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On Strategies for Making Friedrich Hölderlin Present in Polish Contemporary Poetry. Contribution to Receptive Studies (Prolegomena to an Overview Research)

Abstract: This article is an attempt to initially identify the presence of Friedrich Hölderlin's work and biography in contemporary Polish poetry, thus it is a contribution to the exploration of the essence of receptive research. In this research the author collects and groups poetic works in which the figure of Hölderlin appears in terms of how these texts present him. It focuses mainly on two strategies for making Hölderlin's presence felt present: narration from an external perspective and gaining insight into his way of thinking, the work his imagination and the possibility of articulating his consciousness through language.

Keywords: receptive studies, work and biography of Friedrich Hölderlin, strategies of presence in poetry, Polish contemporary poetry.

1 The Poetic Reception of Hölderlin. Introductory Remarks

The reception of Hölderlin's work in Poland is a monograph still waiting to be written, the Warsaw-based literary scholar Tomasz Wójcik states in an interview with Andrzej Lewicki.¹ It is impossible not to agree with him. On

¹ "Hölderlin poetów polskich" (wybrane zapisy rozmowy). Z Tomaszem Wójcikiem rozmawia Andrzej Lewicki" ["Hölderlin of Polish Poets" (Selected Transcripts of the Conversa-

the one hand, the time is ripe for such a work, given the numerous translations of Hölderlin's poetry, prose and correspondence into Polish, which we owe to such eminent translators as Mieczysław Jastrun, Andrzej Lam, Bernard Antochewicz and Antoni Libera, articles by Polish Germanists (initiated by two extensive notes by Zdzisław Żygulski² and Wilhelm Szewczyk³), essays and, finally, poetic testimonies to the vitality of both the legacy and the legend of the author of *Hyperion*. On the other, this material demands a comprehensive and multifaceted study, thus far surpassing the framework of a single article.⁴ If, therefore, I decide to take the risk of initially exploring this vast territory (a risk I take with great humility), it is only because it is an area that in the context of preliminary proceedings has the value of an autonomous research topic, the elaboration of which may then serve for further inquiry.

I am interested in the presence of Hölderlin's work, thought, biography and legend in poems by Polish poets. This is a specific kind of reception (poetic work wrapped around the poetry of a specific author), the theory of which – despite the excellent books that constitute individual case studies, I am thinking in particular of the recently reissued texts by Katarzyna Kuczyńska-Koschany, *Rilke poetów polskich* [Rilke of Polish Poets], and Magdalena Heydel, *Obecność T.S. Eliota w literaturze polskiej* [The Presence of T.S. Eliot in Polish Literature] – still remains to be written.

The notion that such poetic reception has a special value against the background of the general picture of receptive studies devoted to the work of a given poet probably does not require special proof (especially if we take into account the necessity of transferring literary matter to a different linguistic and cultural area). The poetic image, after all, has the power of a singular, idiomatic testimony to the interference of the poet's biography, which may be subject to environmental or historical conditions, but is arguably, in the first place, an expression of the idiosyncratic relationship established between the poet-ancestor / hero / partner and the other creator, who transposes the letter of the work and the letter of the patron's spirit into the space of his world, vision and language. Therefore, it is difficult to find a better relationship, that is, one that indicates the deep intimacy of the dialoguing poet

tion). Tomasz Wójcik Interviewed by Andrzej Lewicki"], *Teologia Polityczna co Tydzień*, no. 375, accessed May 8, 2024, <https://teologiapolityczna.pl/h%C3%B6lderlin-poetow-polskich-wybrane-zapisy-rozmowy-wywiad-z-tomaszem-Wójcikiem>.

² Zdzisław Żygulski, "O Hölderlinie" [On Hölderlin], *Neophilological Quarterly*, no. 4 (1971): 417–426.

³ Wilhelm Szewczyk, "Hölderlin," *Literary Life*, no. 41 (1971): 8.

⁴ So far, moreover, only current reports of "current reading of Hölderlin in Polish", so to speak, have been made (see, for example, Katarzyna Kuczyńska-Koschany, "Hölderlin czytany dzisiaj" [Hölderlin Read Today], *Polonistyka*, no. 6 (2003): 329–333.

with his or her predecessor, than the very one that involves transposing the bios and logos of the latter into the realm of an expression which is not actually subject to prior conditioning and formatting. Furthermore, this expression is a testimony of most often a specific fascination with someone whose person and work plays the role of an important persona, allowing him or her to express himself or herself, his or her idea of the phenomenon of poetry, his or her attitude towards the world, or the shape of the latter. Probably, it would be difficult to outline the boundaries of such a presentation, as well as to cross out a typology of the presence of one poet in the work of another.

In her account of Polish poets' vision of Rilke, Kuczyńska-Koschany adopts a personalistic perspective. Yes, she points to certain generations that read Rilke according to a certain generational pattern (for example, in the case of the New Wave poets, the image of the author of *Malte* was heavily filtered through the prism of the values that the members of the "Now" group, in particular, insisted on – truth, authenticity and timeliness of poetry), but the perspective that seems to be of paramount importance to Kuczyńska-Koschany is the one in which the inter-subjective dialogue becomes visible above all.

Chronologia to porządek niejako naturalny, który zaświadcza o nieprzerwanej obecności refleksji nad dziełem i życiem Rilkego w Polsce [...]; porządek taki nie musi się jednak wiązać z oglądem *par excellence* historycznoliterackim, a ponieważ interesują mnie raczej osoby, aspekt historycznoliteracki zaś jedynie w pewnej mierze, świadomie i celowo, [...] ów porządek zakłócam.⁵

[Chronology is a natural order, so to speak, which attests to the uninterrupted presence of reflection on Rilke's work and life in Poland [...]; such an order, however, does not necessarily involve a historical-literary view *par excellence*, and since I am interested rather in persons, and the historical-literary aspect only to a certain extent, consciously and deliberately, [...] this order I disrupt.]

What is clear is that a literary study of Hölderlin's presence in Polish poetic reception – it is probably not necessary to conduct a thorough study of this, and intuitive hypotheses will be legitimate signposts – can focus on key strands that function as certain kinds of formants of the Hölderlin's cultural and literary *modus operandi*. The general outline of the "handling of Hölderlin" that we face in the case of such a reception is expressed succinctly by Wójcik, who speaks of two main currents of

[...] dialogu polskich pisarzy z Hölderlinem. Pierwszy oznacza czytanie i komentowanie konkretnych wierszy (zwykle ich fragmentów). Drugi polega na dialogu z jego biografią traktowaną i interpretowaną jako tekst kultury. Nietrudno odgadnąć, że

⁵ Katarzyna Kuczyńska-Koschany, *Rilke poetów polskich* [Rilke of Polish Poets] (Toruń: Wydawnictwo UMK, 2017), 15.

szczególnie intrygującym i niepokojącym fragmentem życia Hölderlina był okres późny, naznaczony ciemnością choroby – rozumiany w sposób symboliczny czy metaforyczny czas zamieszkiwania poety w tybindzkiej wieży.⁶

[Polish writers' dialogue with Hölderlin. The first means reading and commenting on specific poems (usually fragments of them). The second involves a dialogue with his biography treated and interpreted as a cultural text. It is not difficult to guess that a particularly intriguing and disturbing part of Hölderlin's life was the late period, marked by the darkness of illness – understood symbolically or metaphorically as the time of the poet's residence in the Tübingen tower.]

Even a cursory reading of the poems of Polish poets, in which Hölderlin and his work play a key role and allows – let us first mention the second of the currents of “Hölderlin's writing” – a simple synthesis to be drawn (of course, please do not misunderstand me, I do not mean that such a simplification settles the matter – on the contrary – this is only how to outline certain pillars of Hölderlin's presence on the ground of Polish poetic reception). Hölderlin personifies: 1) one of the first prophets recognising the causes of the coming crisis of European civilisation, the source of which springs from the progressive secularisation and the excessive primacy of rationalism, drawing the famous metaphors of “futile time” and “Night of the World”, in which only the poet stores the voice of the “fugitive gods”; 2) the rejected patriot, wanderer, Odysseus, who seeks a name for Germanness in the models of ancient Greece;⁷ 3) as much a platonic as an unhappy lover, who grad-

⁶ “Hölderlin poetów polskich” (wybrane zapisy rozmowy). Z Tomaszem Wójcikiem rozmawia Andrzej Lewicki.” Undoubtedly, the most inspiring moment from Hölderlin's biography is the one in which the poet – perhaps, however, to some extent “consciously”, which marks the space of mystery that stimulates the imagination and inquiries of Polish commentators and essayists – plunges into the life of a demented anachoretician (see, for example, Wojciech I. Strugała, “Hölderlin w wieży albo Tybinga i wiersze” [Hölderlin in the Tower or Tübingen and Poems], *Wiadomości kulturalne*, no. 6 (1996): 13; Wojciech Dudzik, “Wieża Hölderlina” [Hölderlin's Tower], *Twórczość*, no. 3 (1998): 77–85.

⁷ Using figures of reversal (e.g., irony), the French philosopher Philippe Lacou-Labarthe has a rather perverse argument against the background of the previous exegesis of the sources of Hölderlin's melancholy arising from a sense of loss of the axiological horizon of his homeland. He believes that for Hölderlin Greece is “tym, co nie do naśladowania. Nie wskutek nadmiernej wielkości, lecz wskutek braku właściwości. Będzie tym obłądnym zagrożeniem: [...] kulturą nieustannie wykazującą swą niedostępność [...]. Będzie tragicznością [...], jeśli prawdą jest, że tragiczność rozpoczyna się wraz z zanikiem wzorców i obróceniem w ruinę tego, co możliwe do naśladowania” [that which is not to be imitated. Not as a result of its excessive grandeur, but as a result of its lack of qualities. It will be that maddening threat: [...] a culture constantly demonstrating its inaccessibility [...]. It will be a tragedy [...] if it is true that tragedy begins with the disappearance of patterns and the turning into ruin of what is imitable]. Philippe Lacou-Labarthe, “Hölderlin i Grecy” [Hölderlin and the Greeks], trans. Andrzej Serafin, *Kronos*, no. 4 (2011): 159; cf. Jacques Tamin-

ually sinks first into melancholy and then into the depths of madness (spending the last few decades of his life virtually in seclusion, during which he is cared for by the carpenter Zimmer), which is seen as, on the one hand, the price for his fidelity to "high thought", and on the other, as an act of defence against a world that is disintegrating and sliding into increasing darkness. Such a general picture of the Hölderlin legend, I will repeat once again, is only an outline that needs to be clarified, filled in by means of analyses that will concern the specific formulations we encounter in the poems, which are kinds of poetic sketches for a portrait of him.

The need to describe the functionality of these images constitutes another issue – who is Hölderlin in the worlds of Polish poets, what is the attitude of individual artists to certain aspects of the life (choices, decisions, views, gestures) of a German poet, which can probably be derived only when one thoroughly penetrates the entire genesis of this presence, and this, it should be admitted, is philological work requiring time and perseverance.

2 Heidegger without the Influence of...

Two decades separate the publication of the first poem I know of dedicated to Hölderlin, written by Włodzimierz Słobodnik (titled simply *Hölderlin*, from the 1956 volume *Mowa codzienna* [Everyday Speech])⁸ and the first publication of a Polish translation of Martin Heidegger's essay on Hölderlin's work.⁹ It is worth noting that most of the Polish poetic reception of Hölderlin is created without any connection with Heidegger's interpretation, which is actually taken seriously mainly by Tadeusz Różewicz, in whose oeuvre we can find the most traces of the interference of Hölderlin's biography.¹⁰

iaux, "Nostalgia za Grecją u zarania niemieckiego klasycyzmu" [Nostalgia for Greece at the Dawn of German Classicism], trans. Andrzej Serafin, *Kronos*, no. 4 (2011): 161–163.

⁸ Tomasz Wójcik is therefore somewhat mistaken when he says: "Mieczysława Jastruna można rzeczywiście uznać za prekursora tej recepcji. [...] Chodzi o wiersz Hölderlin pochodzący z tomu *Strefa owoców* wydanego w 1964 roku" [Mieczysław Jastrun can indeed be considered a forerunner of this reception. [...] The poem in question is the poem Hölderlin from the volume *Strefa owoców* published in 1964]. "'Hölderlin poetów polskich" (wybrane zapisy rozmowy). Z Tomaszem Wójcikiem rozmawia Andrzej Lewicki." In fact, however, it is only from this year that there is a revival, and in the second half of the 1960s and in the 1970s there would be a whole series of works touching on the mystery of Hölderlin's life and writing.

⁹ I refer to the first critical commentary: Aleksander Rogalski, "Heidegger i Hölderlin," *Poezja*, no. 7/8 (1976).

¹⁰ Projecting the shape of such a future monograph (*Hölderlin polskich poetów*), Wójcik has no doubt that the main character of such a story would be Tadeusz Różewicz. "Gdybyśmy

Interestingly, the awakening of the philosophical reception of Heidegger's writings,¹¹ dedicated to Hölderlin, has not contributed to interest in the person and work of the poet himself. Różewicz was perhaps the only one who undertook a "critical-poetic study" of the problem of Heidegger's interpretation of Hölderlin's words. The point has been well synthesised by Wójcik:

Te ostatnie dialogują z konkretnymi zdaniem / wersami Hölderlina, które wydobyl Martin Heidegger w szkicu *Hölderlin i istota poezji*, nazywając je "kluczowymi wypowiedziami" poety. Różewicz odwołuje się do tych właśnie wypowiedzi i próbuje je reinterpretować na miarę okoliczności (drugiej połowy) XX wieku. Są to wiersze stosunkowo późne. [...] Różewicz przywołuje różne wypowiedzi Hölderlina, w tym te najbardziej znane i ważne. Tytuł wiersza *To jednak co trwa* ustanowione jest przez poetów stanowi nawiązanie do wersu zamykającego utwór *Wspomnienie*. Jego bohaterem nie jest jednak Hölderlin, lecz Adam Mickiewicz. Wiersz *Der Tod ist ein Meister aus Deutschland* – którego bohaterem jest Paul Celan – otwiera fraza zaczerpnięta z elegii *Chleb i wino*: I coś po poecie w czasie marnym? W jakim znaczeniu Różewicz używa tej frazy? Radykalnie ją reinterpretuje, a reinterpreując podejmuje polemikę z Martinem Heideggerem, który w szkicu *Cóż po poecie?* sformułował tezę, że Hölderlin diagnozuje czas, do którego my także jeszcze przynależymy – do epoki nieobecności bogów, ciemności świata, nocy dziejów. W puencie wiersza pisze jednoznacznie o „czasie który nastał / po czasie marnym”. Kwestionuje w ten sposób myśl niemieckiego filozofa o naszej przynależności do „czasu marnego”: nie należymy już do tamtej epoki, która minęła i jest zamknięta. Jej istotą był brak bogów, było niesta-

nawet ograniczyli się do statystyki wierszy, co jest oczywiście kryterium złudnym, może w ogóle fałszywym, to w tej mierze Różewicz wyraźnie przoduje. Kilkunastu polskich poetów poświęciło Hölderlinowi pojedyncze wiersze. Różewicz jest autorem całej sekwencji wierszy, które odwołują się do biografii niemieckiego poety i podejmują rozmowę z jego twórczością” [If we were to limit ourselves to the statistics of poems, which is of course an illusory criterion, perhaps a false one altogether, Różewicz clearly leads the way in this regard. A dozen Polish poets have dedicated single poems to Hölderlin. Różewicz is the author of a whole sequence of poems that refer to Hölderlin's biography and enter into conversation with his work]. “Hölderlin poetów polskich” (wybrane zapisy rozmowy). Z Tomaszem Wójcikiem rozmawia Andrzej Lewicki.” For this obvious reason, I exclude the case of Różewicz's Hölderlin from the present discussion, as addressing this issue would far exceed the scope of a single article. Nor will I deal with the extensive poem: Wit Jaworski, “Hegel i Hölderlin,” in Wit Jaworski, *Czerwony motocykl* [Red Motorcycle] (Warszawa: PIW 1980), 65–73, the perception and description of which must be linked to a deep historical and philosophical knowledge of the era of German Romanticism in particular.

¹¹ Here the following editions should be mentioned in turn: “Przyczynki do filozofii” [Contributions to Philosophy] (trans. Bogdan Baran, 1996), the 20th volume of *Principia* (1998) bringing translations of Heidegger's lectures on Hölderlin's subsequent works, and the publication of a volume of *Objaśnienia do poezji Hölderlina* [Explanations to Hölderlin's Poetry] (trans. Sława Lisiecka, 2004). Of the later initiatives, one should certainly remember the monographic issue (*Orpheus / Hölderlin*) of the journal *Kronos* or the online edition of *Teologia Polityczna co Tydzień* (no. 375), from which I quote an interview with Tomasz Wójcik.

wiennictwo bogów. Istotą naszej epoki jest odchodzenie czynnie obecność poetów – jednym z nich jest oczywiście Celan. Nie chodzi, rzecz jasna, o poezję, lecz o to, że odchodzenie poetów jest znakiem głębokich procesów kulturowych – symptomem duchowej kondycji świata. Po świecie bez bogów nastaje świat bez poetów – spustoszony, wyjałowiony, pozbawiony gruntu czy fundamentu, osuwający się w czeluść, przepaść i nicość. Konstrukcja świata bez poetów jest w istocie wielką metaforą i katastroficzną diagnozą.¹²

[The latter dialogue with specific sentences/verses of Hölderlin, which Martin Heidegger brought out in his sketch *Hölderlin and the Essence of Poetry*, calling them “key statements” of the poet. Różewicz refers to these very statements and attempts to reinterpret them to suit the circumstances of the (second half of) 20th century. These are relatively late poems. [...] Różewicz invokes various statements by Hölderlin, including the most famous and important ones. However, the title of the poem *That Which Lasts is Established by Poets* is a reference to the closing line of the work *Memoir*. Its protagonist, however, is not Hölderlin, but Adam Mickiewicz. The poem *Der Tod ist ein Meister aus Deutschland* – whose protagonist is Paul Celan – opens with a phrase taken from the elegy *Bread and Wine*: And what after a poet in a time of waste? In what sense does Różewicz use this phrase? He radically reinterprets it, and by reinterpreting it he enters into a polemic with Martin Heidegger, who in the sketch *What after the poet?* formulated the thesis that Hölderlin is diagnosing the time to which we, too, still belong – the era of the absence of the gods, the darkness of the world, the night of history. At the climax of the poem, he writes unequivocally about: “the time that has come / after the languishing time.” In this way, he questions Heidegger’s idea of our belonging to the “futile time”: we no longer belong to that era, which has passed and is closed. Its essence was the absence of gods, was the non-appearance of gods. The essence of our era is the passing away of the presence of poets – one of whom is, of course, Celan. It is not, of course, about poetry, but about the fact that the departure of poets is a sign of deep cultural processes – a symptom of the spiritual condition of the world. A world without gods is followed by a world without poets – desolate, barren, without ground or foundation, slipping into the depths, abyss and nothingness. The construction of a world without poets is in fact a great metaphor and a catastrophic diagnosis.]

Różewicz’s vision, moreover, will appear to be highly inconsistent, after all, the motif of the (gradual) disappearing of poetry, his distancing from it himself can be perceived as a gesture of disbelief and perhaps even a retreat from the position of poet in a poor time (or after it).¹³

I might add at this point only that it is worth returning to these poems once again in the context of philological analyses of Heideggerian interpretations of Hölderlin’s poems, which we became acquainted with already nearly two decades ago through excellent Polish translations by great ex-

¹² “‘Hölderlin poetów polskich’ (wybrane zapisy rozmowy). Z Tomaszem Wójcikiem rozmawia Andrzej Lewicki.”

¹³ Cf. Jacek Gutorow, *Znikanie* [Disappearance], in Tadeusz Różewicz, *Znikanie. Wybór wierszy* [Disappearance. A Selection of Poems] (Wrocław: Biuro Literackie 2015), 78–80.

perts on Heidegger's work and idiom (Sława Lisiecka or Janusz Mizera). So, for example, let us try to trace an exemplary Heideggerian interpretation, his "way of thinking with Hölderlin". Let us choose one of the five key phrases that Heidegger points out (in the lecture *Hölderlin i istota poezji* [Hölderlin and the Essence of Poetry]) from among Hölderlin's poems. The purpose of the text, as we remember, is to show the essence of poetry: this is why the philosopher sets next to each other the five guiding maxims, which, in that order, constitute the "right" way. I am interested in the relationship that prevails between the maxim-fragment and the whole of Hölderlin's text.

Thesis II reads, "Therefore the most dangerous of goods, speech, is given to man... to testify what he is...".¹⁴ The entire piece, on the other hand, goes like this:

W lesie...

O, szlachetna zwierzyno...

Lecz w chatach mieszka człowiek i skrywa się
szatą wstydliwą, wszelako istotniejsze,
ważniejsze też jest, aby zachował ducha, jak
kapłanka boski płomień, którym jest wola i wyższa
moc błędzenia i spełniania, bogom podobnemu, oraz
z dóbr najgroźniejsze, język, dany został
człowiekowi, aby tworząc, burząc, ginąc
i powracając do wiecznie żywej, do mistrzyni
i Matki, świadczył, kim jest, że odziedziczył

po niej, nauczył się od niej tego,
co najbardziej boskie – wszystko ożywiającej Miłości¹⁵

[In the forest...]

Oh, noble animal....

But in the huts lives a man who hides himself
A robe of shame, of any significance,
It is also more important to keep the spirit as
priestess of the divine flame, which is the will and higher

¹⁴ This is where the footnote comes in. The polyprophe that appears in Lisiecka's translated edition does not correspond to the meaning ascribed to it in the editorial notation. Its introduction is misleading: we can understand it to mean that in Hölderlin's original text there is a suspension of the voice at this point, a pause. Meanwhile, nothing could be further from the truth, for instead of an ellipsis there should be a sign (such as: [...]) communicating that a part has been removed from the poetic text in the quotation (see Martin Heidegger, *Objaśnienia do poezji Hölderlina* [Explanations of Hölderlin's Poetry], trans. Sława Lisiecka (Warszawa: Wydawnictwo KR 2004), 33.

¹⁵ I quote this poem from: Friedrich Hölderlin, *Wiersze wybrane* [Selected Poems], trans. Bernard Antochewicz (Wrocław: Ossolineum 1982), 64.

The power to err and fulfil, gods alike, and
 of goods the most dangerous, language, was given to
 Man to create, demolish, perish
 And returning to the everlasting, to the mistress and
 Mother, testified to who he is, that he inherited
 After her, he learned from her,
 what is most divine – all enlivening Love.]

In his interpretation, Heidegger emphasises the connection between language and man and the attestation of the latter's belonging to Nature, *physis* (Mother) by means of the former – conceived as the highest good granting man a distinguished place in being and enabling him to protect the events of history.¹⁶ At this point, the philosopher cuts off, no longer speaking of the idea that man as a listening/speaking *Da-sein*, having learnt "that which is most divine" – ascends into the In-between, like his guide – a demi-god or a poet – and approaches [holiness] as the principle granting *physis*. For it is not holiness, which we have deliberately bracketed above as the guiding word, extracted by Heidegger from Hölderlin's song, but love: that is the principle granting Being in this poem.

What should one make of Love? What about Love? Heidegger is silent about Love. However he is aware that his protecting word cannot lay claim to the "rightness", correctness or accuracy of the re-constructed sense (for that is not the point either), it is perhaps worth realising that what is equally important is not what is taken up, developed and brought to knowledge in this interpretation, but what is left out and abandoned!

Heidegger, of course, does not aim to abolish the differences between the work of the poet and the philosopher (rather, to bring them closer together in the sense in which both "work" for the sake of being), nor is the detachment of the poetic text from its parent, historical context – against which Aleksander Rogalski strongly protested – an immediate goal here.¹⁷ It is also difficult to judge whether indeed the Heideggerian interpretation is tainted by apriorism¹⁸ (it is being said, in agreement with some passages from Heidegger's own texts, that Rogalski's late philosophy... is strictly due to the process of listening to Hölderlin's word), but the fact is undeniable that Heidegger's "way of thinking" is shrouded in fragments extracted from Hölderlin's text. And perhaps it is a good thing that Heidegger's writings were not widely known to the Polish poets who confronted the work, person and myth of Hölderlin... But let this judgment remain a loose opinion only, left without a further comment.¹⁹

¹⁶ See Heidegger, *Objaśnienia do poezji Hölderlina*, 36–38.

¹⁷ See Rogalski, *Heidegger i Hölderlin*, 117.

¹⁸ See Rogalski, *Heidegger i Hölderlin*, 117.

¹⁹ Besides, historical-philosophical inquiries made in recent years expose other negative aspects of Heidegger's relationship with the poetry of Hölderlin, who "stał się dla niego [Hei-

3. Hölderlin's Dialogical and Representational Strategies in Selected Polish Poems

The search I made for the purpose of this study allowed me to establish a corpus of texts defining the poetic reception of Hölderlin's work and person. In my analyses I consider the following works (listed in chronological order): Włodzimierz Słobodnik, "Hölderlin," in Włodzimierz Słobodnik, *Mowa codzienna* (Warszawa: PIW, 1956), 62–63. {3.1.}

Aleksander Wat, "Hölderlin" (from the volume *Ciemne świedźdło. Wiersze z lat 1963-1967*, Paris 1968), in Aleksander Wat, *Wiersze śródziemnomorskie. Ciemne świedźdło* (Gdańsk: słowo/obraz terytoria, 2008), 150–152. {3.2}

Stanisław Grochowiak, "Hölderlin," *Kultura* (Warszawa), no. 33 (1968): 1 (later in the volume *Nie było lata* (1969). {3.1.}

Julian Kornhauser, "Hölderlin" (from the volume *Nastanie święto i dla leniuchów*, Warszawa 1972), in Julian Kornhauser, *Wiersze zebrane* (Poznań: WBPiCAK, 2016), 30. {3.2.}

Mieczysław Jastrun, "Hölderlin" (from the volume *Strefa owoców*), in Mieczysław Jastrun, *Poezje zebrane* (Warszawa: Czytelnik, 1975), 634–635. {3.1.}

Krzysztof Boczkowski, "Hölderlin," in Krzysztof Boczkowski, *Otwarte usta losu* (Warszawa: ISKRY, 1975), 43. {3.2.}

Julia Hartwig, "Hölderlin" (from the volume *Vigil*, Warszawa 1978), in Julia Hartwig, *Wybór wierszy* (Kraków: Wydawnictwo a5, 2010), 79–80. {3.1.}

Arnold Słucki, "Hölderlin," in Arnold Słucki, *Biografia anioła* (Warszawa: PIW, 1982), 81. {3.2.}

Zbigniew Szamański, "Iść za mistrzem Hölderlinem," in Zbigniew Szamański, *Światło, które chronię. Wiersze i poematy* (Gdańsk: Wydawnictwo Morskie, 1982), 103. {3.1}

Krzysztof Boczkowski, "Do Hölderlina," *Miesięcznik Literacki*, no. 12 (1986): 16. {3.1.}

deggera – A.G.] przewodnikiem w głąb niemieckości, bycia i języka. [...] Hölderlin poprowadził Heideggera w głąb filozofii. [...] bardzo ryzykowne było to przewodnictwo. Nie tylko bowiem trudno dziś ocalić gest czynienia z narodu *Dasein*, czyli miejsca dostępu do bycia, ale także trudno utrzymać przekonanie, że zamieszkiwanie języka może być rzetelną filozofią" [became for him [Heidegger – A.G.] a guide into the depths of Germanness, being and language. [...] Hölderlin led Heidegger into the depths of philosophy. [...] very risky was this guidance. For not only is it difficult today to salvage the gesture of making the nation *Dasein*, that is, a place of access to being, but it is also difficult to maintain the conviction that the inhabitation of language can be a reliable philosophy]. Łukasz Kołoczek, "Ryzyko czytania Hölderlina – przypadek Heideggera" [The Risk of Reading Hölderlin – the Case of Heidegger], *Teologia Polityczna Co Tydzień*, no. 375, accessed May 8, 2024, <https://teologiapolityczna.pl/lukasz-koloczek-ryzyko-czytania-h%C3%B6lderlina-przypadek-heideggera-1>); cf. Zdzisław Dziedzicki, "O wpływie Hölderlina na Heideggera" [On Hölderlin's Influence on Heidegger], *Kierunki*, no. 32 (1980): 6.

Leopold Lewin, "Wieża Hölderlina," in Leopold Lewin, *Posłanie do wnuka* (Warszawa: PIW, 1985), 14–15. {3.1.}

Jacek Podsiadło, *Friedrich Hölderlin pisze a potem drze na strzępy list do Georga Wilhelma Friedricha Hegla* (originally printed in *brulion* 1996, no. 1), in Jacek Podsiadło, *Wiersze zebrane* (Warszawa: Lampa and Iskra Boża 1998, vol. 2), 208–209.²⁰ {3.2.}

In spite of this strenuous search, however, I have not been able to find several other works, which should be mentioned in order for the picture of this reception to be complete (I do not elaborate on the initials of the names due to the impossibility of determining them)²¹: Z. Dolecki, "A' la Hölderlin," *Kierunki*, no. 47, (1966): 12; T. Rzepa, "Motyw z Hölderlina," *Życie Literackie*, no. 44 (1982): 3; J. M. Warszawski, "Hölderlin," *Nadodrże*, no. 8 (1982): 9; G. Kościński, "Hölderlin," *Odgłosy*, no. 52/53 (1983): 8; K. Derdowski, "Hölderlin," in K. Derdowski, *Czasowo nie ma wieczności* (Lublin: Wydawnictwo Lubelskie 1985); L. Lament, "List od Hölderlina," *Radar*, no. 5 (1986): 14; L. Lament, "Żegnaj Hölderlinie," *Życie Literackie*, no. 8 (1986): 9; Z. Mirska, "Hölderlin," *Trybuna Wałbrzyska*, no. 43 (1987): 6; A. Potrykus, "Hölderlin," in A. Potrykus, *Ten, który kocha* (Gdańsk: ABKiS "Alma-Art," 1987).

3.1 External Narrative Strategy

In this model, the poem's speaking subject creates the impression of being close to Hölderlin's affairs and characters, although he himself is not (usually) given a voice. In this type of presentation, we are looking from the outside at the poet's situation, which allows both autonomy of representation and expressiveness of a particular interpretation of episodes from Hölderlin's life. It is also noticeable that in such a case there is greater freedom in shaping the sequence of events, reporting them from different points of view (participants in the last stage of Hölderlin's life in the Tübingen tower, such as the carpenter Zimmer or his wife).

In a description made from the perspective of an external subject trying to find out the sources of Hölderlin's madness, Włodzimierz Słobodnik, the

²⁰ I give full bibliographic details here also for purely practical reasons, so as not to multiply footnotes in subsequent parts of the article. The references to the works mentioned here I will no longer include below other than in italics and quotation marks. I indicate in brackets to which strategy of lyrical representation I classify a given work.

²¹ In addition, it can be inferred from the laconic information contained in PBL's card collections that the following volumes of poems also contain works entirely devoted to the person and work of Hölderlin: Bernard Antochewicz, *Wzór Pascala* (Wrocław: Ossolineum 1971); Kazimierz Nowosielski, *Miejsce na brzegu* (Gdańsk: Wydawnictwo Morskie 1975); Selim Chazbijewicz, *Czarodziejski róg chłopca* (Gdańsk: Wydawnictwo Morskie 1980); Bernard Antochewicz, *Czuły agregat* (Wrocław: Ossolineum 1982).

author of what is probably the first work (on the ground of Polish poetry) in which Hölderlin is made the protagonist of a poem, focuses on the poet's existential situation at the end of his life. It is reminiscent, so well described by Heidegger, of the position of being Between, in which the Poet resides, constantly travelling, like Hermes, between Heaven and the Mortals, to whom in his song he reports, as we remember from the poem *Jak w dniu świątecznym...* [How on a festive day...] "ukryty niebiański Dar" [a hidden heavenly Gift].²² Meanwhile, however, in Słobodnik's poem, this being in-between is the source of the poet's mental suffering, who is unable to accept the dissonance that arises from the dramatic difference between the idea (of the harmony of nature, the communication of Earth and Heaven) and its realisation (or, indeed, its failure to be realised) "in the languishing time". It is

Rozbrat pomiędzy światłością a mrokiem,
Rozbrat pomiędzy pieśnią a szarżyzną
Posiał trujące ziarna obłąkania.

[A breakdown between light and darkness,
A breakdown between song and grey
He sowed the poisonous seeds of insanity.]

Stanisław Grochowiak, on the other hand, depicts the relationship between Hölderlin and the carpenter Zimmer, whose figures are strongly contrasted (it is difficult not to see in this gesture a procedure that allows Grochowiak the characteristic feature of contrasting the sphere of corporeality – hard, concrete, certain – and the spiritual sphere: frail, split, ephemeral – which is characteristic of his practice, suffice it to mention his famous *Don Quixote*). The basic question that guides the lyrical narrative is supported by the conviction that it is the body that provides the main support for the uncertain spirit: "What will the provincial carpenter do,/ To make the angel closer to heaven?" It is on Zimmer's shoulders that the burden of responsibility rests, so that he who "in the tower dwelt unborn" remains on the side of life, so that he is still able to wonder at the "birds of the dove's morning".

²² In Heidegger's interpretation, recall that the Poet residing in the Between constitutes truth as an event in which Earth and Heaven are brought into union. The utterance of this "raison d'être of Being" is possible from the centre of the Quadrilateral – that is, the very so-called sphere of the Between, the "place" reserved for the one who dares to enter the Nearness of Being. The one who says, allows the truth of Being (unconcealment) to manifest itself, is the poet – standing guard (guarding) and bearing witness to this truth to the Mortals, to whom he himself also belongs. Thus, being a poet constitutes a certain ontologically distinguished modus of being Mortal, the poet being situated Between humans and gods (see, e.g., Martin Heidegger, "Czy istnieje na Ziemi jakaś miara?" [Is There Any Measure on Earth?], trans. Janusz Mizera, *Principia*, vol. XX (1998): 143).

In Grochowiak's *Hölderlin*, there is an attempt at a lyrical narrative that aims to present as comprehensively as possible a picture of Hölderlin's seclusion under the watchful eye of the carpenter Zimmer, whose work he watches with tender interest, attributing to the "good-hearted carpenter / The soul of Daedalus and the forest". The faithful caretaker of the deranged artist, surrounding him with care and guaranteeing his safety, is more than that in a poem by Jastrun; he has insight into Hölderlin's secret history, and speculates on the reasons for his illness:

„Nikomu nie robił nic złego” —
Opowiadał stary stolarz Zimmer.
„To nie dlatego – mówił – że poznał tę damę
Z Frankfurtu, to było dawno, trzydzieści lat temu...”.

[“He didn't do anything wrong to anyone –”
The old carpenter Zimmer told the story.
“It's not because,” he said, “he met this lady
From Frankfurt, it was a long time ago, thirty years ago...”.]

His voice is joined by the account of the subject, who also rejects the hypothesis that the death of Sussette Gontard (Diotima) is the source of the poet's mental anguish:

To nie dlatego. Dawno już umarła Diotima
I lato stoi w malwach, i słonecznik
Idzie codzienną drogą za słońcem, sosna
Na wzgórzu odrealnia się w suchym powietrzu.

[That's not why. Diotima has long since died
And summer stands in mallows, and sunflowers
He walks the daily path following the sun, pine tree
On the hill it becomes unreal in the dry air.]

Jastrun follows the modernist interpretation (the Rilkean line of interpreting Hölderlin's vision), evoking through chthonic metaphors – which, of course, opens associations with Eliot's recognitions of *The Waste Land* – the image of a time when the seed (symbolising perhaps the foreshadowing of future communication between the worlds of Celestials and Earthlings, contained in the poet's words) “refuses to come to the surface // From a dark sleep, for there it is destined to lie”. Thus, the vision of metaphysical fullness is already only a song of the past, and in order to realise it one must immerse the mind in the river, which will flow “backwards towards the sources”.

The prosopopoeia treatment admittedly opens Julia Hartwig's text; we can hear words of greeting that come from the mouth of Scardanelli rather than Hölderlin (“Your highness will allow your princely majesty deigns to enter”), and we guess that the time of the schizophrenic audience that the

poet, plunged into illness, initiated in his imaginarium is underway. After the initial two lines, the subject of the work is revealed, narrating the course of the imaginary visits ("From the top of the wooden staircase from the threshold of the attic// he greets his spectators in a deep bow") and patiently explaining the vicissitudes of the mad writer's fate, which led him to seclusion in the Tübingen tower.

Hartwig is interested in the moment when "The carpenter blows out the lamp and retreats into the depths of the workshop" and "The sick man retreats to his pigeonhole". Then the narrative perspectives are mixed. We hear Hölderlin's words of despair ("My beloved died of scarlet fever or perhaps of bitterness"), which are combined with an attempt, spoken in the conditional mode, by the poem's subject to penetrate into the intertwined history of the poet and the workings of his mind. For Hartwig, Hölderlin's decisive, sealing affliction turns out to be lost love, because of which he chooses the role of *homo viator* ("How many miles did he walk then from her to her / from the pastor to his mother from his mother to Tübingen / from Tübingen to Schiller and the fiery Novalis / and finally to those rhythmic days in the attic"). However, there is no solace, the existence driven in seclusion consists of masochistic-melancholic re-creation, to which *nolens volens* the poet devotes himself, and an attempt to regain the absolute. In its restitution, a confusion of realities occurs, so that we no longer actually know whether the "mighty pillar of light"²³ that appears at the end of the night is a sign of the summoned Transcendent or a projection of a mind plunged into illness. Every night in the protagonist's mind there is a silent imaginative performance, invisible to any eye, ending the same way each time, when the exhausted poet "stiff with cold is dragged to bed in the morning/ by carpenter Zimmer".

Zbigniew Szamański situates the subject of his poem in an interesting way, making him someone like a shaman who, in an act of trance, moves through time and space –

Wejść w ciemny tunel okopcony językami sadzy
Gdzie ciemność taka gęsta i rude pochodnie
Iść za mistrzem Hölderlinem po warstwie popiołu

²³ Lumenal epiphanies, as we remember, are one of the most important metaphorical procedures serving both to explain illuminative states and metaphors of God's presence (Andrzej Lam often translated the divine name appearing on the pages of Hölderlin's poetry as "Shining One" – this is the case, for example, in the translation of the famous hymn *Jak w dniu świętym...* [As on a Festive Day...] – see Friedrich Hölderlin, *Poezje*, trans. and ed. Andrzej Lam (Warszawa: PIW 1998), 115. This has been written about most extensively and precisely by Maurice Blanchot, "Święte słowo Hölderlina" [Hölderlin's Sacred Word], trans. Piotr Herbich, *Kronos*, no. 4 (2011): 135–137.

[Enter a dark tunnel trenched with tongues of soot
Where darkness so thick and red torches
To follow master Hölderlin over a layer of ash]

– to second the deceased poet on his journey (somewhat reminiscent of Orpheus' descent for Eurydice: "And Diotima's footsteps// Follow me as silently as the falling of leaves") towards his deceased beloved. This phantasmagorical (the status of the world through which the subject wanders after the Master is unclear) expedition is full of dangers, the subject, who accompanies the poet, eventually gets stuck in a tight tunnel, "from where there is no way out". The beautiful, metaphorical climax ("Even to the blind, your profile slips from under your fingers") brings a dramatic solution – a high price is paid for attempting to regain the lost beloved: the subject, together with his Master, gets bogged down in the literary world, and the return seems impossible. The story of Hölderlin's love relationship with his Diotima here becomes a kind of pretext for reflecting on the meaningfulness of repeating someone else's fate.

Wieża Hölderlina [Hölderlin's Tower], written by Leopold Lewin, is an example of a text that appears to be a discursive verse-by-verse answer to the question as to the sources of the poet's mental illness. Leaving aside critical literary evaluations, it should be said, however, that this is one of the weakest works in which the figure of Hölderlin appears; the text offends with its literalism and secondary recognition. Hölderlin is presented as a deeply experienced and wronged idealist, who desires nothing more than to find his asylum, to isolate himself from what hurts him:

Mury tej wieży rosły od dzieciństwa,
By trudniej było przeniknąć grotom
Zawiści,
Nienawiści,
Mściwości.

Tak trudno dotrzeć do człowieka,
A więc uciekać,
Uciekać,
Uciekać!
W głąb ziem niemieckich,
Pod Szwajcarii śniegi,
Po rozżagwioną rewolucją Francję,
W Poezję –

Wszystkie ucieczki daremne.

Więc mury wieży rosły coraz wyżej,
By coraz trudniej było dotrzeć do niej.

[The walls of this tower have been growing since childhood,
To make it harder for grottos to penetrate
Envy,
Hate,
Vindictiveness.

It is so difficult to reach a person,
So run away,
Run,
Run away!
Deep into German lands,
Under Switzerland snows,
Up to France heated by the revolution,
Into Poetry -.

All escapes in vain.

So the walls of the tower grew higher and higher,
To make it more and more difficult to reach it.]

In another poem by Krzysztof Boczkowski, Hölderlin is made (this is perhaps the only poem that uses this procedure) the textual addressee of the poem, addressed by the one who coaxes, shares the idea of a world from which the gods have fled, and the last of them “died two thousand years ago / in darkness on the cross”. The subject makes himself an accomplice in the cause of eviscerating the shadow of transcendence, and introduces Hölderlin, who steals this trace and gives it to the mortal, but suffers the punishment of insanity for his courage, and his suffering will not end “until the day of doom” (the association with Prometheus appears here). But as long as the poet’s word endures, and others carry it on, hope also endures.

3.2 The Empathy Strategy and Prosopopoeia Procedure

It seems that a more interesting phenomenon, and one that gives better results (at least looking at the thing from the point of view of the aesthetics of the poetic text), is the attempt to make Hölderlin’s character present, making him the speaking subject of the poem by means of the procedure of prosopopoeia (this figure is used, by the way, very often as an element of stories about the dead²⁴). This peculiar act of empathy, of course, is only an inter-

²⁴ See, for example, Marta Tomczok, *Czyja dzisiaj jest Zagłada. Retoryka – ideologia – popkultura* [Whose Holocaust is Today. Rhetoric – Ideology – Pop Culture] (Olsztyn: UWM Publishing House 2017), 54. Susan Gubar – citing Wiesel’s famous words about how, since we often do not know the resting places of Holocaust victims, it is incumbent on the living to be their cemeteries – writes that imitating “nieobecnego podmiotu lirycznego albo personifikacja – prozopopeja – pozwala [...] poszukującym języka, który oddałby grozę tych wydarzeń, mówić w wierszu głosem ofiar, za nie, z nimi, o nich. Znaczenie umożliwiającego

pretive reconstruction bringing an attempt to imitate Hölderlin's way of thinking and articulation. Of particular interest seem to be those works in which the poets undertake to de-create the trait of schizophrenic language in which the perception of certain aspects of reality experienced by Hölderlin could take place.

The procedure of empathising with Hölderlin, whom Aleksander Wat makes the subject, a kind of prosopopoeia, is evident from the first lyrical scene, in which the poet addresses Diotima, at a moment, as we can guess, preceding a conscious (*sic!*) decision to seclude himself and plunge himself into madness. In an exquisitely dramatised moment, Wat's Hölderlin plucks the strings of a harpsichord until only two main strings remain ("on one – YES I will play, on the other I will play NO"), on which he will perform a farewell concert for himself, his schizoid *alter ego* (Scardanelli) and his beloved, as much absent as imaginary Diotima, because "there are no, there are no heavens in the carpenter's house" and "the allurements of this world have long since been digested". In his monologue, Hölderlin rejects the reality that the night (of the world) penetrates even the rhyme, so there is really nothing left for the poet in a dreary world in which it is impossible to find any rationale.

It would seem, on the surface, that Hölderlin's succinct internal monologue, voiced by Julian Kornhauser, which conforms – so to speak – to the convention of stream of consciousness (loosening of the rules of logic, a sequence of associations far from rational, ellipticality, "breaks" between individual units of poetic imagery), is evidence of a state of madness, which the speaker of the poem evidently desires (the quotation from Hölderlin's poem emphasises the anticipation of the decisive moment).

Of course, the choice of such a lyrical strategy is perfectly in line with the interest in the achievements of the avant-gardes of the interwar period, so characteristic of the early phase of Kornhauser's writing (especially the oneiricity and irrationality, after all, easily combined with Hölderlin's situation of madness, there were traces of Kornhauser's fascination with Surrealism and Dadaism).²⁵ The final vision, however, in which the wooden Christ – as

to narzędzia literackiego było zbyt długo ignorowane lub umniejszanie" [the absent lyrical subject or personification – prosopopoeia – allows [...] those seeking a language that conveys the horror of these events to speak in verse in the voice of the victims, for them, with them, about them. The importance of the literary tool that makes this possible has been ignored or downplayed for too long]. Susan Gubar, "Prozopopeja a poezja Zagłady w języku angielskim. Sylvia Plath i jej współcześni" [Prosopopoeia and the Poetry of the Holocaust in English. Sylvia Plath and Her Contemporaries], trans. Katarzyna Bojarska, in *Reprezentacje Holokaustu* [Representations of the Holocaust], selection and eds. Jerzy Jarniewicz, and Marcin Szuster (Kraków–Warszawa: Instytut Książki 2014), 189.

²⁵ See, for example, Jakub Kornhauser, *Awangarda. Strajki, zakłócenia, deformacje* [Avantgarde. Strikes, Disruptions, Deformations] (Kraków: Wydawnictwo UJ 2017), 63–68.

the poem's Hölderlin says – "gives me arrows,/ rooster feathers", and the poet himself reports on the continuation of the action: "I strain my bow, the desert, Bethlehem, blood, once more, I reverse the signs of the zodiac" – may indicate a certain transmutation of Hölderlin's main idea of the expectation of the fugitive gods.

Boczkowski's Hölderlin (a poem from the volume *Otwarte usta losu* [Open Mouth of Fate]), on the other hand, is found in the fullness of his mental powers, imperiously lonely he weaves a reflection addressed "only to the clouds/ drifting stones of space". In it he expresses his longing for brief moments of happiness "in the dark forest on the banks of the Neckar", when nature seemed an orderly whole, capable of awe, the only meaningful response man owed to this world. In this succinct picture, the Hölderlin is an agnostic philosopher who wails over the lost harmony; now that he sees "the cruelty of animals and the indifference of trees", he cannot find justification for the presence of evil and suffering in the world. The metaphysical scandal of nature makes the vision of the classical order, which still lasted as a trace left by the fugitive gods in the world, crumble. We can guess that the result of this lapidary consideration precedes the hour of the final decision to move away from the affairs of this reality and into the space of an imaginarium that is as idealistic as it is insane.

In a short lyrical monologue, full of startling, bold metaphors and unsettling visions ("e.g., the cosmic wolf" being an "sanitizer of darkness"), which admittedly betray the hallmarks of schizophrenic speech, Słucki's Hölderlin nevertheless remains in living contact with reality.²⁶ The reader guesses that the words are spoken by Słucki's imagined Hölderlin, for they are key ontological questions, albeit spoken in idiosyncratic language, which are nevertheless addressed directly to reality itself, through which the poem's protagonist wishes to establish contact with the lost realm of transcendence. And, surprisingly (!), he succeeds in this endeavour. Although he does not receive an answer from the trees as to why they come into the world, why their mortality is not embarrassing to them, the intensity of enquiring and listening²⁷

²⁶ However, contrary to Leo Navratil's recognition, the madness of the poet in Słucki's poem does not consist in breaking contact with the real world (in favour of extreme solipsism), it does not gradually become merely "a fog and a vague idea." Leo Navratil, "Schizofrenia i mowa" [Schizophrenia and Speech], trans. Anna Pajek, *Magazyn literacko-artystyczny*, no. 3 (1986): 71.

²⁷ It is difficult to judge whether this is in Słucki's poem an echo of the Heideggerian interpretation, which emphasises the primacy of listening and enquiry as modalities whose lessons are received particularly strongly, precisely from reading Hölderlin's hymns and elegies. See Martin Heidegger, "Przygotowanie do słuchania słowa poezji" [Preparation for Listening to the Word of Poetry], trans. Janusz Mizera, *Principia*, vol. XX (1998): 129–130.

leads to a discovery that allows the poet to relieve the sense of alienation to the world, which, in all, becomes “credible/ speaks in signs/ and slowly acquires the qualities of God’s reason”. And the poet concludes by expressing the hope that the one-time clarity of mind that led him to this illumination will allow him to see in reality something like a system that could be remembered and stored in the rachitic mind.

In Jacek Podsiadło’s poem, Hölderlin also speaks – or rather, writes – a letter to Hegel, reporting to the addressee on his own decision to move away from the world, choosing silence. The complaint discreetly expressed to the (unknown) Creator, however, is filled with discreet irony, the poet moves away from the world with dignity, for he has been deprived, without knowing why, of “all enlivening love”.

To dobrze. Odrobina miłości, o jaką błagałem,
została mi dana, jak woda w dziurawym kubku,
jak garść plew na dłoni, z której zmywa je wiatr.

[That’s a good thing. A little love I was begging for,
was given to me, like water in a hole in a cup,
Like a handful of chaff on the palm of your hand, from which the wind washes them
away.]

However, his gesture does not come from the loftiness of pride, there is no bitterness in it, rather a melancholy sadness and a statement as if straight out of Różewicz’s poem *** *czas na mnie...* [*** time for me...], in which a mother responds to a son plunged into despair: “this is all life”. With similar, sad, dark wisdom says Podsiadło’s Hölderlin, coming to terms with his fate:

to, że jestem sam, jeden, ostatecznie oddzielny, na zawsze odosobniony,
nie sprawia mi już bólu. Uwalniająca samotność.
Bo przecież należę do Pana, przynajmniej jako *res nullius*.

[is that I am alone, one, ultimately separate, forever isolated,
no longer causes me pain. Liberating loneliness.
Because, after all, I belong to the Lord, at least as *res nullius*.]

Although Hölderlin writes his letter at an unspecified moment, we can guess that it is a “moment” preceding his decision, made entirely consciously, without a shadow of morbidity, to part with the world.

It is hard not to get the impression that Hölderlin writes, thinks and feels on behalf of Podsiadło himself, for whom the problem of being on the road to self-authenticity has become the main artistic idea, not to mention a kind of existential obsession. The Wrocław critic Karol Maliszewski called Podsiadło simply “wiecznym tułaczem, piewcą Wolności i bardem Drogi”²⁸ [an

²⁸ Karol Maliszewski, “Niepoczytalne notatki, od nieufności do afirmacji” [Unsound Notes, from Distrust to Affirmation], in Karol Maliszewski, *Nasi klasycyści, nasi barbarzyńcy*.

eternal wanderer, a singer of Freedom and a bard of the Way]. At almost the same time, Anna Legeżyńska echoed Maliszewski, writing that Podsiadło:

łączy doświadczenia poety-trampa (np. Stachury czy amerykańskich bitników) z realistycznymi donosami późno-peerelewskiej rzeczywistości (niczym Białoszewski) i [...] Różewiczowskim typem wrażliwości postkatastroficznej. Wszystko to wypowiada [...] zindywidualizowanym, metaforyczno-reporterskim idiomem poety poszukującego sojuszu między Konkretem a Metafizyką.²⁹

[combines the experience of a poet-tramp (e.g., Stachura or the American beatniks) with realistic denunciations of late-PRL reality (like Białoszewski) and [...] a Różewicz type of post-catastrophic sensibility. All this he utters [...] with the individualised, metaphorical-reporting idiom of a poet seeking an alliance between the Concrete and the Metaphysical.]

It is very possible, then, that making Hölderlin a poet who unequivocally sides with solitude, with silence, in order to preserve his own authenticity is motivated in part by a desire to make him one more spokesman for his own cause.

Translated by Anna Wylężałek and David Lilley

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²⁹ Anna Legeżyńska, "Wiersze do plecaka," *Polonistyka*, no. 8 (1998): 566.

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O strategiach uobecniania Friedricha Hölderlina w polskiej poezji współczesnej. Przyczynek do studiów receptywnych (prolegomena do większej całości)

Abstrakt: Artykuł stanowi próbę wstępnego rozpoznania tematu obecności dzieła i biografii Friedricha Hölderlina w przestrzeni polskiej poezji współczesnej (tym samym tekst jest przyczynkiem do refleksji nad istotą badań receptywnych). Autor gromadzi i grupuje utwory poetyckie, w których występuje postać Hölderlina, według sposobów jego prezentacji. Koncentruje się głównie na dwóch strategiach uobecniania: narracji z perspektywy zewnętrznej oraz zabiegu polegającym na próbie wczucia się w sposób myślenia, pracę wyobraźni i możliwości językowej artykulacji świadomości autora *Hyperiona*.

Słowa kluczowe: studia receptywne, dzieło i biografia Friedricha Hölderlina, strategie uobecniania w poezji, współczesna poezja polska.

Über Strategien der Vergegenwärtigung Friedrich Hölderlins in der polnischen Gegenwartsdichtung. Ein Beitrag zur Rezeptionsforschung (Prolegomena zu einem Gesamtbild)

Abstract: Der Artikel ist der Versuch einer ersten Annäherung an das Thema der Präsenz von Friedrich Hölderlins Werk und Biographie im Raum der polnischen Gegenwartsdichtung (der Text ist somit ein Beitrag zur Reflexion über das Essenzielle der rezeptiven Studien). Der Autor sammelt und gruppiert poetische Werke, in denen die Figur Hölderlins auftaucht, nach ihren Darstellungsmodi. Er konzentriert sich vor allem auf zwei Strategien, ihn präsent zu machen: die Erzählung aus einer Außenperspektive und das Verfahren, sich in die Denkweise, die Vorstellungsarbeit und die Möglichkeiten der sprachlichen Artikulation des Bewusstseins Hölderlins einzufühlen.

Schlüsselwörter: Rezeptionsforschung, Werk und Biographie Friedrich Hölderlins, Strategien der Vergegenwärtigung in der Dichtung, polnische Gegenwartsdichtung.