

ISSN: 0976-8165

The Criterion

An International Journal in English

Bi-monthly Peer-Reviewed and Indexed eJournal

9th Year of Open Access

Vol. 9, Issue-VI December 2018

Editor-In-Chief- Dr. Vishwanath Bite



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ISSN 2278-9529

Galaxy: International Multidisciplinary Research Journal
www.galaxyimrj.com

Warp, Weft and Way: A Journey of Literature with Imaginary Maps

Ranjit Roy

Article History: Submitted-30/11/2018, Revised-26/12/2018, Accepted-29/12/2018, Published-10/01/2019.

Abstract:

Literature demands always an exercise of Imagination that is inventive, reflective, meditative and always do ‘justice’ to the mind it meditates upon. Straddling with paradigms and strategical formations, literature now inhabits an ‘inauthentic state’ curving its task of “active-doing”. Its hermeneutical epilepsy invites immutability and the cross-sectional impulse culminates into the “death of the discipline”. Historical, cultural and epistemological specificities invite an ‘intense immobility’ in “mattering” of texts and literature. As a result the mind is caught in that swinging phase- the room with “narrow domestic walls” and a habit to inherit its air. My proposition of “Trans-Singularity” appropriates a “text” by experiencing it trans-Paradigmatically. It inhabits a “text” through ‘understanding’ and demurs ‘institutionalization’ moreover, involves a reflexive act which springs from “vimarsha”(self-awareness or consciousness)- a drive that stirs the self within that dislocates the outer resistance.

Keywords: Trans-singularity, Sahitya, Literature.

Crawling in between the lines Helen Cixous thus experiences as a child :

“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 and 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.”

For a Sahityik the experiences of literature is that of “reciprocity”. The thinker almost like the child cannot make a distinction between the world of a “single-file line of ants and that of her isolated state. It becomes a world of “going together” or more pertinently “a discontinuous continuous line”. He surrenders to something ahead of himself what I would like to call as “Before knowledge”¹ that emanates from a space without location. Thinking cannot be

a methodology exuding from the un-thoughtful jarring-nerves performed with “boughten friendship”. Creative performance adjudicates between the game of hiding place and that of an “outdoor game” which is, of course, for Frost a “little more”. The post-global concern of literature is an onset of “novel expression” holding up a mirror without reflection. Disciplinary studies are now in a sphere of what Tagore would like to call “deathly-dark suffusion” with its disappearing vitality. The polities of literature are always quarantine nettled by the proposal to “walk in line”. Instead literature is always, for me, an “outdoor game” – a caller who invites to step out the “faint outline”.

The experience of a Sahittik is just like a ship lost in a dense fog but the direction is maintained by it’s sailor whose wisdom necessitates “thinking”-a warmth of inner vision that mandated a resolution-a “contemplative stability”. An artist journeys between a dialectical existence (asitiva)- a world much fleshy and finite or what Ranjan Ghosh would like to call an “unyielding sureness of reality” (i.e, avidya according to Indian philosophy) and that of a world of “non-different” (atmabhuyam) where the artistic self (atmanam) grows in the womb of “Greater- Being”. This perfection is reached when “the original creator inflicted the senses to go outworldly” and modeled himself into that prismatic framework to initiate is to me a “consciouis beginning” which invalidates “inauthentic will” only to promote a “brahma- sankalpa” (creative affirmation and Gaze). This powerful “sankalpa” pales away ignorance and pulsates with knowledge (gyana) to engender momentum. This “sankalpa” necessitates the task of an “active-patterning” that tracks through the cultural offshoots and strippings to make a “take turn” from the crevices of reference. It bids a farewell to that ‘clenching zone’ and invites the “expression of an otherwise.”

To me literature is that of ‘farewell’ and ‘welcome’. It backs out from the clot of rigidity and follows “the provenance of thinking”. Sahitya (instead of it’s English denomination as Literature) embodies such “negotiation” between the “perturbative-groundstate-of- Mind” and that of an independent “independent constant” to create an “ intra-active transitional phase”. This stimulus arranges poetic essence-particles to modulate in into an “Experience”. The negotiation engenders a transition to unsharp the variables-to act in between the “derivative of” and “implanting to”. Trans-Singularity comprehends such non-duality- a self – originating impulse that rids a text from analytic and cognitive frame of reference. Instead it’s assertion is

based on a “contemplative insight” (*vipa syana*) that transforms the mind by heightening its awareness of “contemplative perception” (*yoga pratyaksa*). This is a “quantum world of Experience” of a text that demands an “authentic mindfulness” (*samyak-smriti*) which immediate the “possibility of variation” and culminates into an active-engagement. This is how Sahitya negotiates by conflating the transpersonal state of mind with that of “Before-knowledge”. This is to Tagore where “I” meets with “He” almost like millions of particles ignite a single flam emblazoned with radiance.

“Singularity of Experience” or “trans-singularity” entails an active force of beyonding the cross-sectional topology and disenfranchises its hybrid formations. Instead it envisages an “assurance” across cultures and traditions and functions through the ‘values’ of inheritance. Within such ‘active-doing’ it pervades the politics of “possibility” arresting the possible potentiality of an alien culture and/or tradition to suspend the operational un decidability. “Trans-Singularity” immediate a “contemplative stability” that wind through the mazes of socio-cultural differences to advance with an air of conviction and candour after a careful perusal. It almost in Woolfian terms “plods in the indelible footprints of truth”.

The experience of Singularity is not acceptance of solidarity instead a perception that orbits both “within” and the “without” – almost like the Aristotelian concept of “pro-prior-perception” which pervades the politics of “Before” and “After” demurring the detour called “Post”. It refrains “referred generosity” of constructed thoughts and accompanies the labour of “active-patterning” again immediate the Aristotelian concept of “activity” (*energia*) that escapes the “capacity” (*dunamis*). This “active-patterning” is the ‘habit of trans’ free from all “particularization” (*Nirvisesha*)- a flow that maps out the undifferentiated existence with the help of sense-pursuits that conceives and comprehends a state of its own. Each time it liberates a thread of perception to weave through the spectrum of thoughts and constructs a “very Substratum for the delusory universe of names-and-forms.” The trans-figurative power of perceptual mind disposes its faculty in such a way which encounters a reality much profound and infallible. It mutilates the dark energy of the mind to inhabit a sense of the new. This splendor stimulates a phenomenology of perception to accelerate what Hutchens calls “a multiplicity of accesses to the presences”. It is a “play” (*Leela*) to Tagore that grazes on “sense gratifications”

dwelling upon a reality beyond language always supplanting the state of “Maya” (the state of illusion) with that of “Laya” (the state of dissolution).

: “Lightning-flame” across the “faint outline”:

A ‘contemplative insight’ in trans-singularity is almost like Aurobindo’s idea of “intuitive mind” – a mind of vision corresponding to illumination. The poet swims in such fabric of enfolding reality, surrendering himself to “a fiery odour of realization and a rapturous ecstasy of knowledge”. Such “ecstacy” entangles to enroll “the thoughtless repetitions” and transfix them into the texture of ‘thinking’. It dislodges the impasse of immutability and punctuates the nerves of diffraction. Since Neuro-Literature concerns the thematic versions of human brains and psyche –the best homage of reverence we have given so far to this “last try”. Literature is now suffering its “present-truth” that intimidates a stagnant “flow of inspiration choked by the reeds and rubbish of a lazy imagination” (Talks:97) Literature has lost its what Tagore calls “Ideals of perfection” as in the book “Talks in China” he again reminds us :

“Ideals of perfection have to be re-born age after age, taking new bodies and occupying new fields of life. Otherwise, if they end in mere thoughtless repetitions, human being become puppets of the past with a ludicrous pride in the strings that produce perfectly correct gestures”. (ibid-97-98).

Literature should discard the ethics of adornment and experience an ‘untried adventures’ withdrawing from “bosom of darkness” and crevices of oblivion. This truth writhes with a “pain or what Heidegger would like to call as “ the pain of the threshold the joins”. To a Sahityik the experience of “Sahitya” is that of “pain” that neither encapsulates the whole of the Truth nor pierces the womb of “Real” expression. Even Tagore will nod at such proposition that “Language cannot present before us the exact and unalloyed replica like a painted picture “.(mine italics). And literature borns with and from such “pain” that discounts the unconcealed supplementation to promote a “texture of agitation” that vibrates with what I will call as a “protoplasmic-pleasure-perception”² of mind.

The experience of “trans-singularity” is not an experience of “returning” but of “negotiation”. Even the poem “At Day’s End” glosses on such experience. The poetic mind

yields to ‘play’ with the ‘unknown’ and will respond to the call of the wild. The day fades away and the mind of the poet also suspends on such “dark and forlorn” reality. It is not about endarkening the creative lore of the poetic mind instead a renewal of creative soul that dwells such external moment to transplant the “protoplasmic-pleasure-perception” into “perfection”-a “road forever”. It’s a journey what Derrida calls “towards perceptual ensembles” or to invite Gadamer’s proposition.

“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. “ (484).

This perceptual mobility stands before the “logos-phronesis” nexus and rides a philosophy of “Caitnya” or “light” that dazzles through the substratum of objective reality to make a sense of new. It interplays between the world of “apprehension” and “non-apprehension” where the “miserable ego rediscovers itself to be nothing than the pure self , the plurality merges to disappear into the One, Non-Dual Reality.” (Geeta,46). Thus the polities of literature is a “non- political essence” where each apprehension caters what Ramkrishna Paramahansa would like to define as “light without its properties.

: Parable of Peebles :

Expatiating upon the lines of a text, the mind desires a harvest that designs upon “embodiment”. Literature is a “bizarre presence” that crosses the “across” and thus invites a state of yearn, a desire that agrees with the Frostian words of not to “make up your mind to die in state”. It provides a “delight” (ananda) through the patches of reality. The reality is a “definite-length” but the mind of an artist is unlike the Einsteinian concept of “point-events” , “reveals” through the “design” instead of measuring through co-ordinates and coincidences. As in the poem “Designs” by Robert Frost the “dimpled spider, fat and white” attracts the active-mind of the poet who drowns in the subtle presence of an ontic reality. As his desire engulfs him, the poet enters into the quantum reality of that spider-world that haunts him with its “designs “. The poet is threatened by its “ingredients” and wonders at such power that the design governs over

the reality of everything. The spider is the Husserlian “moment” that is a part of a whole reality yet to be discovered. Its ontological scope offer the poet a “leap” to experience a world of “in” that discards the thetic compartments of a given reality. This is the commitment of “trans-singularity” that almost like “A quantity of H₂O below 0 degrees Celsius reflects a full spectrum of sunlight on Earth”. This state according to Geeta is a “state of non-ideation” that the poet like a sage attends a “world of non-identification”. The world of design is a world of “non-ideation” that appalls a “thing so small” in darkness and shapes its thetic texture.

The poetic experience is a “state of divine felicity” that slays the world of embodiment to attain a world of experience. This is a pursuit of “in and out” between a world of “suspended animation” and that of subordination. The poem “Briches” similarly offers the poet a line of investigation that transmutes the poetic experience of “objective-reality-as-considered” into a “click upon themselves”. The flam of thought diffracts the “stiffness out of them” and launches the inner sense (antah-karana) to go “above the brim” and to “flung outward”. The “climbing” becomes to the poet a “wish that lashes across. This is the interplay of “coming back” and “begin over” where the ‘parable of trans’ unlocks the heart of its vitality-an oblique texture in a liner strapping .

“Trans”reading is not visceral in performance instead in inhabits a “speculative prick” that spurts out of “intellectual rigour” as “psychic event”. And “train-singularity” rides such “cerebral romance”. Since literature is a “psychic event” replenishing ideas, formations through the particle-mechanism-of-cerebriality to unleash a wave-like effect of expression. Its trans – differentiating skill interlaces both the reality outside with the inner web of perception of the mind which immediate the patterns or gestalts to sculpt over the inapprehensive reality. It disperses the familiarity to infuse the quiescence with insight that steps out the horizon of cognitive domain to “play” with the waves of a world of concentration (i.e. in Buddhism SAMADHI) – a course melts with a “point-forward to”. This act of elimination and admission is what makes literature unconcealed, a-synthetic almost like released neurons ready to make an organic whole. As Ranjan Ghosh nicely puts it:

“Literature’s absences thus exist ahead of our occupancy and invite us to connect with the joy that Tagore has brilliantly analyzed... it is a pregnant sunyata in which the tireless plurality of nows becomes events that are interrelating and forever coming to be.”

The idea of “trans” ingratiate to unveil and infringes upon the normative discourse that echoes bare specificities. It makes an insightful journey with imaginary maps that warps and wefts to make a way. The ethics of “trans” insists on the notion of Levinian concept of “responsibility to” rather than the “responsibility for” and reconfigures the idea by transvaluing its normative discourse. It lashes out the “paradigmatic encroachment” to untie a “redefinition” of direct exposure. It is “an operation and not as a state, as an active movement, a de-motivation and not as a given structure.”(Derrida:51). It stretches out the operative concepts to flow with the “eidetic forms”. As in Derrida writes in Writing and Difference:

“It is the deepening of a work which leaves intact what has been uncovered, a work of excavation in which the baring of the genetic foundations and the original productivity not only neither shakes nor ruins the superficial structures unearthed, but also brings eidetic form once again to light”.

The ethos of “trans-singularity” invites desire to participate in the “world of play” that precipitates “thinking” almost like a pebble splashes on the surface of water to make an expending wave. It is an association “between the particulars and different Ideas or “what” that lend it’s essential character.”

In the poem “Moving Forward” for Rilke the experience almost becomes “a trans-orbital leap” an “opening out” that “pour forward”. The senses of the post become ahead of its agency where he “feels closer to what language can’t reach.” Even in the poem “The Wait” the “contemplation” is something like a “hope-and-a-half”. The poet dwells such contemplative reality before him and “the meadows made imaginary by this stop”. The sphericity of such “dwelling” has touched the law of Being and lives a momentum of what I would like to call as an “active-constant” that turning over the “thing-concept” invites an “activation” what is to Heidegger is “the distanceless prevails”. Such “dwelling” is the progeny of ‘thinking’ which is to me an “entangled non-local design” – a ‘pro-prior agency’ that crosses the boundary of Heideggerian concept of “locality” of “self-completion.”

Trans-Singularity is a superdensed sphere of thinking where text and clashing ideas orbit each other almost like a pair of remnant neutron stars before collapse and thus emits a wave of imagination. Sahitya in this trans spectrum is not a mere quixotic reflection instead a vibrant jiggle that unsettles the geometry of its expected-extremity to flash a flare of “possibility”. Of course this is a “waving hello” of literature that refrains from “remains” and refracts with hospitality. Thus “trans-singularity” invites an “imaginary homeland” to Humanities and dreams of a new space of “Trans-Humanities” which knows the craft to “move easiest ‘with those’ who have learned to dance “ dispensing its perfunctory odour. We can agree with what David Hume affirms:

“What we imagine to be a superior perfection, may really be a defect. Or were it ever so much a perfection, the ascribing of it to the Supreme Being, where it appears not to have been really exerted, to the full, in his works, savours more of flattery and panegyric, than of just reasoning and sound philosophy.”

Notes:

- 1.“Before-Knowledge” is a formulation much invested with an insight (Dristi) rather than an encrypted and enrolled version of epistemic-constitution. Reading is not always “the most supreme arbiter that passes judgement about possibility and impossibility” but a quest to locate the “non-local presence” of the arrival.” Before-Knowledge” rides a romance of knowledge formulation without “background” which is a progeny of thetic texture of historicity. It is a click upon the western epistemic nexus and predicates upon the philosophy of “Caitanya” or “light” that dazzles through the substratum of objective reality to make a sense of new. This sense of “Caitanya” or “light” unearthes the grammer or “logos-phronesis” which is based on “conditional – cognition-of-principle”. Instead “Before-Knowledge” or so-called “Caitanya” wreathes with a non-dual awareness what in Sanskrit terminology can be defined as “Vidya” that dislocates the “conditional-cognition” to invite a phenomenology of perception what is in Hardy’s words “Across the stretch between”. Before-knowledge journeys across the knowledge-dilation and invites an awareness which is a crosscurrent of ‘host’ and ‘guest’.
2. Protoplasmic-pleasure-perception is a proclamation of the universal thinking mind that immediate both the ‘sensing’ and understanding’ – a train of imagination that invites both our

attention to cosmic subtlety and the joy of that sphere what I call a “World-Whether”. It is a return to our consciousness and then “begin over”. It invites our “intellect” to journey through the fabric of “Events” and then dwell upon the horizon of realization as for Tagore “the realization of the intellect in material reality”. This is a momentum where one can envision the delicacy of creation almost like building up of a cobweb overnight whose glossy threads under the sunbeams tell the truth of quantum experience of the Maker. Thus the dharma of “protoplasmic-pleasure-perception” is “to ascertain the causes of things” and to excavates its “intellect” .

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