between political and poetical, as it is being delivered by J. Habermas or P. Sloterdijk. In fact, exploring such a trajectory defines the process of recharging both these concepts with a sense of dimension and context, of technique and/or alternative. The study conclusively offers a personal view of geopoetics, considering it is defined by an (ex)position of space within the message, a filamentation or an intercept.

KEYWORDS poetic, political, geopoetics, geopolitical, postmodernism

INTRODUCTION

Poetics and Politics - two matched dimensions

The present study starts from certain (re)ordering of deliveries- with recessive inflexions- for political and poetical concepts. Considered to be theoretical landmarks of postmodern thinking, Linda Hutcheon´s [1] ideas and opinions referring to the hard concepts operating at once inside language, practices and evaluations of current scientific world- from parody, irony and historiographical meta-fiction to de-centralization, politics, poetics and postmodernism, are worth noting. With an interest in our current theme, Hutcheon operates a sedimentation of both politics and poetics within the permissively-elastic (con)text of a philosophical-literary register of congruence, which architecture a poetics of postmodernism [2] by undermining concepts and preserving contradictions, through irony – (in)flexible milestones of processes and movement as axles of the postmodern phenomenology.

The recessive poetical-political ordering is not at all aleatory, in the sense in which a poetics of postmodernism represents the conceptually- flexible structure which contains and constitutes postmodern culture, as a sum of discourses, either about it or about its rejoinders. In Linda Hutcheon´s acceptation (2002) postmodernism is an occurrence whose forms of manifestation reside both in contradiction and in politics, and whose aspect is conscious, contrasting and self-subordinating.

Thus, the political reflex can only extract its signs/signal from within the poetical soil, in the sense in which discourse still constitutes the problematic vector of any history-individual-textual relationships, and any answers to these interrogations can only have a vicarious statute, contextually limited and often contaminated by its ideological subtext.

On the lines of Livia Petrescu´s [3] contextual ordering of the two concepts – political and poetical – and in a Habermasian non-intrusion sense (Habermas [4] warned about the literary´s intrusion upon metaphysics, as a mode of endangering both the statute and the substance of involved parties, deferring to language not just its poetical, world-opening function, but also its crises-solving mission), the present study will argue for an anchoring position/direction into the simultaneous, while decreeing the poetical-political non-linearity as a relationship missing its irreversible quality while establishing, on Hutcheon's traces, the presence of two contexts: the linguistic (discursive) one, of producer-receptor interactions; and the social-intertextual one, as an inter-operable ground for assertions. The relationship between these two registries proclaims that postmodernism has finally split from the poetics of imitation, and is reorienting itself towards other forms/formulas of reflexivity (Petrescu 2003:141); or, in Toffler's terms, a reclaiming – through dispersion and de-concentration – of the suitable dimensional formula.

THE PURPOSE OF THE STUDY

Alternative (re)coil: back to Poetics

The purpose of the study resides in re-launching the term poetics, the one for which Aristotle [5] established the registry of imitation (or the imitative custom) as an object of differentiation from all other arts, in the same sense in which poetry is more philosophical than history. While referring to the poetic registry´s unity of action, Aristotle acknowledged that adventure, recognition or the passage from happiness to misfortune were some of its essential elements.

One must note, in this sense, the Aristotelian warning that there is no common appreciation rule for both poetics and politics, in the sense in which their registries would imply an extensive use of all kinds of harmonies, but in different proportions and not in the same way (1957: 124).

Under the sign of answering the unpleasantness (of passing from happiness to unhappiness) P. Sloterdijk [6] defers to double-effect alternatives: first, a metaphysical one, differentiating the being from the world and recoiling into transcendental-utopian over/counter-worlds; second, a poetical one, reconsidering reality as a way lead(ing) towards freedom (2004: 45).

Considering both metaphysics and poiesis as alternative remedies against all causes of dissatisfaction with the world – while pleading for a non-nihilistic solution upon time, Sloterdijk considers poiesis to be the demolishing mode of the world placed inside a space of time representation, with direct stakes in native presentment, that which reviews a fracture of modernity from the process of progressively-historical filling of the openings (2004: 66).

Under the force-field design, Sloterdijk equates modern "art" with classical "poiesis" decreeing that art´s place as poiesis is inside the present/ attainability, with all evidence stating that between art and technique there are differently guided production modes. If technique valorizes skill and reclaims the production act as a methodical way of realizing a re-used product, poiesis re-calibrates the effects of birth-through-presence. Poiesis overbids the outside-drive, with an advancing ef-

fect upon any opening towards public space revisited both as a Heideggerian resultant and as a Habermasian Aufklärung. Thus poiesis represents a questioning of the real contemporaneous, as an effect which becomes political through its anchoring inside public space.

One has to note the poetical remains an interpretive mode inside the participation- observation sphere of relationships, in the same sense in which its interpreters renounce the privileged observer's superior position through involvement in negotiations about sense and validity of expressions. In fact, a performative attitude, renouncing not only its position of superiority over the particular domain of objects, but also self-interrogating regarding the way in which interpretation can resist any contextual differences (Habermas, 1983).

SOURCES OF EVIDENCE

Notes on Geopolitics

From his position as interpreter (in the Habermasian sense) freely disposing of the signs/signals of both an erratic compass and a force field within which geopolitics becomes geopoetics, Brian Holmes [7] reviews a new answering mode pertaining to the theme of liberalism, articulated upon a double questioning: How does a world come into being? How does it dissipate?

The conjoined Brian Holmes' answers can be anchored inside Aristotelian designs, with nodal points in; adventure (the continued spread of the European Union after the 1989 fall of the Eastern bloc reflected in the ultra-liberal constitutional fiasco of 2005), acknowledgment (the self-effacing ascension of the World Trade Organization, the international monetary crisis, the symbiotic link between industrialized China and financial USA), a passage from happiness to misfortune (system inversions and the continental drift). Brian Holmes's warnings decree that both the extension and speed of such current metamorphoses can operate phase changes within the world-system. This diagnosis takes into account: alter-world movements with a critical view towards neo-liberal government failures, trying not to avoid divergence and hesitation in their cultural consequences; strengthening regional blocks through the globalization-territorial stability compromise, and through identifying a feasible scale for contemporary social relationships.

A possible solution would reclaim: the (experiment- dissolved) alloy of economic geography (as an answer to impermanence and an instrument of observing the global division of labor – organizational sociology (ways of power dissemination) – technological studies (by tracing diagrams of the future) – social psychology (as a deconstruction of actual hegemonic pathologies).

Geopoetics seems to germinate in the idea labs of fractured dominant cartography, through a potentiating of self-disorientation and the uprooting of epistemic certitude, reflecting upon an injection of positive differences into the (un)conscious dynamics of geopolitical order; an endeavor impossible to separate from its social elaborations. The experiment demands a cartographically narrative frame exposing the modes/modalities by which geopolitical tides articulate the "perceived public space" by decreeing that geopolitics is a vital undertaking, a promise of freedom and release.

The geopoetical imaginary assembles the diagrammatic level in which cartography of sensation is reconfigured through the level of intervention itself, of the traversal nature of global tides, of transductive processes, with an effect upon the rearranging of inspirational networks by unmediated participation in solidarity and modes of cooperation.

Holmes offers as solutions: an understanding of contemporary alienation forms/formulas and an exploration of reactions to these trends, amplifying debates and commitments in cultural-artistic sectors, reconsidering the matrix of inter-linguistic exchanges and translational vectors (in the sense in which geopoetics is the Babel tower Feast), a potential of helping relaunch popular volunteer movements.

In a resonating (Romanian) dialogue trying to find the designs of counter-crisis phenomena [8] Florin Poenaru (2011) warns about the rediscovery of new political formulas, already overcharged with poetical sensitivity, as a way of evading the contaminating straitjacket of a certain public policy thinking, just by a recourse to a reinvention of the poetical, and by decreeing that the latter cannot escape the mechanical labeling of the rule of versus: choice vs. alternative. In this sense, the dialogue with Bogdan Ghiu (2011) re-certifies the fact that politics can be reinvented as an acute sensitization within the registry of art, a re-launching/reinventing of alternatives.

CONCLUSIONS

The present study's conviction takes into account the fact that geopoetical Holmesian registries elude the Aristotelian imperative stating that within the political – poetical relationship no equal appraisal rule exists, and that the poetical imitatively accepts a higher degree of philosophizing than history itself.

In this sense, any annotation we offer states that there is not / cannot be a privileged understanding, or a study of crisis reactions, without operating and imposing a filament-characterized connection upon the case of public- private overlaps; language has to bank upon "cartographic literacy", by (ex) posing the space within the message; via Habermas, the interpreter becomes an intercept in the sense of a receiving and encoding mechanism, of de-mapping the message by decreeing space as an alloy of histories (participative democracy, economic justice, emancipation, "costs of transition", solidarity, cooperation, resistance to exploitation, grass-roots democracy, net activism, alternative economies).

Inside the art-technology dispute geopoetics maintains its alternative statute as a coincidental sphere of realities (i.e. Sloterdijk's presentism) over- charged, in Pageauxian sense [9] with certain forms and representational strategies unable to exclude the literal as a narrative-fragmented formula. This perspective is certified by easy-to-revisit artistic resistance: either the Burton Baldwin – Joaquin Salazar pact decreeing poetics to be nothing more than an interplay of energy, creativity and philosophical searches; or in the Francis Alÿs self- conciliatory method of politics and poetics, decreeing fluctuating disguises as expressions of – sometimes something political becomes poetical, and sometimes something poetical becomes political.

Hence in Iuri Lotman key [10] geopoetics can become a way of inter-textual modeling – at once geography, history, sociology, particular technology, specific and/or philosophical idiom, in fact potentiated and amplified by/through a specific code/ node. This assertion is strengthened by Michel Deguy (2007: 10) who emphasized the evidence stating that a poetics of emphasis and epidictic hyperbolae was succeeded, within the 20th century's modernity, by a meticulous poetics of demolition on the first level of this personal technê [11].

Deguy representation decrees poetics as a tri-phased way (knowledge – acknowledgment – representation), its syntactic poetical engine seeming to win in competition with accelerating technologies of the world/ thinking/ language. Marked by concision and synthetic force, poetics represents an alternative/ disconcerted mode, needing to be continued by any means [12].

A theoretical review/ signaling of recessive poetical – political inflexions certifies a return to the alternative of the poetic as separation from dominating cartography guided by the political which has seemingly exhausted its primary-context resources, and whose viable resurrection can only occur through a rewriting of the poetical direction.

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