

THE RELATIONSHIP OF ART AND TRUTH IN THE PHILOSOPHY OF
HEIDEGGER

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

FİKRET KURT

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
THE DEPARTMENT OF PHILOSOPHY

AUGUST 2014

Approval of the Graduate School of Social Sciences

Prof. Dr. Meliha Altunışık
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Prof. Dr. Ş. Halil Turan
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Prof. Dr. Yasin Ceylan
Supervisor

Examining Committee Members

Prof. Dr. Yasin Ceylan (METU, PHIL)

Doç. Dr. Elif Çırakman (METU, PHIL)

Doç. Dr. Erdoğan Yıldırım (METU, SOC)

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: FİKRET KURT

Signature:

ABSTRACT

THE RELATIONSHIP OF ART AND TRUTH IN THE PHILOSOPHY OF HEIDEGGER

Kurt, Fikret

MS., Department of Philosophy

Supervisor: Prof. Dr. Yasin Ceylan

August 2014, 104 pages

Revolutionary vision of Heidegger's philosophy is rooted into the unthinking of the history of philosophy, and his extraordinary endeavor is to unravel whatever remained ignored under the courses of traditional philosophy: The meaning of the question of Being. By interrogating the meaning of the question of Being, Heidegger traces back to reveal the essential horizons related to the origin of thought and truth. Heidegger criticizes the traditional understanding of truth based on correspondence theory of truth by emphasizing that the primordial truth is truth of Being. Heidegger wishes to overcome subject/object distinction as well as other dualities in the history of philosophy by demonstrating that *Dasein* is the transcendental openness in which the truth of Being comes to light itself not as the rejection of the propositional truth but as the ground of it. *Dasein* is Being-in-the-world. Heidegger changes his *Dasein*-centered understanding of truth in the later works with art. The primordial truth is the truth of the disclosure of *Dasein*, but he later shifted his view to the 'Truth of Being' in order to unveiling deeper horizons of truth by means of art through the being-work of art. Heidegger considers that art, particularly *poiesis*, is the unique power in order to tackle with the danger of the essence of technology lying in Enframing. Language as *poiesis* is the utmost possibility in Enframing. In this study, I will attempt to reveal how the relationship between art and truth is the inherently interrelated to each other in the philosophy of Heidegger.

Keywords: Art, Truth, Artwork, *Dasein*, Being

ÖZ

HEIDEGGER FELSEFESİNDE SANAT VE HAKİKAT İLİŞKİSİ

Kurt, Fikret

Yüksek Lisans, Felsefe Bölümü

Tez Yöneticisi: Prof. Dr. Yasin Ceylan

Ağustos 2014, 104 sayfa

Heidegger felsefesinin devrimci vizyonu onun felsefe tarihinin düşünülmemesinin içinde temellenmesidir ve Heidegger in olağanüstü çabası geleneksel felsefe tarihi boyunca ihmal edileni açığa çıkarmakla ilgilidir: Varlık sorusunun anlamı. Heidegger varlık sorusunun kökenine inerek düşünce ve hakikatin temel ufkunu ortaya çıkarmaya çalışmıştır. Bu anlayışla Heidegger, correspondence teoriye dayalı geleneksel hakikat anlayışını eleştirerek kökensel hakikatin varlığın hakikati olduğunu söyleyecektir. Heidegger, *Dasein*' in, bütün ayrımların ötesinde, varlığın hakikatinin kendini geleneksel hakikatin reddinden ziyade onun temeli olarak açığa vurduğu aşkınsal açıklık olduğunu göstererek özne/nesne ayrımının yanısıra geleneksel felsefe boyunca ortaya konulan bütün ayrımların üstesinden gelmeye çalışır. *Dasein* dünyada olmaktır. Heidegger *Dasein*-merkezli hakikati anlama anlayışını son çalışmalarında sanatla, özellikle şiirle yer değiştirir. Başlangıçta Heidegger için kökensel hakikat *Dasein* in aşkınsal açıklığının hakikatiyken, son döneminde sanat eserinin aracılığıyla sanatın içinden hakikatin daha kökensel ufkuna varabilmek için Heidegger bakış açısını 'Varlığın Hakikati' nin kendisine çevirir. Çünkü Heidegger' e göre sanat özellikle de şiir, 'çerçeveleme' nin içinde yer tutan teknolojinin özünden kaynaklanan tehlikeyle baş etmek için gerekli biricik güçtür. Bu anlamıyla şiir olarak dil, 'çerçeveleme' den kurtulmak adına en yüksek ihtimaldir. Bu çalışmada, Heidegger felsefesinde sanat ve hakikat arasındaki ilişkide sanat ve hakikatin nasıl doğal olarak birbirlerini içerdiğini ve birbirlerine bağlı olduğunu göstermeye çalışacağım.

Anahtar Kelimeler: Sanat, Hakikat, Sanat Eseri, *Dasein*, Varlık

To my mother

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my supervisor Prof. Dr. Yasin Ceylan not only for his advices and patience during the stages of this study, but also for his guidance throughout my philosophy education. I would also like to express my gratitude to other members of the jury: Assoc. Prof. Dr. Elif ırakman, and Assoc. Prof. Dr. Erdoğan Yıldırım for their suggestions and comments. I am especially grateful to Dr. Gülşah Namlı who has carefully read the draft of my thesis and suggested certain corrections with the comments that allow me to enrich this study. Finally, I would like to thank my friends Mürsel Karadaş, Ahmet Hakan Genç and Selim Özgen for their invaluable support and passion throughout this process.

TABLE OF CONTENTS

PLAGIARISM.....	III
ABSTRACT.....	IV
ÖZ.....	V
DEDICATION.....	VI
ACKNOWLEDGMENTS.....	VII
TABLE OF CONTENTS.....	VIII
LIST OF ABBREVIATIONS.....	IX
CHAPTER	
1. INTRODUCTION.....	1
2. HEIDEGGER AND METAPHYSICS	13
2.1. Heidegger’s Critique of Traditional Metaphysics.....	13
2.2. Critique of Husserlian Phenomenology and Cartesian Subject.....	17
3. HEIDEGGER’S UNDERSTANDING OF TRUTH.....	32
3.1. The Ontological Understanding of Truth.....	32
3.2. Truth as Aletheia, Disclosedness.....	39
4. ART AND TRUTH.....	46
4.1. The Origin of the Artwork.....	59
4.2. The Essence of Art: The Strife between World and Earth.....	61
4.3. The Essence of Truth.....	66
5. CONCLUSION.....	79
BIBLIOGRAPHY	89
APPENDIX.....	92

LIST OF ABBREVIATIONS

BT Being and Time

OWA The Origin of the Work of Art

PLT Poetry Language and Thought

PTH The End of Philosophy and the Task of Thinking

QCT The Question Concerning Technology

P Pathmarks

CHAPTER I

INTRODUCTION

Even though unfathomable possibilities related to the reality of the world have been spoken or written throughout the ages, nevertheless something always remains untouched, in its secrets and essential aspects. I think that it completely requires the deep wisdom of thought to be able to return to invigorate whatever has been left unspoken beneath the shadows of ages. However, it demanded long years of scholarship and erudition to get back to the past by means of whatever was left unspoken over there through the courses of thought.

If we contemplate on philosophy in this regard, we should accept that Heidegger (1889-1976) is an extraordinary example in the history of philosophy, because of the fact that he devoted his entire life to unravelling whatever remained ignored under the courses of traditional philosophy. Moreover, as a thought-provoking philosopher, I need to certainly emphasize that a close reading of Heidegger, with its recursive exploration, brings forward a remarkable insight into the unthinking of the history of philosophy and provides further perspectives. In this regards, Heidegger's one of the revolutionary perspectives is related to the concept of truth.

Furthermore, Heidegger's investigation of the concept of truth not only involves the critique of traditional understanding of truth, but it also involves an endeavor of exploring new perspectives regarding the concept of truth. Consequently, his main endeavor is to make us free from the theoretical/technical understanding of truth which traces back to Plato and Aristotle as the being anchor of the tradition.

In what follows, Heidegger's primary endeavor is to construct a fundamental ontology for unveiling the intrinsic essence of truth, unlike the incidental truth of the traditional philosophy. In this sense, one of the significant perspectives in *Being and*

*Time*¹ is related to truth, viz., status of truth. He has obviously not been convinced by the traditional sense of truth and instead he tried to reveal the legitimate/genuine ground of truth. That is because; according to Heidegger, in the traditional sense, truth has been understood in terms of correct statements referring to a set of facts just concerning objects. He, on the contrary, wants to demonstrate that the primordial truth is the disclosure of the world through *Dasein*'s transcendental openness. In other words, in his early period, for him, the disclosure of the world is the most primordial phenomenon of truth.

Consequently, he has profoundly contemplated on the origin of truth as *aletheia*, the disclosure of Being through the transcendental horizon of *Dasein*, and in his late writings as unconcealment, happening or becoming of truth through art in terms of the being-work-of-art. In the former, truth comes to presence through the transcendental clarification of *Dasein* as disclosedness. However, in the latter; truth arises out of the locus of the conflict occurring between world and earth settling in the core of the being-work-of-art as unconcealment. In chapter 4, I will try to broadly explicate the proper stages of this conflict arising as the constitutive power of truth through the origin of work-of-art which is in fact art itself according to Heidegger.

In light of what I have said above, I want to explicate that my overall project in this thesis will be shaped as follows: I wish to reveal the inherently interrelated relationship of art and truth in the philosophy of Heidegger. In order to do this, I will proceed along two main paths: firstly, how does Heidegger bring forward the essence of truth as disclosure of Being in terms of *Dasein*'s encounters of Being-in-the-world in his Magnum Opus, *Being and Time*. However, we should bear in mind that it is essential to uncover how Heidegger's focus is shifted to art as happening and becoming of truth. Heidegger emphasizes the role of art in the constitution of truth in his late writings. Therefore, secondly, I will try to reveal how art is uncovered as the happening and becoming of truth in terms of the deep conflict settling in the tension between world and earth by means of the being-work-of-art in his late writings.

Seen in this light, Heidegger, in 'Poetry, Language and Thought' (1971), emphasizes that "In order to discover the nature of the art that really prevails in the

¹ Heidegger in the section 44 of *Being and Time* reveals his concept of truth not as the rejection of the traditional truth but as the ground of it. I will attempt to explicate Heidegger's understanding of truth broadly in the third chapter.

work, go to the actual work and ask the work what and how it is."² Therefore, Heidegger changes his focus to "ask the question of truth with a view to the work [of art]. But in order to become more familiar with what the question involves, it is necessary to make visible once more the happening of truth in the work [of art]"³.

Correspondently, in his article 'The Origin of the Work of Art' (1936), Heidegger indicates that in the being-work of art, if there happens an opening up of beings (*Das seienden*) into what and how they are, then a happening of truth is at work. As it is explained in the above quotations, Heidegger's focus on truth is shifted from the disclosure of *Dasein* to the happening of truth at the being-work-of-art through art in his late writings. I will get back on this topic in the fourth chapter.

However, before this, in the second chapter, my goal will be to focus on Heidegger's critique of traditional truth, i.e., the propositional truth based on the correspondence theory of truth. I will explicate the correspondence theory of truth in the second chapter. Secondly, I will also try to reveal how Heidegger brings forward his understanding of truth in contrast to the traditional truth, and ask what the basis of his critique of traditional truth is. In order to explain this, I will particularly focus on Heidegger's critique of Husserlian phenomenology and Descartes' Cartesian subject. Thus I will come to show how, according to Heidegger, Husserlian phenomenology and Cartesian thought are the inherently interrelated to each other by means of the representation of the world. I will try to reveal how Heidegger emphasizes the importance of the concept of Being-in-the-world (*In der Welt Sein*) in opposition to the representative view of the world through traditional philosophy in terms of the subject/object distinction.

Secondly, in the third chapter, I will attempt to reveal Heidegger's own understanding of truth. In other words, how does Heidegger understand the essence of truth after criticizing the traditional meaning of truth? What is the preeminent point in Heidegger's understanding of truth? In order to explore Heidegger's understanding of truth, I will attempt to identify how the disclosure of the world is prior to the propositional truth according to Heidegger.

Heidegger, as the greatest mind of the twenty century philosophy, is profoundly full of exploring and insight through which he has remarkably initiated a

² Heidegger M., *Poetry, Language and Thought*, New York: Harper and Row, 1971, p. 18.

³ *Ibid*, p. 41.

radical way of thought in order to point out that the genuine truth is related to the existential conditions of *Dasein* in terms of Being-in-the-world. Being-in-the-world is one of the primary phenomena in *Being and Time* through which Heidegger tries to show that we are already immersed in the world beyond the theoretical explanation of it.

As I will mention in the second chapter, although Heidegger appreciates Husserl's concept of life-world (*Lebenswelt*), he criticizes Husserlian phenomenology because of the fact that Husserl ignores the structure of Being-in-the-world and just focuses on the reflection of objects on consciousness rather than the structure of Being-in-the-world. He wishes to reveal transcendental consciousness as the ultimate ground of truth by means of externalizing the physical world through bracketing it. However, Heidegger argues that the transcendental consciousness cannot be the ground of truth in itself by being isolated from the world. This leads to investigate the structure of Being-in-the-world by means of a detached way through which we cannot access to the primordial truth of Being. Instead, we can just reach the limited knowledge of the presence of entities.

After the investigation of Heidegger's critique of the traditional truth and considering his own understanding of truth, in the fourth chapter, as my primary endeavor I will attempt to reveal the inherent relationship of art and truth. Thus I will try to clarify how Heidegger investigates the role of art as happening or becoming of truth in terms of the being-work-of-art. According to Heidegger, truth as a happening event through art arises out of the deep conflict between earth and world, and this conflict arouses the strife between concealment and unconcealment which settles down in the core of the being-work-of-art.

To be able to reach my ultimate destination, in my thesis, I plan to draw from a number of Heidegger's writings ranging from Heidegger's Magnum Opus *Being and Time* (Published firstly in 1927) to his late poetic articles written mostly during the 1930s. I will just benefit from *Being and Time* in terms of a key to Heidegger's understanding of truth. Thus I plan to benefit restricted from *Being and Time*; particularly section 44, just in terms of providing a basis for Heidegger's critique of traditional truth and a basis of his own understanding of truth. My main endeavor is therefore basically to unveil how art and truth are inherently interrelated by means of work of art through his late period writings, particularly 'The Origin of the Work of

Art' (1936), 'On the Essence of Truth' (1930) and 'Poetry, Language and Thought' (1971).

In what follows Heidegger is deeply imbued with the concern of the way of our living, acting and dealing in our everyday experiences (*Erfahrungen*). Therefore, he basically wants to make us aware of the very obvious aspect of things around us. In the sense of our inevitable relationships with the world we come across unfathomable things/relations in terms of our daily occupations without realization, whether we are aware of the truth of Being coming to light through the epiphany of entities through these every day encounters. Most importantly, Heidegger's endeavor is to reveal how Being underlies the structure of our everyday encounters, and how truth of Being come to show itself by means of these encounters through *Dasein*'s transcendental openness. However, we are just wandering in terms of a very deep habitation through a pre-understanding of the world, even without realizing that all this every day dealings are the underlying source of the assertive/propositional truth:

There lies an understanding – an implicit knowledge – at the root of all we do, even if we cannot concretize it. It is an understanding that forgets itself in daily activity. A thing's meaning is not to be found in isolation, but as a part of our active use of things. The awareness is thus given through being an experiencing creature, released from reflection, with and within the present moment. In one sense the subject is constituted by pre-ontological structures of *Dasein* who grips the world and ourselves on a pre-reflexive level.⁴

Heidegger's main concern is therefore to demonstrate plainly that humans are not isolated from the rest of the world because of the fact that human beings are the intrinsic part of the world. On the contrary, tradition has just passed over our most profound encountering with the world in our everyday encounters. The reductionist view of the Cartesian philosophy isolated the consciousness of subject from the world. To put it differently, traditional view of truth has just focused on the subjective point of view in which subject exclusively stands over against the objects. Furthermore, having profoundly indicated that the traditional philosophy is founded on the 'metaphysics of presence' Heidegger therefore attempts to release philosophy

⁴ Øyen, Simen Andersen. The Truth in Heidegger: An Analysis of Martin Heidegger's Philosophy of Art as It Appears in the *Ursprung des Kunstwerkes* from the Perspective of *Sein und Zeit*. *Analecta Husserliana. The Phenomenology and the Human Positioning in the Cosmos. The Life-World, Nature, Earth: Book Two*, edited by Anna-Teresa Tymieniecka, 2013, p. 157

from this representative view of the world based on the subject/object distinction.⁵ Heidegger as a great critic of the propositional truth, viz., traditional truth, brilliantly questions whether the propositional truth accords to the truth of Being embedded in the horizons of the meanings through everyday encounters beyond the objectification of entities. For Heidegger, it obviously does not. That is because; truth must be the disclosure of Being underlying all the assertive/propositional truths. Heidegger emphasizes that *Dasein* is not a thing or object, but it is a happening of human existence of Being-in-the-world in terms of its own everyday encounters. Heidegger substitutes human being with *Dasein*, and says that *Dasein* through its own everyday encounters is inherently interrelated with the world and is inseparable from the world. Furthermore, *Dasein* is profoundly immersed in Being-in-the-world.

In spite of the fact that the propositional/traditional truth is not enough to access to the genuine truth of Being-in-the-world, Heidegger has to investigate truth in a different method. How and from where, then, does the intrinsic truth of Being-in-the-world come forth?

Thus, according to Heidegger, Being-in-the-world is the genuine source of truth, and the ontological question of ‘What is Being’ is primordially related to the concept of Being-in the-world. In this sense, the truth of *a-letheia*, clearing⁶ or disclosedness of Being is the primordial truth, viz., the truth as unconcealment is the underlying truth that provides the basis for the propositional truth too. Thus for Heidegger, the propositional truth is just a derivative truth of the disclosure of the world. To put it differently, Heidegger assumes that traditional/propositional truth derives from the truth of disclosedness of Being, arising out of the transcendental openness of *Dasein* in terms of Being-in-the-world.

Hereby, in his Magnum Opus *Being and Time*, Heidegger raises the question of the meaning of Being and assumes that the possibility of raising this question presupposes the existence of an entity, viz., *Dasein*. The statue of *Dasein* is related to its potentiality to be able to make its own existence an issue for itself, and also

⁵ By subject/object distinction I mean the Cartesian distinction in which object is reduced as a sum up of the subject’s perception/understanding of objects without leaving any room in the outside world for object itself. Heidegger objected to subject/object distinction of Cartesian tradition because of the fact that Cartesian philosophers apply to concepts to what they see instead of ‘letting things appear as they are’

⁶ Retrived from www.perseus.tufts.edu. For Heidegger, aletheia or clearing is an open area in which Being shows itself through beings. In other words, Heidegger says that ‘aletheia’ is the place where Being shows itself, come to light through the epiphany of beings.

having an understanding of being: how things show up to *Dasein* and how things matter to it are not two separated ideas for Heidegger.⁷

According to Heidegger, everyday relationships between *Dasein* and its environment (Umwelt) is ontologically related to Being-in-the-world which is Heidegger's one of the most comprehensive concepts through which *Dasein* encounters with its own possibilities in terms of the pre-ontological understanding of the world.

In this regards, I shall mention that Heidegger determines a distinction between two ways of *Dasein*'s approaching to entities in the world. The first one is present-at-hand mode of entities (*Vorhandenheit*). The second one is ready-to-hand mode of entities (*Zuhandenheit*). *Dasein*'s certain circumscriptive manner of intending towards other entities occurs either through present-at-hand mode of entities or ready-to-hand mode of entities.

By emphasizing that Being does not just comprise out of the present-at-hand mode of entities, Heidegger tries to demonstrate that there is also the ready-to-hand mode of entities through which Being reveals itself. The present-at-hand mode of entities refers to our theoretical apprehension of the world in terms of the representation of the world. This theoretical apprehension of the world is at the same time the basis of the mechanical/scientific view of the world. The ready-to-hand mode of entities, on the contrary, is essentially related to our everyday encounters of Being-in the-world. Heidegger's basic claim is that the distinction of practice and theory is not possible. Importantly, Heidegger wishes to reveal that the truth of Being is primordially prior to this distinction. Most importantly, truth of Being renders both theory and practice possible.

Furthermore, *Dasein* is constantly in directedness towards other entities in a circumspective manner (*Umsicht*) instead of a theoretical manner. Consequently, *Dasein* tends to encounter with things in terms of Being-in-the-world through a circumspective manner. Things/entities are essentially presented themselves in terms of the equipmental hierarches coming out of the manifold references of 'in order to' according to our everyday or any moment necessities.

Heidegger emphasizes that all things are therefore indicated through these self-referential manifolds in terms of *Dasein*'s encounters in the world. *Dasein* is the

⁷ R. Carbone, David, Heidegger A Guide for the Perplexed, 2008, pp.11-31.

transcendental horizon of disclosedness of things/entities in everyday dealings settling in their locus of truth of Being-in-the-world. Thus for Heidegger, we can access to the truth of Being-in-the-world through the transcendental clarification of *Dasein*:

According to Heidegger's phenomenology of being-in-the-world, what is most primordial is that neither humans nor objects, but rather the "clearing" in which specific forms of human existence along with particular sorts of equipmental context emerge-into-presence in their reciprocal interdependence.... it is also true that we can be the kinds of people we are in our everyday affairs only by virtue of the practical contexts of worldly involvement in which we find ourselves... Thus "Self and world belong together in the single entity *Dasein*. Self and world are not two beings, like subject and object;... [instead,] self and world are the basic determination of *Dasein* in the unity of being-in-the-world"(BP 297)... Being comes to be thought of as a temporal event, a "movement into presence" inseparable from the understanding of being embodied in *Dasein*'s forms of life. It is the event (*Ereignis*) of disclosedness in which entities come to be appropriated into intelligibility.⁸

As mentioned in the above passage; on the one hand, *Dasein* as human structure essentially encounters in terms of Being-in-the-world; on the other hand, *Dasein* is the openness where the ontological clarification occurs and Being is revealed.

Therefore, by taking *Dasein* as the departure point, or by emphasizing *Dasein*'s place in terms of Being-in-the-world, Heidegger's goal is to ground philosophy on a basis different than the Cartesian view of the theoretical interpretation of the world. To put it differently, Heidegger's simple but revolutionary way of criticizing the traditional metaphysics may profoundly arise on his brilliant focus on the everyday encounters of Being-in-the-world beyond the theoretical objectification of the tradition in which the focus was just on the presence of things/entities. Therefore, through the basis of Being-in-the-world, he tries to overcome the presupposition regarding the representation of the world in terms of the subject/object distinction which has been the backbone of the traditional philosophy.

Furthermore, as I will try to reveal in the second chapter, the propositional truth of the traditional philosophy presupposes a gap between subject and object, and according to this presupposition the subject has to impose itself over against objects. This is because of Heidegger emphasizes that traditional philosophy has focused on

⁸ Cambridge Companion to Heidegger edited by Charles B. Guignon. 1993. Introduction p.13

the appearance/theoretical aspect of things, viz., the present-at-hand mode of entities, rather than has focused on the usefulness of things/entities as they are in terms of the ready to hand mode of entities. Taking things as merely on the basis of mode of the present-at-hand is resulting in the understanding of truth as the representation of objects by means of the subjective view. To put it differently, truth is reduced to the presupposition of the correspondence of ideas to a set of facts in the world. However, Heidegger's goal is to show that subject and object are inherently already unified in terms of *Dasein*'s encounters of Being-in-the-world through the pre-understanding of world.

In the light of what has been said so far, undermining the roots of the traditional truth, Heidegger comes to demonstrate truth as *a-letheia* (the Greek word for truth) 'un-hiddenness'. He reveals truth as 'letting-be'; as letting things be what they are, as letting things explicate themselves as such. In other words, truth as being so central both in early and late period to Heidegger's thought, the nature of truth and its basis in what Heidegger calls 'the essence of truth' or unconcealment (*Unverborgen*).⁹

In this regard, I shall here emphasize that on the one hand whilst Heidegger tries to overcome the traditional truth which is propositional truth, on the other hand; he tries to show that the primordial truth is unconcealment:

Heidegger's thought on truth involves both a critique of traditional accounts of truth, and an inquiry into the unconcealment that is prior to truth as correctness. On the critical side, Heidegger argues that the tradition has misunderstood the nature of the relationship between intentional contents and the world. When a belief or an assertion is true, it is because the holder of the belief or the maker of the assertion has succeeded in directing her thoughts or words at the world in such a way that they capture the way things really are. But what does it mean for a proposition to capture the way things really are, and how can assertions and beliefs accomplish such a feat? Heidegger's thought on propositional truth as uncovering offers an alternative to traditional ways of exploring such matters.¹⁰

As stated in the above quotation, Heidegger is profoundly aware of the fact that traditional metaphysics has held away from the 'Truth of Being', viz.,

⁹ The Cambridge Companion to Heidegger, Second edition, edited by Charles B. Guignon. Truth and the essence of truth in Heidegger's thought, by Mark A. Wrathall 2006, p. 241

¹⁰ B. Guignon, Charles, The Cambridge Companion to Heidegger, Second edition, edited. Truth and the essence of truth in Heidegger's thought, by Mark A. Wrathall 2006, p. 241)

unconcealment, by just focusing on the propositional truth of the present-at-hand mode of entities by ignoring the genuine truth of ready-to-hand mode of entities. For him, we must get back to trace the paths of truth of disclosedness of Being which was left unspoken beneath because of the conceptual view of the traditional metaphysics by means of the theoretical approaching to the world.

In this sense, it is crucial to explicate that Heidegger's understanding of truth is essentially related to the concept of the disclosure of the world. Thus I need to reveal that Heidegger's underlying endeavor is to demonstrate how the genuine truth of the disclosure of the world is prior to the propositional truth.

Seen in this light, a genuine way of thinking in terms of Being-in-the-world is essentially superior to the conceptual way of thinking for Heidegger. The task of thinking for him should not just be the overturning of the traditional metaphysics through its own prejudices, but rather should be to overcome it and open new ways of thinking regarding to the truth of Being-in-the-world. Truth of Being-in-the-world is ontologically the basis of the propositional truth which is based on the correspondence theory of truth¹¹.

Moreover, on the one hand, the conceptual way of thinking, which is the way has been used by the traditional philosophy from Plato to Descartes, has reduced the rich locus of truth to the presence of things; on the other hand, for Heidegger, a genuine way of thinking is presuppositionless and it is the openness to Being without imposing itself on Being. In other words, genuine thinking requires a non-conceptual, non-objectifying, open relationship to Being that lets Being be, to disclose itself to thought on its terms.¹²

Therefore, on the one hand, Heidegger's ambition is to reveal that the primordial truth of the disclosure of the world has been left unspoken because of the restricted view of the traditional thought; on the other hand, he wishes to therefore make clear that through the traditional way of approaching to the world we are just able to attain a limited sense of truth.

¹¹ According to Cartesian tradition (i.e., Descartes) if we are able to get the knowledge of nature by a priori ability of our mind, then we may just measure the truth according to 'correspondence' between the content of a proposition due to the outside and outside itself, reality. This is called as the 'Correspondence Theory of Truth' by Heidegger. For Heidegger, the propositional truth is just a derivative of genuine truth arising from Being-in the-world and he emphasizes that the primordial truth is truth of Being-in the-world.

¹² Rae, Gavin, *Re-Thinking the Human: Heidegger, Fundamental Ontology, and Humanism*, p. 239.

In this sense, Heidegger therefore does not only think that the traditional metaphysics has deeply forgotten Being,¹³ but he also shows that they have restricted themselves to the limited truth of the present-at-hand mode of entities. In other words, Heidegger emphasizes that traditional way of thought has prevalently presupposed a conceptual framework in which truth is confined to the restricted sense of the presence of things/entities.

For him, present-at-hand mode of entities is only one way of understanding the world, and by just focusing on this mode of entities traditional philosophy missed the most primordial way of understanding the world, which is ready-to-hand mode of entities. He wishes to bring forward that ready-to-hand mode of entities as the primordial source of truth, and demonstrates that present-at-hand mode of entities is founded on it. Heidegger's goal is therefore to emphasize that what has been left unspoken cannot come to light just by means of focusing on whatever has already been interpreted through the present-at-hand mode of entities/things through the theoretical framework of the traditional philosophy.

Yet quite obviously, Heidegger attempts to unravel that whatever has been in presence has also been in an absence, viz., everything has two sides; one is in presence and the other is in absence. Heidegger, on the one hand, calls the absence of beings or things in terms of their withdrawing from the view to go whatever they simply are; on the other hand, he explicates that things are coming presence as an interpreted tools of work of art¹⁴

In this sense, remembering that Heidegger is at the same time a phenomenologist, we should bear in mind that a phenomenon for Heidegger is a being that comes to show itself. Therefore, for Heidegger, phenomenology is the study of phenomenon that comes to light, i.e. shows itself from absence to presence. Furthermore, by being aware of the fact that traditional sense of truth depends on the primordial truth of the disclosure of the world, Heidegger therefore reveals that things/entities first of all must become manifest prior to the correspondence between ideas and objects in order to make them possible too. Hereby, Heidegger comes to

¹³ Traditional metaphysics had deeply forgotten or ignored the existence of Being; on the one hand, and they have constructed their own views of reality without even knowing that they have forgotten Being on the other hand. Even Heidegger thinks that the traditional metaphysics even forgot that they had forgotten the being of Being. (Re-Thinking the Human: Heidegger, Fundamental Ontology, and Humanism. Gavin Rae Published online: 16 April 2010)

¹⁴ Harman, Graham, Heidegger Explained From Phenomenon to Thing, 2007, p. 2

emphasize that truth is the manifestation of objects; disclosure, uncovering of objects rather than the correspondence between ideas and objects.

Furthermore, by returning to the dynamic event (*Ereignis*) of the work-of-art as the 'bringing forth' or unconcealment of truth, Heidegger comes to demonstrate that "In the work [of art] the happening of truth is at work."¹⁵ Consequently, whilst Heidegger in *Being and Time* reveals the understanding of truth as the disclosure of *Dasein*, he reveals art as the *happening* or *becoming* of truth by means of the being-work-of-art through his late writings. That is why we should be aware of the fact that Heidegger in his late writings during 1930s shifted from his *Dasein*-centered understanding of truth to his art-centered understanding of truth.

To put it differently, we should bear in mind that "there is a change occurring in the work of the 1930s with respect to the potential disclosure site of Being (and what occurs in this site). This change represents Heidegger's move to de-center *Dasein* in the later works on art and poetry".¹⁶ Thus although in *Being and Time* for Heidegger the primordial truth is the truth of the disclosure of *Dasein*, he later shifted his view to the 'Truth of Being' in order to unveiling deeper horizons of truth by means of art through the being-work of art. In this respect, we should explore how the relationship of art and truth is inherently interrelated to each other according to Heidegger.

¹⁵ OWA, p. 41

¹⁶ Magrini, James, "The Work of Art and Truth of Being as "Historical": Reading *Being and Time*, "The Origin of the Work of Art," and the "Turn" (Kehre) in Heidegger's Philosophy of the 1930s" (2009). *Philosophy Scholarship*. 2009, p. 7

CHAPTER II

HEIDEGGER AND METAPHYSICS

2.1 HEIDEGGER'S CRITIQUE OF TRADITIONAL METAPHYSICS

One of the most characteristic of Heidegger's philosophy is his radical critique of the traditional metaphysics. There has been many ways through which tradition has been criticized not only by means of reinvigorating our culture but of attempting to discover new horizons to redefine our unique place in our ultimate land, earth planet. However, Heidegger's primary endeavor of overcoming metaphysics is essentially a preparation for opening new paths of thinking by reading tradition anew. Heidegger's core critique of the metaphysics is concerning the fact that metaphysics forgets Being, and he thinks that metaphysics investigates beings as beings without realizing the primordial truth of Being as the ground of truth of beings.

Heidegger's main aim is therefore essentially to reveal that the forgetting of Being is the only fundamental reason lying under the misunderstanding of the tradition concerning the primordial truth of Being. Furthermore, "The question of the meaning of Being becomes possible at all only if there is something like an understanding of Being. Understanding of Being belongs to the kind of Being which the entity called "*Dasein*" possesses."¹⁷ However, why have we forgotten the question of the meaning of Being? That is basically because of the fact that the question of the meaning of Being has never been asked through the courses of the traditional metaphysics. The focus of the tradition was on the being of beings (*Sein der Seienden*) rather than Being itself. Therefore, in *Being and Time*, he emphasizes that

We have shown at the outset (Section I) not only that the question of the meaning of Being is one that has not been attended to and one that has been inadequately formulated, but that it has become quite forgotten in spite of all our interest in 'metaphysics'.¹⁸

¹⁷ Heidegger, Martin, *Being and Time*, trans. John Macquarrie and Edward Robinson (San Francisco: HarperCollins, 1962), p. 244

¹⁸ BT, Introduction II, P. 43

By forgetting Being and focusing on the framework of the ‘metaphysics of presence’ of entities/beings, tradition held away from the primordial truth of the disclosure of Being.

Seen in this light, Heidegger emphasizes that the traditional metaphysics supposed that theorization of the underlying principles of the world can unveil the ultimate phenomenon of everyday practices. Heidegger accepts that the theorization related to the underlying principles of beings is an important level for tradition, however, he considers that is exclusively limited to just comprehend the truth of the presence of beings. The detached way of the traditional investigation of the world, for Heidegger, is the gap through which, I think, the impossibility of reaching the disclosure of Being recurred. To put it differently, by standing through a framework which is external to the embedded picture of Being-in-the-world, tradition keeps crossing over the primordial truth of Being-in-the-world.

In this sense, Heidegger’s critique of Descartes’ departure point, ‘I think therefore I am’, is an essential critique concerning the recurring gap between ‘I’ (subject) and the world. By emphasizing that Being-in-the-world is the most essential characteristic of *Dasein*, Heidegger attempts to criticize the traditional presuppositions such as subject/object distinction related to the structure of Being-in-the-world in terms of the theoretical framework. This is because of the fact that:

In the course of *the* history of *metaphysics* certain distinctive domains of Being have come into view and have served as the primary guides for subsequent problematics: the ego cogito of Descartes, the subject, the "I", reason, spirit, person. But these all remain uninterrogated as to their Being and its structure, in accordance with the thorough going way in which the question of Being has been neglected. It is rather the case that the categorial content of the traditional ontology has been carried over to these entities with corresponding formalizations and purely negative restrictions.¹⁹

Heidegger, therefore, emphasizes that from Plato, Aristotle to Descartes, the traditional approaching to the world has been constructed through a conceptual view based on the restricted theoretical framework of the subjective view. Furthermore, the essence of the traditional thought has been shaped in terms of this theoretical framework based on binary logic of the subject/object distinction. In this sense, according to Heidegger, we should bear in mind that Descartes’ ‘cogito sum’ is one

¹⁹ BT, Introduction II, p. 44, [Emphasis mine]

of those presuppositions, and it must be reversed as 'I am therefore I think.' Consequently, Heidegger says that

With the 'cogito sum' Descartes had claimed that he was putting philosophy on a new and firm footing. But what he left undetermined when he began in this 'radical' way, was the kind of Being which belongs to the *res cogitans*, or—more precisely—the meaning of the Being of the 'sum'.²⁰

Heidegger therefore emphasizes that through the detached way of the investigation of the world we can exclusively understand the framework of the subjective consciousness concerning to the world. However, through the subjective framework we cannot access to the truth of everyday practices of Being-in-the-world by means of *Dasein*'s transcendental openness. Heidegger is therefore aware of the fact that the splitting with the tradition must commence with the focusing on the truth of everyday practices. That is because of the fact that everyday encounters of Being-in-the-world are prior to the subjective consciousness and are the essential provider for the content of the subjective consciousness.

In this sense, that is why Heidegger elucidates that it does not make sense to consider the phenomenological investigation of consciousness as prior to the consciousness of objects. He therefore rejects Husserlian formal ontology based on the concepts such as transcendental consciousness and intentionality. He uses the concepts such as *Dasein* and Being-in-the world instead of the transcendental consciousness/ego and intentionality in order to reveal how the structure of Being-in-the-world is prior to the subject's transcendental consciousness/ego. That is because of *Dasein* cannot be a worldless subject. On the contrary:

Traditional philosophy has, since the time of Plato, maintained that knowledge is gained by means of detached, disinterested inquiry. Since Descartes, the results of such detached inquiries are supposed to have consequences concerning the nature of the subject and object of knowledge, not just in these special circumstances but for the whole range of human activities. According to the tradition, we can, of course, pay attention to our involvement, as Heidegger is doing in *Being and Time*, and we then may find we are being-in. If, however, we step back from involved activity and become reflective, detached observers, we cannot help seeing ourselves as subjects contemplating objects. The whole array of philosophical distinctions between inner subjective experience, and the outer object of experience, between perceiving and the perceived, and between appearance and reality arise at this

²⁰ BT, Introduction II, p. 45.

point, and “it becomes the event” point of departure for problems of epistemology or the ‘metaphysics of knowledge’ (86) [59].”²¹

This passage I think is highly important in order to understand why/how in his critique of tradition; Heidegger tries to overcome the ‘metaphysics of knowledge’. That is because of Heidegger emphasizes that the essential structure of Being-in-the-world must be the underlying source of metaphysics of knowledge. However, the recurring problem for Heidegger is that tradition just focuses on the present aspect of things rather than delving into the reality of things/beings as they are in themselves.

In his critique of the tradition, Heidegger therefore, does not reject only concepts of the traditional metaphysics such as ‘subject’, ‘object’ or ‘substance’ but also the subject/object distinction which has mainly been the axis of the traditional metaphysics. Furthermore, Heidegger, through creating new concepts in terms of his philosophy, criticizes that subject; object, self, personality, consciousness and body-mind duality are the production of the traditional metaphysics. Heidegger therefore considers that tradition constructs its own presuppositions through those concepts, and he emphasizes that those concepts of the tradition must radically be revised.

Heidegger’s idea of the revision of the traditional concepts is essentially related to his new perspective of truth. By re-interpretation of truth, Heidegger comes to elucidate that truth is primordially related to *Dasein*’s existential conditions of Being-in-the-world. He comprises the relationship of subject and object by substituting them with *Dasein* in terms of Being-in-the-world. *Dasein* is not separate from the world; on the contrary *Dasein* is the Being-in the-world.

In this regard, Heidegger is therefore a radical thinker who tries to dig down to the roots of our Being-in-the-world rather than accepting the representational framework of tradition coming up in terms of the dualities of object/subject, body/mind, and known/knower. That is because, for Heidegger, by being prior to these dualistic relationships between human beings and the world or subject and objects, reality lies down into a deeper unity which is related to the inherent/embedded picture of Being-in-the-world.

²¹ L. Dreyfus Hubert, Being-in-the-World A Commentary on Heidegger’s Being and Time, Division I, The MIT press, p.45

2.2. CRITIQUE OF HUSSERLIAN PHENOMENOLOGY AND CARTESIAN SUBJECT

Once we are given a world to live in, we find ourselves in a stream of experiences in which we reflect upon the world. In this respect, according to Heidegger Husserl's great achievement is related to his emphasizing that consciousness is intentionally directed at the world and the objects that constitute the world. For Husserl, intentionality is thus a thesis claiming that our consciousness must be about something, .i.e., if we love, we have to love something/somebody. Consequently, consciousness is always indissolubly linked to the intentional objects that we constantly observe/experience around us.

Furthermore, Heidegger focuses on two philosophers in his critique of the traditional philosophy: Husserl and Descartes. Descartes and Husserl isolated mind from the reality of the world. In order to reach the pure state of mind, Husserl and Descartes assume that we have to put into parenthesis all the distorted aspect of the world. Both believe that by taking the outside world into the parenthesis, we will not only get the pure state of mind but at the same time we will ground reality itself through this mind. Husserl agrees with Descartes that the absolute ground for our thinking is the certainty of our thinking; however, Husserl claims that Descartes cannot see the complex structure of our consciousness.

Nevertheless, Descartes looks for an absolute basis to construct his ontology. Therefore, Descartes' goal is to, first of all, purify mind from all the distorted aspect of the world. So, he puts into parenthesis all this everydayness through the meditations in order to get reality itself. As the constructionist of the modern subject, Descartes depends on the pure world of mathematics by assuming that if we are capable of unveiling the nature of things through the pure/a priori world of mathematics then we can reach the very essence of knowledge. Consequently, Descartes comes to claim that there should be a harmony between the outside world and the contents of our mind.

Therefore, on the one hand, Husserl and Descartes believe that the more we isolate our mind from the external effects of the world the more we are capable of determining the limits of any phenomenon arise through our mind. They therefore presuppose that we are capable of setting up the ultimate ground for any

phenomenon through pure state of our mind. On the other hand, we should bear in mind that it is impossible to be able to determine the limits of any phenomenon in terms of depending on the purity of our mind according to Heidegger. Heidegger, therefore, attempts to demonstrate that the traditional philosophy tries to put into parenthesis the everydayness of the world, and he criticizes that all this everydayness essentially involves every kinds of horizon for our understanding of the world and underlying the primary source of truth. Thus he rejects the theoretical framework through which both Husserl and Descartes try to illuminate the reality of the world.

Heidegger therefore considers that both Husserlian phenomenology and Cartesian philosophy are in the same impasse of the subject/object distinction. Additionally, I shall show how Cartesian and phenomenological explanation of the world is inherently interrelated to each other in terms of their representative view of the world. Both presupposed that if we can insulate mind from the outside world then we can access to primordial truth.

I will therefore try to show how Heidegger's critique of Cartesian subject and Husserlian Phenomenology become inherently interrelated to each other. That is because; it is unacceptable for Heidegger to bracket out the effects of the physical world as both the Cartesian philosophy and Husserl's transcendental phenomenology presupposed in their explanation of the world. Through the bracketing the physical world, Heidegger emphasizes that we cannot reach the essence of our experiences insofar as we are the inherent part of Being-in-the-world.

Descartes is the founder of the Cartesian subject through which modern thought has been shaped. According to him, subject is ontologically prior to our experiencing the world. However, Heidegger attempts to put forward that subject is not distinct from the outside world of things. To put it differently, whilst Heidegger tries to show that Being-in-the-world is the basis of all sorts of knowledge, Descartes attempts to prove that the insulated mind from the external world can explain the reality of the world. Therefore, Descartes theorizes the genuine truth of Being-in-the-world just in terms of present-at-hand entities (*Res extensa*) in which Heidegger emphasizes that we can exclusively access to a limited sense of truth.

On the contrary, Heidegger's aim is to show how Being makes possible all the horizons of meanings in our everyday encounters, and how truth of Being is prior to the theories concerning the world. Thus, Heidegger is deeply concerned of what

we simply are in terms of our daily occupations, and thus he does not consider that the representation of the world through the subject/object distinction can explain the underlying structure regarding everyday encounters determining who we are. For him, that is because, this representation of the world through the subject/object distinction presupposes everyday practices. Consequently,

Heidegger breaks with Husserl the Cartesian tradition by substituting for *epistemological* question concerning the relation of the knower and the known *ontological* questions concerning what sort of beings we are and how our being is bound up with the intelligibility of the world.²²

Heidegger's critique of the tradition therefore commences by criticizing the Cartesian framework which gives priority to the subject/object and body/mind distinction. Therefore, I will attempt to explicate how Heidegger criticizes the Cartesian framework. Additionally, why does Heidegger emphasize that Being-in-the-world is the underlying source of truth beyond the Cartesian framework. That is because; Heidegger tries to show that the representation of reality in terms of the subject/object distinction is limited to a narrow sense of truth. He does not consider that truth of Being-in-the-world can be unveiled in terms of the representation of objects by means of subject.

Moreover, the external world, i.e. the objective world, can serve as the primary basis for theoretical investigations which seek to illuminate the nature of consciousness and our experience of the world. Thus, the phenomenological investigation of how it is possible that we experience the world is actually, at the same time, the investigation of how all so-called theoretical investigation/knowledge of the world are possible, i.e., what is the ground of so-called theoretical investigations.

Seen in this light, Husserl, founder of phenomenology, is a 'transcendental phenomenologist' assuming that there is a direct correlation between our experiences and the world i.e., consciousness inherently textures our experiences as the ultimate phenomenon of the basis of theoretical/scientific knowledge. Thus, in phenomenology, whatever we basically know about the world therefore must commence with consciousness, so phenomenology is essentially the investigation of

²² Ibid., p. 3

consciousness as such, .i.e., literally the essential investigation of phenomena appearing to consciousness.

Furthermore, on the one hand, Husserl beyond the subject/object distinction presupposes the transcendental ego/consciousness as the horizon of truth; on the other hand his pupil Heidegger reconsiders the history of philosophy and focuses on the importance of *Dasein*'s existential encounter of Being-in-the-world underlying the entire theoretical framework. Furthermore,

Husserl understands his transcendental philosophy as a phenomenological clarification of everything posited as true, with reference to a transcendental subjectivity whose distinctive characteristic lies in its absolute self-givenness, that is, in its character as the sphere of the absolutely evident and therefore of a conclusive of truthfulness. Heidegger holds on to the idea of a first and most original principle and, in so far as he does so he remains, formally speaking, in the tradition of transcendental philosophy. However, the self-givenness of subjectivity for him no longer an absolute principle but rather one that has already been mediated by the ecstatic temporality of *Dasein* through a precursory openness... What is most originally given is no longer characterized by the evidence of an absolute subjectivity but by the disclosure of the finitude of *Dasein*.²³

Heidegger attempts to show the underlying roots of truth of Being-in the-world in terms of a hermeneutic phenomenology in which he wishes to uncover that we are already immersed in Being-in the-world. In other words, he emphasizes that the primordial truth of Being-in-the-world is the clearing of world as the disclosure of *Dasein* beyond the representation of the world through the subjective view. Therefore, even though Heidegger accepts that we have the representations of objects, he rejects that we have a distinction between the real and the ideal content of our judgments.

Heidegger does not consider that the phenomenological representation of the world can reflect the genuine truth of Being-in-the-world as Husserl has assumed in terms of transcendental subjectivity. Heidegger emphasizes that the structure of Being-in-the-world is more primordial than the phenomenological reflections of it. Through phenomenology, Husserl assumes that we can get the essences of objects if the distorted content or empirical content of the world can be bracketed out.

²³ Tugendhat Ernst, Heidegger's idea of truth, Martin Heidegger, Critical Assesments edited by Christopher Macann,. 1992,p. 80-79

Therefore, Heidegger realizes that phenomenology also falls in the same categorical framework with the Cartesian view of the world.

Furthermore, in order to go further and be clearer here I need to explicate the concept of life-world (*Lebenswelt*). Life-world is elaborately invented by Husserl to emphasize the very concrete background of our experiences with various aspects of life-process in terms of the infinite reflections of experiencing the world. Therefore, to be able to get delve into the essence of the perception of the world, Husserl, the founder of phenomenology, developed phenomenology as a systematic method to investigate the life world (*Lebenswelt*).

The *Lebenswelt* consists of the invariant structures of existence like spatiality, temporality, intentionality, thingness, etc. in their fullness and interrelationships as they reflexively appear/reappear to our consciousness. However, Husserl particularly endeavors to explore the central structure of our experiences, .i.e., he tries to uncover how ‘experience itself’ is possible, and how our knowledge of objects is possible. Importantly, what must be the necessary presupposition of experience?

Husserl is, therefore, aware of the fact that there should be an indubitable ground to be able to purge the entire distorted factors of the life-world, i.e., bracketing empirical content. He essentially explicates this ground in his watchword ‘To return the things themselves’ (*Zu den Sachen Selbst*) the things as they are given to our consciousness,²⁴ as they show themselves to us, but not as a bundle of qualities hidden from our view that belongs to outside world. For instance, Husserl emphasizes that phenomenology should be interested in greenness itself rather than the greenness of a leaf. Thus, Husserl attempts to show that phenomenology is essentially related to essences, to the horizon of pure possibilities of our experiences, and for Husserl, we must get rid of empirical content in terms of the *epoché* since Husserl tries to reach the level of essential truths grounding the pure phenomena of consciousness.

²⁴ To be able to be clearer here, I need to explain further that although Husserl accepts that there are many theories regarding the qualities of objects, he wishes to essentially focus on the way the things given to our consciousness rather than as things are in themselves. Besides, Husserl does not reject that nature is inherently changing through infinite creations/formations/occurrences in terms of the intrinsic qualities of objects, but his main endeavor is to unravel that how they are appeared/given to our consciousness. For instance, for Husserl, when an explosion is occurred the priority is about how the explosion appears to my consciousness, but it is not about the qualities of explosion such as the degree of heat, the included chemical elements. For further knowledge: The Phenomenological Illusion, John Searly, Berkeley, pp. 323-321

Husserl therefore considers that we cannot be sure about the certainty of our knowledge if we exclusively focus on the presupposed investigation of the external world in terms of theoretical assumptions regarding the undiscovered qualities of objects rather than how they are given to our consciousness. Furthermore, Husserl realizes that our focus on this ‘naturally pre-given world’ actually limits our transcendental inquiry, and we need to reach further to inquire into the possible forms of the world as such in the realm of a priori possible consciousness whatsoever by means of the each stages of our experiencing the world.

Thus, it is utmost of importance of how Husserl attempts to ground knowledge of the external world by means of the transcendental clarification of consciousness. In other words, he is aware of the fact that he has to ground the legitimacy of ‘outer’ in terms of ‘inner’.

It is therefore obvious that phenomenology attains the transcendental clarification of the world through *epochê* (bracketing) and eidetic reduction. Consequently, phenomenology firstly eliminates the physical effects of the world through ‘bracketing’ the empirical content, and then it seeks to eliminate accidental views of the first person regarding the embedded habitual/traditional attitudes through the eidetic reduction.

Consequently, transcendental *epochê* suspends not just particular beliefs and theories and theories about the world, but the very basis of all ‘*thetic*’ positing, ‘world-belief’ (*Weltglaube*) itself. By *epochê* the endeavor of phenomenology is to make transparent how consciousness constitutes within itself all worldly transcendences; and how the world as such is constituted:

Husserl often describes the *epochê* as the gateway to a ‘new region of being’, a region that the natural attitude typically obstructs from view. ‘As long as the possibility of the phenomenological attitude had not been recognized,’ he writes, ‘the phenomenological world had to remain unknown, indeed, hardly even suspected’ (1982:66). The task for the philosopher, once he has entered this region, is to describe what he finds there, given in the ongoing stream of his conscious states. Husserl believes that the systematic investigation of the field of ‘pure consciousness’ can uncover essential truths about the nature of experience The retreat from the natural

attitude allows the philosopher to reconstruct what it is for us to 'have' a world.²⁵

Husserl therefore claims that when we get the affirmative effects of the transcendental/eidetic reduction we can transcend the 'natural attitude' of natural sciences and we can try to intuit the essence of what it essentially is that we experience. For instance, Husserl argues that we are not looking for just how a particular shade of red seems to us, but we try to get at the essence of redness through the intuition of essences, and Husserl essentially explores two phenomenological methods in order to reach phenomena: *epochê* (Bracketing) as the purgatory of the outside distortions, and eidetic reduction as the intuition of the essences of our intrinsic experiences.

Nevertheless, the phenomenological method represents, I think, both the positive and the negative aspect of phenomenology. The positive, because it is a method, through which phenomenologists are able to reduce all the distorted aspects of the world and are able to profoundly reach the transcendental clarification which is the basis of the phenomenon of the essence of experiences. Therefore, the phenomenological method provides a very efficient perspective for the phenomenologists to be able to draw the limits of the phenomenology with other disciplines such as psychology and naive sciences.

On the other hand, there is a negative aspect to the method. This is because through the so-called method, phenomenologists assume that it is possible to reduce all the reality of both reflection and pre-reflection of the world to the transcendental clarification/ego. As I will mention later, phenomenological reductions cannot overarch all the locus of truth of Being-in-the-world through the transcendental ego because of the fact that transcendental ego is constituted in terms of reflections of objects on consciousness without involving being of consciousness of Being-in-the-world. This causes the problem of representation between the 'inner' and the 'outer'.

In the light of what has been said so far, I will endeavor to elucidate that phenomenology cannot exactly demonstrate the origin of the duality between mind and world. Here, I shall propose my definition of representation as the possibility of

²⁵Sartre, Jean-Paul, *The Transcendence of the Ego (La transcendance de l'Ego)* A sketch for a phenomenological description, Translated by Andrew Brown With an introduction by Sarah Richmond, first published 2004 by Routledge, Introduction, p. viii-vii

something in the mind to be depicted by objects outside of the mind. Furthermore, what I mean by representation is just to be able to indicate the possibility of the representation of objects of outside the mind as the phenomena appearing in our consciousness. Thus, for instance, the cognitive or psychological aspects of the mental states are out of the content of the representation that I try to explain here. I shall now attempt to explain this further.

In this sense, my endeavor is to firstly indicate that the phenomenological approach to reality falls into the crisis of the representation between mind and world. This is profoundly the crisis of the concept of the 'inner and outer,' viz., the problem of the subject-object distinction even phenomenology does not accept the subject-object distinction and it mainly focuses on the inside of subject, observer.

I will therefore try to explicate how Heidegger criticizes Husserlian phenomenology in terms of the crisis of the representation between the mind and world. Furthermore, why does Heidegger assume that Husserlian phenomenology is also one of the stages through which the modern subject is well-equipped in terms of the transcendental ego that is isolated from being in the essential reality of Being-in-the-world.

The phenomenological approach to reality itself has been so debatable because of the fact that the representation of the world through the transcendental phenomena cannot be capable of explaining the ultimate basis of reality. That is because of the departure point of phenomenology is limited to the consciousness of the subjective mind. Consequently, although Heidegger appreciates the concept of life-world as an overall background of our entire experiences, he urges that all the pre-reflection of the everyday experiences (*Erfahrungen*) in life-world (*Lebenswelt*) cannot be elucidated through the transcendental clarification/ego as Husserl assumed.

That is because, for Heidegger, phenomenology through its own transcendental reductions cannot illuminate the origins of everyday experiences in the life-world. On the contrary, phenomenological reductions cover on the essence of life-world as the primary source of truth by just focusing on the reflection of life-world rather than delving into the structure of Being-in-the-world. Husserl, on the contrary, claims that the structure of the transcendental clarification/ego gives us the very basis of objectivity or of pure perceptual essence of our experiences. His pupil Heidegger rejects his faith about essences, thus;

What Heidegger undertook in *Sein und Zeit* was not only a deepening of the foundations of a transcendental phenomenology; it was also a preparation for a radical change which would bring the collapse of the entire concept of the constitution of all conceivable meanings in the transcendental ego, and above all of the concept of the self-constitution of the ego itself.²⁶

Consequently, Heidegger does not consider that Husserl's transcendental subjectivity may solve the problem regarding the basis of the essence of our experiencing the world, and he explores that Husserl's phenomenology is a theoretical/scientific investigation of consciousness in terms of the transcendental reductions. Thus, Heidegger emphasizes that Husserl too suffers from the Cartesian Dichotomy of the subject/object, .i.e., 'inner' and 'outer'.

In relation to the aforementioned, Heidegger, therefore, realizes that the constitution of the transcendental ego cannot go beyond the subject/object dichotomy, and the representation of the reality in terms of the transcendental ego still retains inherently metaphysical. Thus, for Heidegger, the critique of the phenomenological representation of reality is inherently the critique of traditional metaphysics. Husserl, on the contrary, assumes that phenomenology is the only method through which we can unveil the essences of objects of all sorts of knowledge such as, sciences, metaphysics, and ontological.

In this sense, as the founder of the phenomenology Husserl, like Descartes, stays in the theoretical framework of the traditional metaphysics. Furthermore, according to Heidegger, both Husserl and Descartes begin with the individual, autonomist and isolated subject to represent the external world. Heidegger, therefore, realizes the danger of the strict construction of the Cartesian subject, and points out that human becomes an absolute subject over/against objects throughout the traditional metaphysics from Plato, Descartes to Husserl.

Consequently, for Heidegger, phenomenology and Cartesian view of reality are inherently interrelated by means of their explaining of the world. Thus phenomenology neither can overcome the dualism of the representation between mind and world, nor can it unveil the primordial truth of Being-in-the-world as Husserl had claimed according to Heidegger.

²⁶ Gadamer Hans Georg, *Heidegger's Ways*, State University of New York Press, Translated by John W. Stanley, 1994 1994, p. 85

In this regard, it is furthermore possible to diagnose that Cartesian view of reality is at the same time the view of a well-equipped subject over/against objects. For Heidegger, the main conflict is essentially that, in the traditional sense from Descartes, Kant to Husserl, the more the Cartesian subject is well-equipped the more things/world becomes concrete and unshakeable in the eyes/views of this absolute subject. For instance, Kantian subject is a well-constructed and self-confident in terms of the various constitutive acts of the categories of understanding from empirical contents of sensibility.

Thus, according to Heidegger, this trajectory of modern thought between the Cartesian subject and objects turns into a very unbroken/rock bottom ground covering the locus of truth of the structure of 'Being-in-the-world'. It is therefore possible to say that Heidegger's one of the essential projections in *Being and Time* is profoundly to attempt to break this ground to be able to descent the subject from clouds to the reality of Being-in-the-world. Heidegger emphasizes that, unlike Husserl and Descartes, beyond the subject/object distinction the genuine truth of Being-in-the-world is inherently related to *Dasein's* everyday encounters of Being-in-the-world.

In this sense, Heidegger emphasizes a stunning aspect, .i.e., consciousness and awareness of objects lose its priority for subject (*Dasein*) because of the fact that *Dasein* is essentially related to the world as he reveals through his famous hammering example in *Being and Time*. Heidegger indicates that if you are an expert carpenter then you do not need to focus on the hammer, whilst you are hammering you can think about something else such as lunch, evening party. Heidegger therefore explicates that hammer simple becomes transparent for us and we do not need to pay attention to hammer, then we are not the subject of contemplation on hammer. Heidegger demonstrates this different mode of entities as the "*ready-to-hand* and the *present-at-hand*"²⁷. For Heidegger, ready to hand mode of entities does not require subject's contemplation on object. To put it differently, the ready to hand mode of entities cannot be uncovered in terms of the representative view of subject standing over-against objects. This is because of the fact that the focus of the subject is on the present side or appearances of objects.

²⁷ *Being and Time*, pp. 53-67

For Descartes, the objects in the world are there just to be able to be encountered through the mode of the present-at-hand. Similarly, according to Husserl, objects of the world are important just because of their appearances and reflections on consciousness. On the contrary, Heidegger is essentially related to the ready-to-hand mode of entities/things in order to indicate how the level of constant connection between *Dasein* and the world is deeper than the connection of the traditional subject with the world. Unlike Descartes and Husserl, Heidegger never accepts the possibility of isolating the subjective consciousness from the world. That is because of he constantly considers the subject (*Dasein*) as the inherent part of the world, and he tries to indicate how *Dasein*'s existence is essentially Being-in-the-world. As I have emphasized, *Dasein* cannot be a worldless subject.

Therefore, *Dasein* gains its essence of existence in terms of Being-in the-world through a circumspective manner towards objects of 'ready-to-hand' mode of entities (*Zuhandenheit*) and 'present-at-hand' mode of entities (*Vorhandenheit*). As Being-in-the-world, *Dasein* constantly comes to encounter with entities through the mode of the ready-to-hand in terms of a contextual network of instrumentality which is beyond the theoretical explanation.

For instance, Heidegger points out that when you enter in the classroom you cannot uncover things in the classroom separately, on the contrary, instead we perceive in a contextual whole of classroom beyond theoretical explanations of it. For Heidegger, the understanding of the world is not related to the 'present at hand' mode of entities as tradition had assumed, but it is primordially related to the 'ready to hand' mode of entities. Therefore, Heidegger contemplates on that *zuhandenheit* is the ground of the propositional truth as being the primordial locus of truth of Being-in the-world. That is because of when we access to entities through the mode of the ready-to-hand then we are able to reach the essences of entities as they are. Through this mode we use and benefit entities rather than knowing or looking at them. However, Heidegger emphasizes that traditional philosophy has exclusively focused on the assumptions of the propositional truth. Thus tradition has mistakenly thought that truth is just related to the propositional truth, and for Heidegger, tradition has limited itself only to one mode of truth: present-at-hand. On the contrary, Heidegger comes to indicate that present-at-hand is exclusively one mode of Being-in-the-world, and it is not the most primordial mode of truth through which *Dasein*

understands the world. Thus, Heidegger not only rejects the idea of representation but also he emphasizes that we cannot access to the primordial truth of Being by means of the representative view of the world.

Thus, Heidegger tries to show that the understanding of the world is essentially beyond the subject/object distinction. The understanding of the world, for Heidegger, must be a holistic-unified experience/structure of Being-in-the-world rather than the reflection of objects on consciousness or the contemplation of subject over/against objects. Thus, the essential aspect is to uncover the essences of entities/things in their own reality as what they are without reducing them through subjective concepts. Whatever is constructed on the basis of the reflection of entities for Heidegger does not show the reality of entities as what they are in their being. Phenomenology must be the study through which we are able to uncover the essences of entities in itself, but not how they appear or reflect on our consciousness. Seen in this light, for Heidegger;

The expression 'phenomenology' signifies primarily a methodological conception. This expression does not characterize the what of the objects of philosophical research as subject-matter, but rather the how of that research. The more genuinely a methodological concept is worked out and the more comprehensively it determines the principles on which a science is to be conducted, all the more primordially is it rooted in the way we come to terms with the things themselves... Thus the term 'phenomenology' expresses a maxim which can be formulated as 'To the things themselves!' It is opposed to all free-floating constructions and accidental findings; it is opposed to taking over any conceptions which only seem to have been demonstrated; it is opposed to those pseudo-questions. ... "Phenomenon", the showing-itself-in-itself, signifies a distinctive way in which something can be encountered. "Appearance", on the other hand, means a reference-relationship which is in an entity itself, and which is such that what does the referring (or the announcing) can fulfil its possible function only if it shows itself in itself and is thus a 'phenomenon'. Both appearance and semblance are founded upon the phenomenon, though in different ways. The bewildering multiplicity of 'phenomena' designated by the words "phenomenon", "semblance", "appearance", "mere appearance", cannot be disentangled unless the concept of the phenomenon is understood from the beginning as that which shows itself in itself.²⁸

²⁸ Being and Time, pp. 44-40-39

In the light of the above quotation, first of all, we should uncover how Heidegger emphasizes that the structure of Being-in the-world is the primary source of all the theories, representations and imaginations beyond the reflections of entities on consciousness. Therefore, we should bear in mind that Heidegger's goal is to reveal the everyday experiences of 'Being-in-the-world' by means of a phenomenology through which we are able to access to the essences of entities as they are in themselves by means of overcoming all the dualistic concepts. It is of utmost importance of how Heidegger understands 'phenomenon': It is the being that come to shows itself in itself. Thus, it is the primordial source of entities through which entities show themselves as what they are in their being beyond 'semblance' and 'appearances' of them.

Furthermore, in order to uncover the essences of entities, according to Heidegger, we have to understand the structure of Being-in-the-world by means of the transcendental clarification of *Dasein*. Entities/things come to show themselves as they are through this clarification. However, he emphasizes that all the ontologies from Plato, Descartes to Husserl are not successful to give an answer to the question of what does it mean to be Being-in the-world, and correspondently to the question of Being. For Heidegger, the question of Being is inherently related to *Dasein*'s existential conditions of Being-in-the-world.

Thus we can also infer from the above quotation that for Heidegger, the understanding of world/reality is essentially related to the existential structural of *Dasein* of Being-in-the-world through the circumspective manner beyond the reflection of objects on consciousness. In this manner, most importantly, we should emphasize that the subject-object distinction or the problem of 'inner' and 'outer' has been criticized by Heidegger. That is because of he "denies that the relation between the subject/human existence (*Dasein*) and the world can be grasped with the help of the concepts 'inner' and 'outer' (Heidegger 1986/1996, p. 62)."²⁹

However, as firstly searching for the constitution of objectivity, phenomenology, according to Edmund Husserl, should eventually reach the essences of experiences through the transcendental clarification in terms of the 'eidetic reduction' without affecting from the history, culture, and all the distorted aspects of the world. Although, Husserl assumes that the transcendental clarification may

²⁹ Ibid, p.9

enlighten the very essence of our experiences beyond the various dual-concepts of philosophy which define the world in terms of subject, object; mind, matter; knower and known, he nevertheless cannot save himself from falling into the theoretical framework. This is because of Husserl reveals the source of truth as the transcendental subject, and he considers that it is possible to illuminate or to access to the essences of entities by means of the transcendental consciousness.

In this sense, Heidegger is aware of the fact that this presupposition, viz., transcendental clarification, regarding the foundation of objectivity still stays in the impasse of subject-object distinction. Heidegger thinks that this approach turns *Dasein* into a kind of thing/object, and he understood that Husserl cannot still pass beyond this Cartesian framework. Heidegger has consequently realized that his instructor Husserl is wrong in his claiming regarding the departure point of phenomenology, perceptions as the reflection of the world through first-person view.

Furthermore, we should bear in mind that for Heidegger in *Being and Time* one essential endeavor is to determine the relation between the phenomenological analysis of experience, with its assuming of discovering the pure essences of experiences, and the interpretative (hermeneutics) activity that Heidegger describes as *Dasein*'s being. For Heidegger, *Dasein* has no essence in terms of the traditional sense, but *Dasein* gains its essential essence in terms of Being-in the-world, i.e., "The essence of *Dasein* lies in its existence"³⁰ of Being-in the-world.

Therefore, the basic and very simple idea is that *Dasein* is the first and foremost not an isolated subject from the realm of objects that *Dasein* wishes to know about. Consequently, Heidegger emphasizes that we are already immersed in the world, and we do not distinguish ourselves from Being-in the-world. Heidegger diagnoses that it is impossible to presuppose a detached pure consciousness apart from the world filled with ideas, representations, and imaginations.

He therefore turns to redefine phenomenology as 'back to the things themselves as what they are' beyond the dualistic concepts of traditional philosophy. Heidegger comes to indicate that human beings (*Dasein*) with all their pre-reflective experiences have to be world-bound. What human beings are bound is their living environment in which they gain their potentiality through the communal and practical interactions but not in a theoretical and individual manner.

³⁰ Being and Time, p. 69.

Thus, for Heidegger, *Dasein* is not a worldless subject, and he considers that the structure of 'Being-in-the-world' is the essential part of the essence of *Dasein's* existence. He therefore points out that "Being-in the-world is constituted by Being-with"³¹ Therefore, for Heidegger, fundamental ontology should not commence with the first-person point of view instead it should commence with the 'Being' of a human being embedded in his/her own world through history, language, and with the open horizon of all individual possibilities through the encounters of everyday activities. Heidegger therefore emphasizes that essential experience is the experience of 'Being-in-the-world' through the encounters of everyday possibilities rather than the experience of the focused or stimulated objects within the world.

³¹ BT, p. 156

CHAPTER III

HEIDEGGER'S UNDERSTANDING OF TRUTH

3.1. THE ONTOLOGICAL UNDERSTANDING OF TRUTH

In the previous chapter, I tried to lay out how Heidegger constitutes his critique of the traditional truth. Heidegger's critique of the tradition indicates how truth is conceived in terms of the theoretical framework in which we can exclusively access to the limited sense of truth. Given this, I tried to demonstrate how Heidegger's critique of the traditional philosophy uncovers the limits of the traditional truth based on the presence of entities. Throughout this chapter, I will attempt to focus on Heidegger's own understanding of truth, and to elucidate how Heidegger reveals his own understanding of truth as the ground of the traditional truth.

Heidegger's ambition is to reveal that we have been destined to live in realm of dispossessed from the primordial truth of Being by just focusing upon the appearances of entities, utmost to their reflection on consciousness. In delineating the limits of dispossession with the affiliation of tradition with beings through the emergence of them we come to realize that the possibility of revealing truth of Being completely is already external to presence of entities.

In respect to what I have said, Heidegger tries to traces back to demonstrate that this dispossession is the outcome of the forgetfulness of Being. The more we orient into the origin of this dispossession of man from truth of Being the more we are able to delve into the realm of truth and original thought.

In this sense, Heidegger comes to demonstrate that truth is basically the disclosedness of the world, through which the uncoveredness of entities of Being-in-the-world belongs.³² Therefore, by referring to the disclosure of the world, Heidegger aims to reveal that truth is not the correspondence of ideas to the external world.

That is because of truth is essentially related to the fact of Being, it is the mode in which things are in their most essential, uncovered sense. It must be prior to knowledge or to propositional truth. The essential aspect of Heidegger's own

³² Being and Time, p. 265

understanding of truth is related to his ambition to reveal the unconcealment of truth. To put it differently, truth is the disclosure of the way in which an entity is.³³

In what follows, I come to explore that Heidegger suggests a new concept of truth as the disclosure of the world. As I indicated before, by revealing the horizons of 'Metaphysics of presence' Heidegger uncovers that the disclosure of the world or 'uncovering' of entities must underlie the assertive/propositional truth. Criticizing the assertive and representative understanding of truth, Heidegger articulates the disclosure of the world as the primordial truth. To put it differently, Heidegger wishes to demonstrate that the disclosure of the world renders the propositional truth possible, and is prior to it. As being the source of disclosure of the world, the truth of Being is prior to the theoretical and practical understanding of the world.

In order to get a clear view of Heidegger's understanding of truth, I will attempt to focus on section 44 of *Being and Time* through which Heidegger elaborates a new concept of truth which is different than the traditional sense of truth. Through his critique of the tradition, Heidegger focuses on the critique of the correspondence theory of truth. Section 44 of *Being and Time* is mainly devoted to the critique of this theory, and the presentation of Heidegger's own understanding of truth. Through this section Heidegger tries to demonstrate that the traditional view of truth is limited to the premises which refer exclusively to some set of facts related to the external world without realizing the underlying truth of the disclosure of the world by means of the transcendental openness of *Dasein*: "Therefore, "truth" signifies the uncoveredness of some entity, and all uncoveredness is grounded ontologically in the most primordial truth, the disclosedness of *Dasein*."³⁴

In this sense, in the first subchapter (a) Heidegger attempts to reveal that the traditional sense of truth is based on the correspondence theory of truth, and the correspondence theory of truth is derivative of the primordial truth which is the disclosure of the world. Therefore, I try to demonstrate that in the second subchapter (b), he endeavors to demonstrate that the traditional concept of truth is essentially grounded in the primordial truth of the disclosure of the world.

In relation to the aforementioned, extending the concept of truth from the propositional truth to encompass all modes of disclosure is at the core of Heidegger's

³³ On The Essence of Truth p. 70

³⁴ Being and Time, p. 300 [Emphasize mine]

own understanding of the concept of truth. Therefore, we should be aware of the fact that the important point of Heidegger's concept of truth brings forward the disclosure of the world not as the rejection of the propositional truth but as the ground of it. In other words, Heidegger tries to indicate that the primordial truth of the disclosure of the world cannot be limited to the propositional truth which is based on one aspect of entities, i.e., the presence of things/entities.

In this regards, for Heidegger truth is not only propositional based on the presence of entities but primordially truth is the disclosedness of entities as what they are in their locus of truth. The former sense of truth goes back to the times of Aristotle, and known as correspondence of ideas to the external world. I will attempt to identify that the correspondence of ideas to the external world is possible if ideas concerning the external world corresponds, or represent, what it actually is in the external world. Thus, the truth as correspondence is a matter of making representations by ideas or propositions correspond to the thing in the world. To put it differently, as I discussed before in the second chapter, the correspondence theory of truth refers to a set of facts/affairs in the world by means of propositions. However, the representation of the world in a propositional manner is just a way to access some matters of facts through which we are not able to get the disclosure of the world.

Furthermore, in order to be clearer here I need to emphasize that the primary endeavor of Heidegger is to demonstrate that there must be an underlying ground through which the propositional truth becomes possible. Hereby, the primordial truth or the disclosure of the world is the deeper ground of the propositional truth. The propositional truth depends upon the disclosure of the world as the ground in which we come across the deeper horizons of truth.

In this respect, throughout this chapter, my focus will be on the disclosure of the world intending to show how Heidegger re-interpreted the concept of truth in terms of the reality of the entities as they are in their locus of truth. More clearly, he emphasizes that the disclosure of the world as uncovering of entities is prior to the propositional truth. What does the priority of the disclosure of the world mean? Heidegger considers that there must be an underlying ground in which the propositional truth becomes possible.

Hereby, Heidegger rejects the traditional truth as the primordial truth, and he attempts to re-construct a new concept of truth in terms of uncovering the meaning of the phenomenon of *a-letheia*. We should bear in mind that Heidegger's attempt is to point out that *a-letheia* is the phenomenon which is not inherently the openness of the truth of Being-in-the-world only but also the ground of the propositional truth. This is because disclosedness is the primordial way to access to truth of Being which is not limited essentially to truth of the presence of entities.

Furthermore, according to Heidegger, the primary source related to the constitution of truth has been limited to the propositional truth based on the 'metaphysics of presence' by the tradition. In this regards, truth is reduced and limited to the knowledge of facts about the world. On the contrary; truth, for Heidegger, is the 'uncovering' of entities in the world. Uncovering or disclosedness is the underlying source of the knowledge; it overarches all the ways through which one can access to the essences of entities in the world by *Dasein*'s transcendental openness. The uncovering of entities through the disclosure of *Dasein* of Being-in-the-world for Heidegger is the most original truth:

In our pursuit of the tasks of a preparatory existential analytic of *Dasein*, there emerged an interpretation of understanding, meaning, and interpretation. Our analysis of *Dasein*'s disclosedness showed further that, with this disclosedness, *Dasein*, in its basic state of Being-in-the-world, has been revealed equiprimordially with regard to the world, Being-in.³⁵

In this respect, *Dasein* is not a passive beholder of the knowledge; on the contrary, it is very active in terms of the encounters of Being-in-the-world. By indicating that *Dasein* is immersed in Being-in-the-world, Heidegger rejects all the dualities of body and mind as well as the subject/object distinction. *Dasein* is entangled in Being-in-the-world. It does not have a cognitive relationship to the world like Descartes' subject. *Dasein* has the existential relationship with the world. Thus *Dasein* encounters entities in the world in a practical manner rather than a theoretical manner. Heidegger points out that the practical relationship with the world is prior to the theoretical. *Dasein*'s existence is essentially Being-in-the-world. We already inhabit in the world thus we should understand it in this sense of the structure of Being-in-the-world. Consequently, when Heidegger tries to reveal how the

³⁵ Being and Time, p. 245-244

primordial truth is possible as the disclosure of *Dasein*, he tries to demonstrate the possibility of the revelation of entities as what they are in their locus of truth beyond the theoretical identifications of them:

But the world is disclosed essentially along with the Being of *Dasein*; with the disclosedness of the world, the 'world' has in each case been discovered too. Of course entities within-the-world in the sense of the Real as merely present-at-hand, are the very things that can remain concealed. But even the Real can be discovered only on the basis of a world which has already been disclosed.³⁶

According to Heidegger, the nature of entities involves two sides, the absence and the presence at the same time. Everything is more than what it appears to us. He indicates that the true being of things/entities is essentially more than their appearances. If we assert to put forward that the true being of things is just their appearance then we will miss the other side. As mentioned above, for Heidegger, the locus of truth is essentially related to what beings are in what and how they are. When things are in the mode of present-at-hand for us it means that they are already objectified for us. However, when entities are not in the mode of the present-at-hand then it means they are in the mode of the ready-to-hand. When entities are in this mode of ready to hand it means their full potentiality waits for us in order to benefit from it unless we approach them in a theoretical manner by means of focusing on their appearances.

According to Heidegger, *Dasein* encounters with the world in a circumspective manner by means of the present-at-hand mode of entities and the ready-to-hand mode of entities. I think that he explores a significant difference related to the status of truth whilst he makes this separation between the present-at-hand mode of entities and the ready-to-hand mode of entities. Heidegger is aware of the fact that traditional metaphysics motivated by the presence of beings in which only a restricted sense of truth emerges. However, the genuine truth of Being-in-the-world is related to the ready-to-hand mode of entities. Traditional metaphysics, Heidegger explicates, has ignored the absence side of things in which Heidegger considers that the richness of truth settle down. Heidegger considers that ready-to-hand mode of entities is the absence side of entities. For instance, when we are engaging with entities and using

³⁶ Being and Time, p. 247

them in a practical manner, they are ready-to-hand for us as what they are in-themselves.

Heidegger, therefore, considers that the locus of truth is related to ready-to-hand mode of entities beyond the correspondence theory of truth based on the present-at-hand mode of entities through which Heidegger emphasizes that we access to exclusively a restricted sense of truth:

Presence-to-hand is neither a super-property nor a formal structure common to everything existent. Instead, it is one of several ways in which we can encounter entities. It is to be contrasted, for example, with “readiness-at-hand” (*Zuhandenheit*), in which we encounter entities in terms of their usefulness (or uselessness) to our practical projects. Crucially, because presence-to-hand and readiness-at-hand are just different ways of encountering what Heidegger calls “intra-worldly entities” – a term coextensive with “physical objects” – they are not different kinds of entities. For the same entity – a hammer, for example – could in principle be encountered in different ways of being: once as a present-to-hand object weighing two kilograms, and another time as a ready-at-hand item of equipment useful for hammering. These are thus two modes of the how-being of intra-worldly entities.³⁷

In respect to the passage above, Heidegger’s concept of truth is a radical criticism of the correspondence theory of truth which is based on the present-at-hand mode of entities. On the one hand, Heidegger indicates that the primordial truth is related to the ready-to-hand mode of entities; on the other hand, he realizes that the traditional sense of truth has been imprisoned into the correspondence theory of truth in terms of the present-at-hand mode of entities. Because of the fact that traditional sense of truth has been restricted into the present-at-hand mode of entities, Heidegger points out that the tradition has passed over the most primordial source of truth which is based on the ready-to-hand mode of entities. Therefore, in terms of the categorical approach to the beings/things, traditional metaphysics has ignored the ready-to-hand mode of entities through which the genuine truth of Being-in-the-world arises.

Heidegger’s critique of tradition demonstrates that the genuine truth of the ready-to-hand mode of entities has been sacrificed to the limited truth of the present-at-hand

³⁷ C. BOEDEKER JR, EDGAR A, Companion to Heidegger, Edited by Hubert L. Dreyfus, Mark A. Wrathall, 2005 by Blackwell Publishing Ltd. p. 159

mode of entities by tradition. For Heidegger, the present-at-hand mode of entities is a theoretical-categorical comprehension of beings through which we are not able to reach the truth of the disclosure of the world. In order to unveil the truth of Being-in-the-world we need to uncover the nature of entities as what they are in-themselves by means of the ready-to-hand mode of entities. This is because of the present-at-hand mode of entities is the *ontical* investigation of beings but the ready-to-hand is an ontological investigation of Being through which we can reach the disclosure of the world in terms of *Dasein*'s encounters of Being-in-the-world.

Thus, Heidegger wishes to bring down truth from the clouds of the present-at-hand mode of entities to the rich locus of the ready-to-hand mode of entities of Being-in-the-world. The present-at-hand mode of beings is founded on the genuine truth of ready-to-hand mode of Being. The ready-to-hand mode of entities of Being-in-the-world is the source of the uncoveredness of entities through *Dasein*'s everyday encounters in its environment. According to Heidegger, "As long as we take our orientation primarily and exclusively from the present-at-hand, the 'in-itself' can by no means be ontologically clarified."³⁸ This is because of the "readiness-to-hand is the way in which entities as they are 'in-themselves' are defined ontologico-categorially"³⁹ By distinguishing these two modes of entities, Heidegger challenges the traditional understanding of truth based on the propositional/assertive truth.

Seen in this light, for Heidegger, "assertion is not the primary 'locus' of truth. On the contrary, whether as a mode in which uncoveredness is appropriated or as a way of Being-in-the-world, assertion is grounded in *Dasein*'s uncovering, or rather in its disclosedness."⁴⁰ In this regards, the disclosedness of the world is the horizon within which entities can be encountered as what they are in-themselves as ready-to-hand. Disclosedness is the condition of the possibility of uncoveredness in terms of being a comportment that unveils entities as what they are in-themselves. It is on this ground that disclosedness is the most primordial sense of truth. We can access to the truth of Being in itself through the illuminating of beings. That is because of Being shows/finds itself in terms of the beings'/entities' coming to pass through disclosedness, clearing or opening.

³⁸ Being and Time, p. 106

³⁹ Ibid, p. 101

⁴⁰ Ibid, p.269

3.2. Truth as Aletheia, Disclosedness

Truth as *a-letheia* is disclosedness and is, first of all, based on Heidegger's radical reinterpretation of phenomenology in order to unveil entities as they are rather than how they reflect on our consciousness. According to Heidegger, phenomenology must illuminate the essences of entities as what they are in their clearings, rather than how they reflect on our consciousness as Husserl assumed. Phenomenology is essentially "to let that which shows itself be seen from itself in the very way in which it shows itself from itself."⁴¹ Therefore, he defines phenomenology as the study of the ways in which things 'come to light' or 'show up for us' as what they are in their own essences.

Thus phenomenology must be the way through which what entities are rather than how they reflect on consciousness. This is because of phenomenology, for Heidegger, is not a theoretical, detached way of analyzing of consciousness; on the contrary, it is a method to access to the truth of Being by means of Being-in-the-world. Most importantly, if the consciousness of subject properly construed, then what is left beneath can never be just the representational constructs of it, but it must definitely be something more than it. Thus, I think it is something essentially related to how *Dasein* encounters with entities by means of the structure of Being-in-the-world.

Furthermore, philosophy is phenomenological ontology which takes its departure from the analysis of *Dasein*. It is crucial for Heidegger to unveil that truth is primordially related to *Dasein*'s transcendental clarification of Being-in-the-world. *Dasein*'s transcendental horizon is the comportment through which we can uncover the genuine truth of Being-in-the-world. As it has been mentioned above, Heidegger defines truth through various phenomena. Truth as a primary phenomenon arises from the various modes of Being to *Dasein*.

For Heidegger, the disclosure of the world is the place where entities come to light through the transcendental openness of *Dasein*. Thus I tried to reveal that Heidegger's primary endeavor is to show that the primordial source of truth is essentially and necessarily bound up with the disclosure of the world. The disclosure

⁴¹ Ibid, p. 58

of the world is at the same time the ground of the truth as the correspondence of ideas to the external world. By contemplating on the ground/essence of the presence of entities, Heidegger endeavors to demonstrate that the disclosure of the world is beyond the horizons in which the presence of entities comes to show itself. On the contrary, the traditional understanding of truth is confined to the limits of the presence of entities.

As mentioned above, according to Heidegger, tradition has ignored the question of Being. This is because of human beings lost their deep contact with Being. Since Plato and Aristotle the primary concern has been in the presence of beings, the truth of the disclosure of the world has been reduced to the knowledge of objects through the conceptual forms of presence. On the contrary, “the whole of Heidegger’s career serves only to clarify the insight that being is not presence. The being of things such as candles and trees never lies fully present before us, and neither does being itself.”⁴²

Heidegger’s one of the fundamental endeavors in *Being and Time* is therefore to demonstrate that there is a difference between Being and beings. According to Heidegger, we are essentially familiar with beings; however, we cannot specify what Being means. Being is not an entity but Being is the revelation or disclosedness of entities/beings.

Heidegger calls the difference between Being and beings the ontological difference. The ontological difference basically means that Being and beings are different from each other but they are not separated. The ontological difference is the compartment through which beings shine forth from Being. Thus through ontological difference Being shows itself as epiphany of beings. However, which holds Being and beings belongs to neither of them.

In this sense, the cultivation of truth of Being happening by means of ontological difference is the process in which entities come to show themselves as they are in their locus of truth. The process happening through the ontological difference is moreover a dynamic process through which whatever differentiates Being and beings at the same time holds them together. The space between Being and beings is illuminated by *Dasein*’s transcendental horizon. *Dasein* is the ontological openness where the truth of Being shines forth by means of beings.

⁴² Graham, Harman, Heidegger Explained From Phenomenon to Thing, Introduction, 2007, p. 1

Therefore, the space between Being and beings is the place, where the mystery of existence is cultivated in terms of *Dasein's* everyday encounters of Being-in-the-world. According to the traditional metaphysics, all the way from (Plato and Aristotle,) though, this space between Being and beings has been considered as an obstacle and is aimed to be overcome in order to reach the highest truth. For instance, for Plato and Aristotle, there is the form of tree and there are trees. The latter must be the copy of the former.

Seen in this light, Heidegger emphasizes that through the conceptual approach to Being, traditional metaphysics missed the rich locus of truth arising from the ontological difference between Being and beings. However, the rich locus of the primordial truth is cultivated by means of this difference. In this sense, for Heidegger, the crucial point is to contemplate on Being by means of beings through which we can render meaningful our existence of Being-in-the-world. Thus the comportment in which the cultivation of our existence coming to pass from Being to beings and vice versa, is full of mysteries of the structure of Being-in-the-world.

Furthermore, Heidegger indicates that although Being is the most universal concept, it is not easy to uncover easily what Being means. This is because of it is also the darkest of all that can be unveiled merely through the epiphany of beings:

It is said that 'Being' is the most universal and emptiest of concepts. As such it resists every attempt at definition. Nor does this most universal and hence indefinable concept require any definition, for everyone uses it constantly and already understands what he means by it... Being, as that which is asked about, must be exhibited in a way of its own, essentially different from the way in which entities are discovered. Accordingly, what is to be found out by asking—the meaning of Being—also demands that it be conceived in a way of its own, essentially contrasting with the concepts in which entities acquire their determinate signification.⁴³

In the light of the above passage, for Heidegger the meaning of Being is primordially related to the fact that truth should be understood in terms of the illuminating of entities. To put it differently, to ask the question of Being is to ask the question of truth. The truth of Being is the disclosedness of Being to us through the disclosure of *Dasein*. However, we can access to truth of Being in terms of the comportment in

⁴³ Being and Time, p. 21

which we come to encounter with beings/entities in terms of *Dasein*'s transcendental openness. This is because of "There is [*es gibt*] being-- not beings-- only insofar as truth is. And truth is only because and as long as *Dasein* is. Being and truth are equiprimordially."⁴⁴

However, truth simultaneously reveals and withdraws. That is because of the fact that *Dasein* is "equiprimordially in truth and untruth,"⁴⁵ for *Dasein* never comprehends Being completely. Whilst *Dasein* tries to comprehend the truth of Being, Being shelters the truth. This is because of *Dasein* is "in the truth" and "in untruth."⁴⁶

In this respect, each path of revealing is also a way of sheltering. Moreover, the primordial truth of Being is the revelation of the essence of language, history and art. Thus, *Dasein* unveils the veiling horizons of truth of Being by means of contemplating on the origin/essence of entities. We should bear in mind that for Heidegger "only with *Dasein*'s disclosedness is the most primordial phenomenon of truth attained."⁴⁷ Furthermore, Heidegger emphasizes that "Before there was any *Dasein*, there was no truth; nor will there be any after *Dasein* is no more. For in such a case truth as disclosedness, uncovering, and uncoveredness, cannot be."⁴⁸

As mentioned above, the disclosure of the world is profoundly related to *Dasein*'s existential conditions of Being-in-the-world. The truth of the disclosure of the world is related to *Dasein*'s everyday encounters of Being-in-the-world. More importantly, the disclosure of the world is ontologically related to the transcendental clarification of *Dasein*'s of Being-in-the-world.

Furthermore, Heidegger does not bring forward a radical transformation of the traditional sense of truth, yet quite obviously, he comes to demonstrate a concept of truth which not only must be a primordial phenomenon of truth but also underlies the propositional truth as well. In this regard, the primordial truth for Heidegger is the disclosure of the world:

All uncovering of inner worldly of beings is grounded in the disclosure of world. Hence, or so Heidegger is now able to conclude,

⁴⁴ Ibid, p. 211

⁴⁵ Ibid, p. 205

⁴⁶ Ibid, p. 222

⁴⁷ Ibid, p. 261

⁴⁸ Ibid, p. 226

disclosure of *Dasein* itself as being-in-the-world, the disclosure of its world (SZ, 220f)⁴⁹

In relation to the aforementioned, when we investigate the section (b) of 44 of *Being and Time* we see that Heidegger emphasizes that the underlying phenomenon of the propositional truth is the disclosure of the world. Nevertheless, I should remark that Heidegger uses different names for the concept of truth. In *Being and Time* he refers to truth as the disclosure of *Dasein*. In his later period in 'The Origin of the Work of Art', he uses the word of 'unconcealment'. In fact, we should bear in mind that all the words Heidegger uses for the concept of truth are the translation of the Greek word '*a-letheia*' which basically means the unconcealedness of beings/entities.

Consequently, Heidegger essentially tried to re-construct the concept of truth according to the Greek concept of truth *a-letheia*, viz., un-hiddenness, disclosedness. Thus by re-constructing truth anew, Heidegger comes to uncover truth as *a-letheia* which means disclosure or uncoveredness of entities as they are. Truth is rooted in the area of *aletheia*, uncovering, clearing or disclosing. When we see the truth of things, at the same time we see how they are uncovered to us. Therefore, "'Being-true' ('truth') means Being uncovering. Being-true is *aletheia* in the manner of *apophainesthai* – of taking entities out of their hiddenness and letting them be seen in their unhiddenness (their uncoveredness)."⁵⁰

Seen in this light, *a-letheia* is the openness, the clearing through which the propositional truth is born however propositional truth cannot embrace the primordial truth. Thus primordial truth is not a bundle of propositions. The disclosure of the world around us through the transcendental clarification of *Dasein* is the underlying ground of the propositional truth. Thus by propositional truth, we can exclusively attain a very limited sense of truth if truth comes to light through the clearing of *a-letheia*.

This is because of "*The propositional truth* can only radiate if openness has already been granted."⁵¹ In this sense, truth is not a matter of certainty of some propositions that we already know but it is a matter of fact related to the investigation of the disclosure of the world. Through the formal-categorical thinking of the tradition we exclusively uncover the present side of beings not as being of beings which is the

⁴⁹ Heidegger's idea of truth, p. 88

⁵⁰ *Being and Time*, p.219

⁵¹ Heidegger, Martin, *The End of Philosophy and the Task of Thinking*, 1964, p. 66 [Emphasize mine]

clearing itself. Thus, the unique possibility to unveil the 'Truth of Being' or to unveil the essences of beings as they are, is related to the uncovering, clearing of the world:

In order to understand the first step, it is necessary to bear in mind that, in *Being and Time*, the word 'uncover' stands terminologically for any disclosure of inner worldly beings and so not merely for that disclosive assertion which points out but also for the circumspective disclosure of concern (cf. &18). If the truth of the assertion lies in uncovering, then it follows that in fact all letting be encountered of inner worldly beings is 'true' (SZ, 220)⁵²

Although Heidegger accepts the correspondence theory as a way of reaching truth, he emphasizes that it is not the primary source of the truth of the disclosure of *Dasein*. To put it differently, for Heidegger, truth is essentially accessed to through the disclosure of *Dasein*'s everyday dealings of Being-in-the-world. Thus, Being-in-the-world is the most essential ground of reaching truth. Given an elaborate critique of the traditional understanding of truth during his career, Heidegger comes to reveal that truth cannot be accessed to through the representable/ideal content of the world. Instead, it must be understood in terms of the disclosure of *Dasein* through which we come across with entities/things as they are in their locus of truth:

In *Being and Time* he describes the disclosure of *Dasein* as the first and most original phenomenon of truth (SZ, 221) and correspondingly, in his later writings, he describes the clearing of the world as the 'Truth of Being'. This is not obviously in line with our normal understanding of truth and actually presupposes Heidegger's own theory of truth, a theory for which truth is determined as 'disclosure' and 'un-concealment'.⁵³

This passage clearly indicates how Heidegger's understanding of truth is essentially related to the disclosure of the world through various phenomena such as disclosure concealment and unconcealment. It is of utmost importance that by criticizing the traditional metaphysics of presence, he intends to reveal that the ground of the primordial truth is beyond the presence of entities or how entities appear to us.

This is because of the truth of entities can exclusively be uncovered by accessing them as what entities are in their locus of truth. Then how are entities in their locus

⁵² Tugendhat Ernst, Heidegger's idea of truth, Martin Heidegger Critical Assessments edited by Christopher Macann Volume III: Language, 1992, p. 87

⁵³ Ibid., p. 80

of truth to be accessed? Heidegger primarily considers that being-work of art is a unique phenomenon through which the disclosedness of the world becomes possible. That is why Heidegger is so interested in the nature of the being-work of art. He wishes to reveal that through the being-work of art we can demonstrate how art and truth are the inherently interrelated in his late writings.

CHAPTER IV

ART AND TRUTH

After explaining Heidegger's critique of the traditional truth in the second chapter, I tried to elucidate his own understanding of truth in the third chapter. After elucidating Heidegger's own understanding of truth, throughout this chapter, my endeavor is to elucidate Heidegger's understanding of truth in terms of art. To put it differently, I will try to further reveal how art and truth are inherently interrelated to each other through his late writings. However, my primary sources will be limited to 'The Origin of the Work of Art' (1936), 'On the Essence of Truth' (1930) and 'Poetry, Language and Thought' (1971).

As is well known, Heidegger discloses his main project concerning art in 'The Origin of the Work of Art'. In order to understand Heidegger's concept of art we firstly need to investigate "The Origin of the Work of Art". The content of 'The Origin of the Work of Art' I think can be understood by basically focusing on two concepts: earth and world. Accordingly, those two concepts are essentially interrelated with each other. Thus, the earth as the source of the artwork, i.e. 'work being', and the world as our scope of relationships with earth through the historical discourses is the two major pillars for his philosophy of art. Heidegger's goal is to demonstrate 'Truth of Being' as the primordial source of truth which is unconcealment, *a-letheia*, clearing through his late writings.

In this regard, we should remind that Heidegger's rejection of 'Metaphysics of presence' is profoundly related to his re-interpretation of the concept of truth. Given that Heidegger's own understanding of truth is essentially related to the truth of the disclosure of Dasein and 'Truth of Being'; the goal of this chapter will be to clarify the role of art concerning the revealing of the 'Truth of Being'. That is because; as I indicated in the third chapter, Heidegger as a phenomenologist comes to demonstrate that truth is, opening up, clearing, lighting, and self-showing of beings in revealing. We can explore this sense of truth in 'The Origin of the Work of Art', and consequently much more emphasis is implemented on the lighting-clearing of the world. Therefore, artwork, particularly poetry, is essentially uncovered as the primary source through which 'Truth of Being' can be unveiled.

After Heidegger changes his view of the truth from the disclosure of *Dasein* to the 'Truth of Being' he is correspondent aware of the fact that only 'great art' can reveal this 'Truth of Being'. Heidegger points out that every art revealing truth is 'great art'. Heidegger contemplates on that art is a dynamic event (*Ereignis*) which unveils 'Truth of Being' by means of the creativity beyond the aesthetics' representative logic based on artwork/artist distinction.

Seen in this light, we should bear in mind that the fundamental thinking of the disclosure of the world is about the constitutive role of art rather than the representative view of aesthetics. The nature of art is related to the unveiling of truth of the disclosure of the world. Aesthetics, as the art philosophy of tradition, is basically the representation of appearances, experiences, and judgments. On the contrary, Heidegger reveals that the creativity of art is the dynamic event beyond the representation view of aesthetics, and it is the only unique respond to arouse deeper horizons of the disclosure of Being. Heidegger, therefore, contemplates on that art is the only unique response to Being and it opens up the paths through which we can reveal the magical/mystical realms of 'Truth of Being.'

On the one hand, according to the traditional view, insofar as we reach beings in their unconcealedness we can obtain the correct knowledge of them. However, on the other hand;

Heidegger holds that unconcealedness is not simple the character of beings insofar as they are correctly known. In a more primordial sense, unconcealedness "occurs," and this occurrence is what first makes it possible for beings to be unconcealed and correctly known. The concealedness that corresponds to such primordial unconcealedness is not error, but rather belongs originally Being itself. Nature, loves to conceal itself (Heraclitus), is thus characterized not only with respect to its possibility of being known, but rather with respect to its Being. It is not only the emergence into the light but just as much the sheltering itself in the dark. It is not only the unfolding of the blossom in the sun, but just as much its rooting of itself in the depths of the earth. Heidegger speaks of the "clearing of Being", which first represents the realm in which beings are known as disclosed in their unconcealedness.⁵⁴

The above passage is highly influential in order to uncover the nature of truth by means of art which is the happening/becoming of truth in the core of the work of art

⁵⁴ Heidegger's Ways, p. 106

according to Heidegger. The emergence and the sheltering of 'Truth of Being' is the indicator of the fact that, I think, if there is such a possibility of revealing of 'Truth of Being', it is exclusively possible by means of the constitutive role of art through the being-work of art. Art, by involving the tension occurring between emergences (world) and sheltering (earth), becomes the essence of the being-work of art as the driver of truth. Thus illuminating the essence of beings, the core nature of work of art consists of by means of a deep conflict coming to pass between world and earth.

In this sense, as I tried to explain in the third chapter, Heidegger in the section 44 of *Being and Time* not only reveals that the primordial truth is the disclosure of the world but he also elucidates that the disclosure of the world underlies the propositional truth which is based on the correspondence theory of truth. However, through his late writings, Heidegger comes to further demonstrate that art is the happening or becoming of truth in the core of the being-work of art. In order to understand Heidegger's endeavor concerning the role of art and being-work-of-art by means of the revealing 'Truth of Being', we need to uncover how he gradually reaches the phenomenon of 'Truth of Being' in his late writings:

An improved restatement of the theory occurs in 1930 'On the Essence of Truth' (ET) an essay he identifies as the beginning of the 'turn' (away from 'metaphysics') that separates later from early Heidegger (LH p. 250). A further restatement occurs in 1936 in 'The Origin of The Work of Art' (OWA PP. 50ff.) and hereafter in many later works.⁵⁵

As we see from the above quotation, Heidegger in his late writings gradually focuses on the constitutive role of art in order to unveil the 'Truth of Being'. Consequently, we should bear in mind that according to Heidegger, art is the only unique path in which he can best implement his overall project concerning the ontological investigation of truth after his focus shifted on the role of art. Thus, Heidegger's deep concern related to the revelation of 'Truth of Being' makes him focusing eventually on the role of art in order to unveil the nature of truth. If we keep following our discussion path, we will explore how he considers the revelation of 'Truth of Being' comes to show itself through art in his late writings.

The inherently interrelated relationship of art and truth can exclusively be revealed by means of the being-work of art. However, we should be aware that his

⁵⁵ Young, Julian, *Heidegger's Later Philosophy*, Cambridge University Press, 2001 p. 6

emphasis is on the relationship of art with truth, and he is aware of the fact that we can just access to the primordial truth of Being by delving into the nature of art. Even the relationship of art and truth is the inherent for Heidegger, he is cautious about the fact that we have to begin with art to unveil the nature of truth by means of the being-work of art. This is because of the primordial truth of Being cannot be available to us without art which is the tension settles down in the core of the being-work of art.

As mentioned above, in his returning to art, Heidegger firstly accepts art as the happening or becoming of truth in the core of the being-work of art. Besides this, his endeavor is to indicate how art has a unique power in order to illuminate the essences of entities as they are in their 'clearings'. Correspondently, he comes to demonstrate that the role of art is so essential to be able to unveil the essence of truth⁵⁶. Thus Heidegger essentially considers that art is the only unique event (*Ereignis*) through which we can unveil the deeper horizons of truth in which entities dwell and dwell to be able to be close to their essences.

In this respect, we should think the essence of entities as a kind of movement rather than as an ultimate static point through which many features of entities attribute to be true. However, the essence of entities is very dynamic through which they dwell and dwell to be able to render themselves as they are by means of their ontological relationship with Being.

In order to uncover how Heidegger explicates the constitutive role of art we need to focus on the concept of earth and world. Thus, I shall commence by elucidating the concept of world and earth, and their role in the constitution of art by means of the being-work of art. Heidegger deeply realizes that the being-work of art is the unique possibility through which the inherent relationship between 'earth and world' may be transformed into the genuine paths of the realm of truth. For instance, 'The artwork lets the earth be an earth' (Krell, 1977) is a powerful verse that really signifies the profound relationship between world and earth. That is

⁵⁶ 'Essence' is derived from the German noun *Wesen*. *Wesen* as a noun derives from the verb *wesen*. Most importantly, the old verbal forms from which *wesen* is 'to dwell'. In this sense, I think that it is influential to understand/uncover the essence of entities as what they are in their locus of truth in which they dwell. That is because of entities/things withdraw themselves to go to dwell as what they are in their own essence. Through their *wesen* (essence) each entities/things dwell close to their own 'clearings' or vice versa. Therefore, it is on this point that Heidegger wishes to reveal the root of *wesen*, with its deepest meaning as 'to dwell', See further in the *An Introduction to Metaphysics*, pp. 59-60

because of 'letting the earth be an earth' is inherently bounded to our existence conditions on the surface of the earth, and our perspectives and our practices related to our dwelling on earth. Art, by being the illuminating tension in itself coming to pass between earth and world, becomes the magical/mystical paths of uncovering the essence of truth. Thus art is the only unique genuine power for Heidegger to enlighten our scope of the relationships with the earth in order to save us from the drawbacks of the traditional way of thinking.

In this regards, Heidegger foresees the rise of the technological understanding of nature as the outcome of the traditional way of thought. If one wants to uncover Heidegger's deep concern of how art is the healing process of the negative consequences of the technology on nature, she should firstly try to understand what Heidegger means by the essence of technology. The essence of technology is simply a reductive/technical way of thought through which one tries to get the control of nature by means of the technical apparatus of the technology. However, most importantly, the essence of technology is different from technology. The reductive/conceptual ways of thinking is related to the essence of technology, rather than the products of technology or the concrete forms of technology. Thus, Heidegger is aware of the fact that the essence of technology precedes the emergence of the created tools of technology by means of technical understanding of nature.

The essence of the technology by means of conceptualizing thinking creates a great distance between humans and nature. Heidegger calls this endeavor as the *Enframing*, *Ge-stell*. Furthermore, *Enframing* is, according to Heidegger, the ordering ways of revealing. It is basically the challenge of ordering the revealing of Being through which the truth of revealing becomes limited to the concepts of categorical thinking. Heidegger emphasizes that the essence of technology grows up by means of *Enframing*. *Enframing*, as the way of treating revealing of Being is the dangerous attempt of closing the access to truth of Being. Thus, we become alienated from nature whilst we try to dominate the nature. This gradually brings the forgetting of Being.

In this sense, Heidegger at the beginning of his article 'The Question Concerning Technology' makes an important distinction between technology and the essence of technology. He indicates how man gains distance from the origin of truth because of the essence of the technology lying in *Enframing*:

Technology is not equivalent to the essence of technology. When we are seeking the essence of “tree,” we have to become aware that which pervades every tree, as tree, is not itself a tree that can be encountered among all the other trees. Likewise, the essence of technology is by no means anything technological... Enframing is the gathering together that belongs to that setting-upon which sets upon man and puts him in position to reveal the real, in the mode of ordering, as standing-reserve. As the one who is challenged forth in this way, man stands within the essential realm of Enframing.... Enframing, as a challenging-forth into ordering, sends into a way of revealing... Above all, Enframing conceals that revealing which, in the sense of *poiesis*, lets what presences come forth into appearance. As compared with that other revealing, the setting-upon that challenges forth thrusts man into a relation to that which is, that is at once antithetical and rigorously ordered.⁵⁷

According to the above passage, the essence of technology is related to *Enframing*, and *Enframing* forces man to stay into the theoretical/ordered framework of thought through which he cannot reach the essences of entities as they are in their locus of revealing. That is because; by means of *Enframing* man is destined to see revealing in terms of the ordered sense of causality without accessing to the primordial truth of revealing/clearing.

Heidegger further points out that because of the four causes⁵⁸ of Aristotle we got used to thinking by means of the cause-effect, and because of the ordered way in which we think as the outcome of the *Enframing* we cannot think poetically. Thus *Enframing* hinders the poetic roots of our thinking, and we cannot reflect on the essence of language by means of *poiesis* in order to access to the primordial truth of the revealing of Being. *Enframing* covers on the truth of revealing by means of its own inherently ordered nature.

Nevertheless, it is utmost importance that Heidegger’s main endeavor is to indicate that the essence of technology cannot be limited to the theoretical and objective understanding of the world. That is because of when Heidegger points out

⁵⁷ Martin, Heidegger, *The Question Concerning Technology*, 1977, pp. 1-4

⁵⁸ Heidegger argues that for centuries we have certainly acted as though the doctrine of the four causes had fallen from heaven as a truth as clear as daylight. However, he considers that we have to ask why there are just four causes. In concerning the four causes, Heidegger interrogates what does “cause” really mean? He asks that from whence and how it comes that the causal character of the four causes is so unified determined in order to make them together. He believes in that as long as we do not explicate these questions related to causality, and instrumentality, we cannot uncover what the essence of technology is. It will remain obscure and groundless. See further, Martin, Heidegger, *The Question Concerning Technology*, 1977, pp. 2-3

the essence of technology by means of *Enframing*, he at the same time, further reveals that *Enframing* itself is also a kind of revealing. Thus, the essence of technology as *Enframing, Ge-stell* is to bring forth. The main aspect related to the essence of the technology at this point is to uncover that Heidegger thinks the essence of technology in *a-letheia*.

Therefore, we should be aware of the fact that the essence of the technology beyond the objective/theoretical world as a kind of revealing comes forth by means of ‘standing reserve’. It is on this point that we should realize how Heidegger attributes an essence to the technology in *a-letheia*, and he says that this essence challenges man. However, man by possessing language tries to overcoming this essence of technology, and to unveil the primordial truth of Being.

That is why Heidegger reconsiders the relationship of cause-effect anew. Heidegger furthermore emphasizes that instrumentality inherently involves the sense of causality, so cause and effect is the chain through which the instrumentality occurs. He thus indicates that “Wherever ends are pursued and means are employed, wherever instrumentality reigns, there reigns causality.”⁵⁹ That is because of Heidegger reveals that by means of *Enframing*, human beings contact with the revealing just through thinking conceptually. Thus even s/he tries to push forward s/he cannot get anything rather than what is revealed in the basis of ordering because of the sense of causality which is inherent to *Enframing*.

In this sense, *Enframing* is even a kind of revealing which in itself not only opposes itself to poiesis, but even it comes to show itself as the bringing-forth. Most importantly, as I emphasized above, for Heidegger *Enframing* is a kind of revealing rooting into *a-letheia*, and *Enframing* furthermore shows itself as a kind of revealing through the ‘standing reserve’. By involving the revealing of Being, ‘standing reserve’ is beyond the theoretical framework:

The fact that now, wherever we try to point to modern technology as the challenging revealing, the words “setting-upon,” “ordering,” “standing-reserve,” “obtrude and accumulate in a dry, monotonous, and therefore oppressive way, has its basis in what is now coming to utterance.”⁶⁰

⁵⁹ Ibid, p. 2

⁶⁰ Ibid, p. 8

In this respect, the crucial point is for Heidegger how man can tackle and confront with the danger of the ‘standing-reserve’ as bringing-forth. By becoming bringing-forth, the *Enframing* as the essence of the technology challenges the very essence of man. However, it is not necessary for me to give a detailed analysis of the *Enframing* in the present thesis.

Nevertheless, it is highly influential to uncover the point in Heideggerian thought where one has to make a decision between two life paths: The genuine path is about how we must try to access to the revealing of Being, but in the other path, we are destined to stay into the conceptual/theoretical way of thinking through which we cannot access to the primordial truth of Being. Thus, we are going to profoundly exposed to the *Enframing* by means of bringing-forth its own revealing.

However, it is on this point that as I will focus on at the end of this chapter, Heidegger emphasizes the illuminating power of *poiesis* by means of how it becomes the reflection of the essence of language by forcing and re-constituting the limits of language. It is essential to uncover that for Heidegger, poetry inherently textures the essence of language through which language is transformed in itself in order to reveal the deeper horizons of revealing of Being. To put it in another way, by texturing the flexibility of language, poetry breaks into the ordering of *Enframing* to be able to opening the paths/possibilities of reaching the deeper horizons of truth becoming unraveled in itself.

If not, otherwise, according to Heidegger, the rule of *Enframing* threatens man with the possibility of how man will be held away from entering into a more original revealing and thus to be able to not experience deeper sense of the primordial truth. In this sense, Heidegger warns that the threatening of technology is not related to its apparatus side but the real danger is about how technology affects man in his own essence by means of ‘standing reserve’ (*Bestand*) as bringing-forth:

The rule of Enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth. Thus, where Enframing reigns, there is danger in the highest sense... Enframing is an ordaining of destining, as is every way of revealing. Bringing-forth, *poiesis*, is also a destining in this sense.⁶¹

⁶¹ Ibid, pp. 12-14

In light of the above passage, according to Heidegger, *Enframing* as ‘standing-reserve’ comes-forth is consequently the extreme danger. That is because of the ‘standing-reserve’ is a kind of revealing as bringing-forth threatens the very essence of man. To use Hölderlin’s phrase,

“But where danger is, grows
The saving power also.”⁶²

In the light of the above phrase, according to Heidegger thus the arising of the presence of technology harbors in itself what we least suspect, the possibility of the saving power arises as well. This saving power is for Heidegger language as *poiesis*. The danger of the essence of the technology can be overcome by means of language which is the unique possibility in *Enframing*. Thus, the endeavor of man in order to overcome the essence of the technology is possible by means of made language anew through poetry.

In this respect, the bringing-forth of language as *poiesis*, I think, is more comprehensible than the bringing-forth of *Enframing* as standing-reserve. That is why Heidegger believes in that there should be a saving power where the danger arises.

In light of what I have mentioned above, Heidegger’s thinking about the danger of the essence of the technology lying in *Enframing* cannot be separated from his view related to the constitutive role of the art. That is because of art is the unique phenomenon through which we can rectify the dangers of the essence of technology growing out of the *Enframing*. Thus, by recalling that Heidegger’s most important endeavor is to reveal how we are able to reach truth by means of art, we should bear in mind that he considers poetry as the revelation of truth in order to rectify the essence of man from the side-effects of ‘standing-reserve’ as bringing-forth.

In this sense, I think that poetry as the flourishing of the essence of language makes Heidegger contemplate on the realm of language by means of how language and truth of Being is inherently interrelated. We can uncover this better when he says that language is the house of Being. What does Heidegger mean by saying that language is the house of Being?

⁶² Ibid, p. 14

I wish to indicate how Heidegger believes in that deeper uncovering of the revealing of Being can exclusively flourish by means of man's unique ability through which he dwells poetically on the earth. This because of man, by possessing language in which Being dwells and dwells, gains his unique ability in order to both think and dwell poetically on this earth.

In this sense, I will point out the importance of the poetic essence of language which must be, according to Heidegger, the utmost possibility in *Enframing* which is the bringing-forth through standing-reserve. Thus, language is the most original mode of Being for Heidegger in order to save and secure the essence of man from the dangers of *Enframing*. I will get back on the central role of language by means of poetry in late Heideggerian thought at the end of this chapter.

In relation to the aforementioned, art is the process of healing from the drawbacks of *Enframing* arising by means of the essence of the technology as well as a way of changing and re-constituting our relationship to Being in a more primordial perspective. Heidegger's endeavor is to demonstrate that art has the unique power to be able to withstanding to the drawbacks of the essence of technology, and let us to dwell poetically on the earth.

In this sense, the essence of the technology which is constituted through *Enframing* cannot allow entities to show their essence in itself by means of being close to the revealing of Being. *Enframing* by ordering the revealing of Being in terms of the conceptual view veils on the essence of entities not letting them to show themselves in revealing as they are. Thus the essence of the technology gradually causes an inauthentic life rather than an authentic life in which we can dwell poetically and illuminate the essence of entities as they are. Art, especially poetry (Hölderlin, and Rilke) in his late writings for Heidegger is the most essential way to be able to cope with the dangers of the technological understanding of Being. Consequently, Heidegger comes to emphasize that 'man dwells poetically on the earth' to use Hölderlin's phrase.

In this regards, after posing a poignant critique of the essence of the technology which is caused by *Enframing* by means of veiling on the revealing of Being as the outcome of the traditional thinking, Heidegger attempts to elucidate the role of the artwork and art as so essential in transcending the metaphysic aesthetics of western philosophy not only in a phenomenological sense i.e., things as reflecting

in the historical reality but also in an ontological sense i.e., back to Being itself. His genius not only discloses the curse of the traditional metaphysics by opening so essential paths to the origin of thought but also reveals the truth of Being in terms of great art i.e., ancient art.⁶³ In this sense, according to Heidegger, “Metaphysics cannot think the question of the ‘truth’ of Being, because it is a manifestation of *Dasein*’s essential tendency to think in terms of beings, while forgetting the deeper mystery of Being as such.”⁶⁴

Heidegger therefore argues that the traditional metaphysics is a detour from the way of the reaching ‘Truth of Being’. To put it differently, traditional philosophy veils on ‘Truth of Being’ through many definitions i.e., scientific, metaphysical. Thus Heidegger criticizes that traditional philosophy never lets ‘things be as they are’ in their locus of truth, and he points out that traditional philosophers apply to concepts to define things by means of a theoretical framework. He emphasizes that the underlying reason for this is the forgetting of Being through the traditional metaphysic. That is because of the way of thinking in the traditional metaphysic is limited to the propositional conception of truth. Thus metaphysics failed to ask what Heidegger calls as the question of Being:

... [t]hese aspirations, according to Heidegger, belong to that epoch of metaphysical forgetfulness, from whence the ontological question of Being was all but forgotten, and from whence, under the dominion of identity (the metaphysical identity of subject and object, thought and representation, the identity truth of veritas), man strove to analyze consciousness as if it were an object like any other; a stable, enduring and neutrally accessible entity or identity.⁶⁵

In this regard, Heidegger is essentially against the aesthetics as the art philosophy of tradition based on subjectivism. Heidegger finds out that “Modern subjectivism ... immediately misinterprets creation, taking it as the self-sovereign subject’s performance of genius.”⁶⁶ Furthermore, he comprehends that “[a]esthetic experience

⁶³ According to Heidegger, the great art is essentially related to the nature of Being and it unfolds the truth of Being. Thus, he thinks that great art is from Ancient Greek to Middle Ages distinguished from the aesthetic art of the modern age. Greek art unifies entire culture. For further see, Heidegger, *Art, and Postmodernity* pp.44-49

⁶⁴ Mangin, Sephorah. *The Question of Being and the ‘Problem’ of Metaphysics*. p.11

⁶⁵ Vlacos, Sophie, Heidegger, *Poetry and Difference*, p.3 spring 2011 Hermeneutica Scotia meeting held at Dundee University.

⁶⁶ Heidegger, Martin. “The Origin of the Work of Art,” in *Poetry, Language, Thought*, Alfred Hofstadter, trans., (New York: Harper & Row, 1971), p. 75

is the element in which art dies and the dying occurs so slowly that it takes a few centuries.”⁶⁷

Seen in this light, I think that Heidegger's critique of aesthetics and his critique of metaphysics are therefore consisting of a complementary whole. Whilst Heidegger interrogates how the aesthetic approach do become the dominant approach to art, Heidegger points out that the aesthetic view of art is metaphysics. (Young, 2001, p. 13).

That is why Heidegger emphasizes that the traditional aesthetics is metaphysical in essence. To put it another way, he realizes that the content of the aesthetics consists out of the concepts of the metaphysical truth. Heidegger thus reveals that the project of overcoming metaphysics is the development of a non-metaphysical and hence non-aesthetic approach to art.⁶⁸ This is because of Heidegger considers that metaphysics understands art as the reflection of the world on our inner world, and confines it into the sense of emotions. Even as we uncover it from Plato's Republic, Plato rejected arts particularly poetry. Plato believed that poetry disrupts the reality by evoking our emotions in an extremist manner.

In this sense, Heidegger's critique of aesthetics is fundamentally that “The Art Work is posited as ‘object’ for a ‘subject’; definitive for aesthetic consideration is the subject-object relation of feeling. The work [of art] becomes an object in terms of that surface which is accessible to ‘lived experience’”⁶⁹ However, for Heidegger, art is the unique creativity beyond the representative view of the subject/object distinction. Thus, art illuminates the essences of entities of Being-in-the-world by means of the being-work of art to let ‘Truth of Being’ come to show/open itself.

Therefore, what Heidegger tries to demonstrate us through ‘The Origin of Work of Art’ is beyond the theoretical understanding of truth. Art reveals its truth in terms of the non-definitional realms of the being-work of art. Art is in a state of self-determination so it is not a process by means of the relationship between artist/creator and art. Art profoundly occupies between artist and artwork and it reaches its zenith through the domains oscillating between those two realms.

⁶⁷ Ibid., p.79

⁶⁸ Rufus. p. 18

⁶⁹ Thomson, D. Iain. Heidegger, Art and Postmodernity. Cambridge University Press, New York, 2011. p. 78

In the light of what I said above, the most importantly, Heidegger tries to demonstrate that traditional metaphysic has failed to understand what it is to be a being philosophically. Thus, aesthetic, as art philosophy of metaphysic, has confronted a deal of failure in the understanding of what it is to be a being in the sense of an artwork. Aesthetics, therefore has not grasped the ultimate essence of the being-work of art. In this respect, Heidegger's pupil Gadamer explicates that

In contrast to the customary procedure of starting with the thing-character and object-character of the work of art, Heidegger contends that a work of art is characterized precisely by the fact that it is not an object, but rather stands in itself. By standing-in-itself it not only belongs to its world; its world present in it. The work of art opens up its own world. Something is an object only when it no longer fits into the fabric of its world because the world it belongs to has disintegrated. Hence a work of art is an object when it becomes an item of commercial transaction, for then it is worldless and homeless.⁷⁰

The above quotation is highly influential in order to uncover the essential distinction between the traditional sense of artwork and Heidegger's own understanding of artwork. By approaching artwork through the binary logic of artist/artwork distinction, tradition reduced artwork to the object which is disinterested to its own potentiality as a work-being which can stand in itself and illuminates its own world. On the contrary, Heidegger tries essentially to reveal that artwork as work-being must illuminate its own world and around.

As mentioned above, we should explore that the traditional philosophy cannot unveil the essence of artwork by reducing it into the object of artist. It is of utmost importance that by failing to understand the true nature of artwork, tradition, according to Gadamer, cannot unfold the characterization of artwork as standing in itself and revealing a world through which Heidegger commences his study by means of standing away from the concept of genius found in classical aesthetics.

Then, as a further level we should thus ask that what is the essence/origin of art according to Heidegger? Actually, as I will explicate later the origin of art is ontologically related to the origin of the being-work of art. Thus the origin of art for Heidegger is forthrightly related to the question of what he calls 'the origin of the artwork'. Most importantly, as I indicated before, for Heidegger, the

⁷⁰ Heidegger's Ways, p. 103

misunderstanding of the aesthetics related to the essence of the being-work of art is not separated from the misunderstanding of the metaphysics related to the essences of beings. That is because of Heidegger elucidates that artwork is being, i.e. work-being, and all the artworks are beings i.e., painting, sculpture etc... Then, what is the origin of the being-work of art for Heidegger? I shall hereafter attempt to demonstrate the origin of the being work of art to open a way towards the uncovering of the essence of art.

4.1. THE ORIGIN OF THE ARTWORK

First of all, for Heidegger, to reveal or to refer to the origin of something is to illuminate "the source of its nature. *In other words*, origin here means that from and by which something is what it is and as it is. What something is, as it is, we call its essence or nature."⁷¹ Thus artist is the origin of the artwork and vice versa: "Neither is the without the other".⁷² Heidegger therefore investigates artist and artwork in virtue of a third thing, i.e., art. Art is the origin of both artist and artwork. Then, what is the origin of the art itself? For Heidegger, the question of the origin of the art turns to be a question related to the nature of art. Nevertheless, I should attempt to elucidate the nature of art where art naturally arises in terms of revealing. Thus the being-work of art is the place/opening where art emerges. Most importantly, for Heidegger, in the being-work of art, the happening of truth is at work. In fact, while Heidegger speaks the origin or the essence of the being-work of art he essentially means the inherent relationship of the being-work of art to the truth of Being.

According to Heidegger, art is further a sort of the state of conflict through which the strife occurring between artist and artwork, and in this strife artist is destined to destroy itself: "The artist remains inconsequential as compared with the work, almost like a passageway that destroys itself in the creative process for the work to emerge."⁷³ Thus, he comes to confront the essential question related to the essence of art: "Where and how does art occur?"⁷⁴ Therefore, to problematize the essence of art, Heidegger attempts to explore the nature of art in the place where art

⁷¹ PLT, p.17 [Emphasize mine]

⁷² Origin of the Work of Art, p. 254

⁷³ Poetry, Language, Thought, p. 40

⁷⁴ Ibid. p. 254

originates, and for him, this can only be in the being-work of art and the being-work of art can exclusively be uncovered by means of the nature of art. Thus, it is on this point that Heidegger comes on the edge of a circular turn but this is not a vicious circle.

On the contrary; it is a circle within all interpretations occurs and the most important aspect is to break into it to learn thinking differently/originally. Thus Heidegger indicates that this questioning is “To enter upon this path is the strength of thought, to continue on it is the feast of thought, and assuming thinking is a craft.”⁷⁵

Moreover, the being-work of art is both the passageway opening to the possibilities of historical and social discourses in which our lived experiences are embedded into as the world, and as a work-being originated from the earth. Thus the being-work of art is ontologically the unique path to the mysteries of Being in itself through the strife coming to pass between ‘the world and the earth’. This strife essentially mirrors the essence of art orienting in itself to be able to reveal the ‘Truth of Being’. ‘Truth of Being’ arises primordially by means of the tension/strife occurring between concealment and unconcealment; truth and untruth; hiddenness and un-hiddenness. However, in order to access to truth of Being, we have to apply to the constitutive essence of art through which happening of truth becomes possible at the core of the being-work of art. The being-work of art is the locus in which the tension of the essence of art occurs, i.e., art itself in fact. More clearly, the essence of art is the tension coming to pass as the happening of truth between world and earth.

4.2. THE ESSENCE OF ART: THE STRIFE BETWEEN WORLD AND EARTH

Heidegger, beyond the propositional truth based on the correspondence theory, indicates that only art can unveil the horizons of ‘Truth of Being’. As I indicated in the third chapter, the propositional truth is not capable of bringing forth the intrinsic essence of truth. However, only art can do this as a dynamic event arising out of the deep conflict settling into the locus of the conflict occurring

⁷⁵ Heidegger, Martin. *Origin of the Work of Art./Basic Writings*, edited by David Farrell Krell, HarperCollins, 2008. p. 144

between the world and the earth. Therefore, art cannot be representative of as it is assumed in the traditional theory of aesthetics.

Furthermore, to bring clearly forth the essence of art maybe it is a good beginning to basically elucidate what the essence of art is not. First of all,

The essence of art is not the expression of lived experience.... Nor does this essence consist in the artist depicting reality more accurately and precisely than others, or producing (that is, representing) something that gives pleasure to others that provides enjoyment of higher or lower type.... But in order to understand what the work of art and poetry are as such, philosophy must first break the habit of grasping the problem of art as one of aesthetics.⁷⁶

In the investigation of the origin and the essence of artwork i.e., in fact art itself, Heidegger goes beyond the traditional concepts and demonstrate that art is not about aesthetic concept of beauty and not absolutely about the representation of human experiences. However, the essence of art is related to the everyday encounters of Being-in-the-world as the one aspect of the strife between ‘world and earth’. The world comprises the realm of all human relations, activities, consciousness, action, culture, etc. In addition to this:

World, for Heidegger, is a rather complex concept. World is our reality, within which we operate. We interact with each other, we interact with things around us and it is all made possible by our world. It refers to our language, our culture, our social norms, our customs and traditions as well as the decisions we are able to make and even the possibility of random chances that may affect us. Because of who and how we are, it is the paths that can open up for us in our interactions with the things of our world and with each other. World is the coherent unity of our entire existence.⁷⁷

The concept of earth and world as I emphasized before are inherently interrelated to each other. They are connected to each other by means of the tension/strife through which the essence of art occurs. To put it differently, the essence of art is essentially connected to the strife between them, and they require each other in order to keep arousing the tension which is actually art itself. Thus, “Where the earth then ‘rises up’, is the positioning, or rather discovery of, the physical limits of the worldly things... With writing, I cannot write forever, my pen will run out, my hand will get

⁷⁶ Thomson, D. Iain. Heidegger, Art and Postmodernity. p. 40

⁷⁷ Raymond Jeremy, The Origin of the Work of Art Origin of the Work of Art. Heidegger and Poetry. 2010. p.3

tired; the earth imposes limits on what the world does. This is what Heidegger refers to as the 'essential strife' between world and earth".⁷⁸

Moreover, "both world and earth appear in the light of the way they impose conditions and constraints on each other (Wrathall, 2005: 78-9)."⁷⁹ Consequently,

The world throws everything within itself into light, while the earth conceals itself in everything. The darkness of the earth belongs to the lightness of the world, and the lightness of the world reveals the darkness of the earth. The "work-being" of artwork "consists in the fighting of the battle between world and earth". And it is in this strife that we find truth in artwork. Artwork is the assemblage of earth and world. It guards and preserves their strife; thus, allowing truth to be revealed in its openness Art is a world of truth, and artwork reveals this world of truth.⁸⁰

Heidegger therefore claims that the nature of art arises circular out of this strife. Heidegger influentially demonstrates that this circular nature of the essence of art is inherently related to the dialectical relationship of 'earth' and 'world' revealing the essence of art that is the happening of truth at work of art. By originating from the strife coming to pass between world and earth, art unveils the 'Truth of Being' which is setting itself at work of art.

As the two essential faces of the essences of the art 'earth' and 'world' reflect the mysteries of Being by means of their profound strife. Art makes earth and world shine forth the truth itself. After I have basically tried to elucidate the essential role of the world so far, hereafter my endeavor will be to focus on the concept of earth.

Therefore, I will try to elucidate Heidegger's approach to the concept of earth to comprehend how he elucidates the ontological relationship between earth and world. Thus what does earth mean? First of all, it is simply our land and it was land of our ancestors. It is the house of human beings or human Dasein. Furthermore,

In his effort to understand the ontological structure of the work independently of the subjectivity of the creator or beholder, Heidegger now uses "earth" is a counterconcept alongside the concept of the "world", to which the work belongs and which it erects and opens up. "Earth" is a counterconcept to world insofar as it exemplifies self-sheltering and closing-off as opposed to self-

⁷⁸ Ibid. pp. 6-5

⁷⁹ Raymond Jeremy, quoted in Heidegger and Poetry, p. 6

⁸⁰ Understanding Heidegger's ORIGIN OF THE WORK OF ART, <http://www.lovewisdom.net/philosophical%20topics/Heidegger%20-%20truth%20in%20artwork.html> accessed 03.05.2013

opening. Clearly, both self-opening and self-closing-off are present in the work of art... It presents itself in its own Being.⁸¹

According to the above quotation, earth and world are in an essential relationship through which the essence of work of art is constituted. In order to be clearer here I shall explicate further how we dwell on earth. Therefore, we all as human *Dasein* set indispensable our world by landing on earth and we leak truly into the cracked of the earth. The more we are familiar with the essences of the earth the more we are aware of our world and vice versa. Seen in this light, if we are trees then we will have our roots in earth and our trunk and leaves in our world. How the tree could not come forth as if it were without this essential settling into the earth in the same way we could not comprehend the essence of art and truth if we are not inherently interrelated with the earth as being each world. Heidegger therefore emphasizes that all things as being are in a relation with the earth. Accordingly, Heidegger reveals that artwork as a work-being like things as being is essentially related to the earth. Heidegger's aim is also to demonstrate the essential relation of all things-being with our world. Moreover, Dreyfus remarks that

World is the whole context of shared equipment, roles, and practices on the basis of which one can encounter entities and other people as intelligible. So, for example, one encounters a hammer as a hammer in the context of other equipment such as nails and wood, and in terms of social roles such as being a carpenter, a handyman etc., and all such sub-worlds as carpentry, homemaking, etc., each with its appropriate equipment and practices, make sense on the basis of our familiar everyday world. Heidegger calls this background understanding our understanding of being.⁸²

In this sense, Heidegger is essentially interested in what is a phenomenology of 'thing' and its place in the events of the world. Therefore, his endeavor is to describing the famous painting of a peasant woman's shoes by Van Gogh. The shoes for Heidegger are things that unveil the world of the peasant woman. In the one of the poetic parts in 'The Origin of Work of Art' Heidegger elucidates that

What happens here? What is at work in the work? Van Gogh's painting is the disclosure of what the equipment, the pair of peasant shoes, is in truth. The entity emerges into the unconcealedness of its being. The Greeks called the unconcealedness of beings *aletheia*. We

⁸¹ Heidegger's Ways, p. 105

⁸² Dreyfus Hubert L. Heidegger on Art

say "truth" and think little enough in using this word. If there occurs in the work a disclosure of a particular being, disclosing what and how it is, then here there is an occurring, a happening of truth at work.⁸³

In the light of the above quotation, we can deduce that in Heidegger's phenomenological approach, the shoes of woman gain its own meaning in a relational context indicating the ground of the serviceability of shoes. The shoes as a 'thing' i.e., work-being not shoes, do not just reveal shoes, but a whole world of peasant life which is full of 'lived experience' of the woman. Heidegger emphasizes that if we do not know about the life of woman then her shoes will not be a work thing for us. The shoes of peasant woman indicates further that "[t]oilsome tread of the worker... the dampness and the richness of the soil ...quiet gift of the ripening grain.... slides the loneliness of the field-path ... the silent call of the earth".⁸⁴

In this regards, for Heidegger, traditional metaphysics does not delve into the nature of things just as demonstrating in the example of shoes in the painting of Van Gogh. Therefore, he criticizes the traditional views regarding to the nature of things i.e., thingness. That is because of Heidegger considers that traditional views depend on various explanations of what a 'thing' is, but they cannot accomplish indicating the true nature of what a thing is.

The first approaching to the thing as a bearer of properties; secondly, the perceptual account of thingness as the unity or bundle of sensation, and finally the Aristotelian form and matter approach to thingness. Heidegger rejects these accounts of thingness. That is because of Heidegger's concern is related to the phenomenology of the thing, its own place in a world of human events, social processes, and cultural discourses.⁸⁵

Therefore, a thing standing in its locus of truth can be unveiled in terms of its own revelation. Heidegger emphasizes that "What in the thing is thingly? What is the thing in itself? We shall not reach the thing in itself until our thinking has first reached the thing as a thing."⁸⁶ Thus by applying some external operators we cannot enter into the nature of the thing. Consequently, Heidegger thinks that traditional

⁸³ OWA, P. 36

⁸⁴ Ibid., p.33

⁸⁵ Duits Rufus, Heidegger and Metaphysical aesthetics , p. 19

⁸⁶ Heidegger Martin, What is a thing? Craft in Theory, p. 406

subject cannot penetrate into the thing-in-itself. Neither can we limit the truth of the thing to the subject who thinks about it.

As we know it from Kant, 'thing-in-itself' cannot be known 'in itself' but only insofar as it appears to a subject who thinks about it according to the categories of the understanding. If the thing is well constructed from the view of the subject then the thing turns into an object for the subject.⁸⁷ However, for Heidegger thing-in-itself is the revelation of 'Truth of Being', arising between concealment and unconcealment. By contemplating on the things as revelation or clearing, *a-letheia*, Heidegger tries to demonstrate a way of thinking with things without reducing them to the objects of the thinking subject. Truth can be revealed as an event of coming to light through art by means of the being-work of art.

In the light of Heidegger's phenomenological approach to the nature of things as 'thingness' I should attempt to elucidate that for Heidegger a thing must stand in its own place in the world disclosing the essence of thing beyond the theoretical conceptions. Moreover, we know that art flourishes in terms of the being-work of art. The being-work-of-art for Heidegger is related to the nature of thing which is standing-in-itself illuminating both its own world and the world.

That is because; for Heidegger,

Each of these traditional views of 'thing' covers up the very question of 'thingness', because they already assume an answer or framework. But Heidegger's phenomenological method keeps the question alive by approaching things without the interpretational prejudices and presuppositions of traditional views. Any such presupposed view determines the nature of the question, and thus the answer found is framed within that structure of questioning..... Instead of presupposing a closed framework of questioning and interpretation, Heidegger attempts to approach 'thingness' from the phenomenological method of letting things rest in themselves or appear "the way they are assembled in the logos of Being" (Vyc 242). Heidegger's method lets reality speak to us in the language that it does, that is, come to us in [poetic] word.⁸⁸

In the light of the above quotation and what I have said so far, we are able to assume that Heidegger attempts to demonstrate that we have to penetrate into the realm of truth through art rather than applying to the traditional concepts staying far way to grasp the nature of truth. For Heidegger, truth is not a representation or

⁸⁷ Kant, Immanuel, Critique of Pure Reason, pp.45-30

⁸⁸ Understanding Heidegger's ORIGIN OF THE WORK OF ART, accessed 05.05.2013

correspondence of an idea between mind and object. Heidegger is actually fascinated with unfolding the nature of truth. Thus his essential endeavor is to disclose that we have to back to 'Truth of Being' i.e., the primordial source of truth, to be able to unveil the true essence of truth showing itself by means of the tension/strife taking place between concealment and unconcealment; disclosure and closure.

4.3. THE ESSENCE OF TRUTH

As I have said before, Heidegger's aim, in his critique of the traditional truth, is to demonstrate that the essence of truth is primordially related to the disclosure of *Dasein* and related to art through the being-work-of-art. To put it differently, Heidegger reveals that truth is the disclosure of *Dasein* in his beginning period but then he turns that truth is the 'Truth of Being' revealed through art by means of the being of work-of-art. Consequently, as I emphasized before primordial truth for late Heidegger is the 'Truth of Being' revealing in terms of art as the tension oscillating between concealment and unconcealment of Being. His primary endeavor is to demonstrate that the primordial truth is *a-letheia*, unconcealment and the propositional truth is just the derivative of this truth.

Therefore, the truth of entities as they are is possible in their disclosure of Being-in-the-world beyond the representative/theoretical framework trying to describe them in terms of the subjective view. On the contrary, as we know it from the traditional view, for instance, the truth of a thing is the representation of it in mind. However, as mentioned above, for Heidegger, thingness of a thing is not a representation of it or correspondence between mind and object. Thingness of a thing is essentially revealed through its own locus of truth in the strife coming to pass between the world and the earth. To put it differently, thingness of a thing is primordially related to how its own locus of truth is unveiled without applying the theoretical interpretation to uncover it. Therefore, for Heidegger,

Truth is not a feature of correct propositions that are asserted of an "object" by a human "subject" and then are "valid" somewhere, in what sphere we know not; rather, truth is disclosure of beings through which an openness essentially unfolds.⁸⁹

⁸⁹ M. Heidegger, (1998). *Pathmarks* (W. McNeill, Trans.). Cambridge-New York: Cambridge University Press. p.146

Truth, therefore, arises out of this strife underlying the relationship of world and earth. This strife reveals the essence of truth just as revealing the essence of art. Nevertheless, the world is not singularly the essence of truth; neither is the earth, but the essence of truth is the reality of their ontologically inherently interrelated relationship which is essentially what needs to be enlightened by means of art. In this sense, according to Heidegger, world is

The self-opening openness of the broad paths of the simple and essential decisions in the destiny of a historical people” and earth is “the spontaneous forthcoming of that which is continually self-secluding and to that extent sheltering and concealing⁹⁰

While the world opens new paths through the courses of history, the earth withdraw itself and thus shelters truth. The art is, therefore, either the *happening* or the *becoming* of truth through the missing of world and earth in each other. They feed each other although they occur against each other: while world needs earth as a ground to erect itself, earth requires world to open sheltering truth of Being. That is because of the fact that world and earth requires each other in their strife to become what they are in their mutually tension which is concealment and unconcealment as the revelation of truth. In the strife world tries to lighten the earth and earth opens itself in order to absorb the world.

For Heidegger, work of art as ‘work-being’ is the locus of *aletheia* in which the truth happens by means of the strife arousing the tension between world and earth and the struggle between concealment and unconcealment. Furthermore, the strife connecting the world and the earth grounds itself in a more deep strife as Heidegger calls ‘primordial strife’ (*Urstreit*) in order to unfold the truth by means of the tension happening between concealment and unconcealment. The deepest strife between world and earth as the locus of the essence of truth may be unveiled in terms of the tension of concealment and unconcealment occurring in *a-letheia*.

In relation to the aforementioned, for Heidegger, *aletheia* is the revelation of truth through sheltering, i.e., untruth. The artwork as a ‘work being’ is not the locus of the strife only but it is essentially at the same time composed out of this strife. Truth arising out of the *a-letheia* is revealed through the being-work of art. Artwork is the very unique state of the strife becoming between world and earth in which the

⁹⁰ OWA. p. 35

struggle of truth and untruth, of concealment and unconcealment occur. For Heidegger, artworks are not only creative but preservative. The articulation and transformation of the strife of Being in itself turns into the preservation of truth through the being-work of art. That is because of the fact that:

Artwork reveals the essential strife of Being, which is to disclose itself, make itself known, and articulate and differentiate itself into preservation. Artwork preserves into history this unique and ephemeral disclosure of Being by setting it into-work and setting it into-earth. And what is revealed is the earth concealed within the world, or the world set within and concealed within the earth.⁹¹

To be clearer here we may think that the being-work of art is a kind of self-broadcasting, i.e. art itself in fact, and it reveals the very essence of truth. The artwork as a unique being creates a realm of tension that is art itself, and through which we know that the very essence of truth comes to set itself forth through the concealment and unconcealment. Thus, art as a unique tension in itself becomes the essential driver of truth itself at the being-work of art. Correspondently, Heidegger's consideration of art is "the creative preserving of truth in the work [of art], and Art then is the becoming and the happening of truth"⁹²

I shall here attempt to further reveal how the role of language is essential for Heidegger in order to unveil the essence of truth. As I mentioned at the beginning of this chapter, Heidegger reveals the illuminating power of poetry against the destructive power of the essence of the technology rooting in *Enframing*. In this sense, Heidegger endeavors in order to indicate how language is unique to be able to reveal the meaning of Being through our everyday encounters. Besides, Heidegger's deep concern related to the nature of language is about how language can reflect the origin of entities by means of its best articulation through poetry.

Therefore, it is utmost importance of that Heidegger's radical approach to the nature of language requires the reinterpretation of the relationship between poetry and man against the danger of *Enframing*. That is why I attempted to explicate the essence of technology as the danger for the essence of man. According to Heidegger, man, involves the roots of *Enframing* and *poiesis* together by standing on the revealing of Being. In other words, man is the unique possibility/openness making

⁹¹ Understanding Heidegger's ORIGIN OF THE WORK OF ART, accessed 28.05.2013

⁹² OWA, pp. 39,72-71.

the revealing of Being possible, and so do all the illuminations of the essences of entities. However, at the same time, man, according to Heidegger, has been in the dark times of the technological age because of the fact that the essence of man is under the effect of the *Enframing* caused by the dominance of the conceptual way of thinking. Nevertheless, for Heidegger man's inherent mission is to pursue on the paths of the primordial truth in order to elucidate the essence (*Wesen*) of entities as they are in their revealing of Being.

Thus, man is the unique possibility to access to things/entities as what they are in their essences. Unlike Kant Heidegger believes in that it is possible to access to the essences of entities as they are in themselves. In this sense, he considers that the greatest poets are best gifted by means of language to explore deeper horizons of truth. This enables them the unique possibility of dwelling on the edge of the revealing of Being. Thus, they, the gifted poets transcend the instrumental use of language in order to reflect on the essence of language through which they reach deeper meaning of Being. Furthermore, the greatest poets search for the very essence of language to be able to unveil the mysteries of Being coming to lit up itself on the shoreline between poetry and thought as the revealing of truth: "The voice of thought must be poetic because poetry is the saying of truth, the saying of the unconcealedness of beings."⁹³

In addition to this, poetry is the unique possibility through which poet makes language and entities/things intersect in such a way through which the revealing of Being comes to show itself. That is why Heidegger points out that "and poetry, as linguistic, has a privileged position in the domain of the arts, because language, understood rightly, is the original way in which beings are brought into the open clearing of truth..."⁹⁴

In this sense, Heidegger therefore points out to the power of *poiesis* in order to save ourselves from the dark times of the technological dominance. For Heidegger, the essence of language gains its utmost depth by means of poetry. Thus, for him, poetry is the underlying power illuminating our existence by means of ripening the reflection of the deepest meaning. Heidegger, by focusing on the great poetry of great poets such as Friedrich Hölderlin (1770-1843) and Paul Celan (1920-

⁹³ PLT, P. 72

⁹⁴ Ibid, p. xii, Introduction by Albert Hofstadter

1970)⁹⁵, reveals his keen interest related to how the poetic language can arouse the new possibilities in order to establish a powerful language beyond the instrumental use of it. Thus, Heidegger considers that it becomes possible to construct a genuine relationship with the revealing of Being through *poiesis*. Heidegger is aware of the fact that only the poetic language or a new language made through poetry, against the danger of the conceptual way of thinking culminates in the dominance of the technological age, can save us and secure us:

Only one thing remained reachable, close and secure amid all losses: language. Yes, language. In spite of everything, it remained secure against loss. But it had to go through its own lack of answers, through terrifying silence, through the thousand darkneses of murderer speech. It went through. It gave me no words for what was happening, but went through it. Went through and could resurface, 'enriched' by it all.⁹⁶

I think the above passage is highly influential in order to uncover how/why language is the harbor in which truth secure itself in spite of all the losses according to Paul Celan. I think that when Celan poetizes whatever has been left unspoken through or beneath the "terrifying silence, through the thousand darkneses of murderer speech"⁹⁷ he resurfaces it again and again by instigating deeper horizons of truth in itself through language. That is why for Heidegger whilst philosophers exclusively contemplate on and interpret the truth of Being, poets unveil the very nature of truth of Being itself. That is because of Heidegger considers great poets as a semi-divine creatures.

By being an admirer of Heidegger, Celan reads almost all his works. Heidegger in his last two decades at the beginning of 1950s realized the very importance of Celan's poetry. That is because of Celan like Hölderlin is a thinking poet, poets' poet reflecting on the essence of language and poetry. He, for Heidegger, becomes one of the few poets unraveling how the essence of language and poetry is

⁹⁵Celan's first name was Paul Antschel, later Ancel. He was born into a German-speaking Jewish community to German speaking Jewish parents in Czernowitz, Bukovina, on the eastern outpost of the Austrian Empire, For further see: Gadamer, Hans-George, Gadamer on Celan, "Who Am I and Who Are You?" and Other Essays, Translated and edited by Richard Heineman and Bruce Krajewski with an Introduction by Gerald L. Bruns, State University of New York press, Albany, 1997. p. 18-17

⁹⁶ Celan, Paul, Collected Prose, Translated from The German by Rosmarie Waldrop. First published in great Britain, 1986, p. 34

⁹⁷ Ibid, p. 34

inherently interrelated to each other by means of their intersecting on the shoreline of the clearing:

... [I]anguage alone brings what is, as something that is, into the Open for the first time. Where there is no language, as in the being of stone, plant, and animal, there is also no openness of what is, and consequently no openness either of that which is not or of the empty. Language, by naming beings for the first time, first brings beings to word and to appearance. Only this naming nominates beings to their being from out of 'their being. Such saying is a projecting of the clearing, in which announcement is made of what it is that beings come into the Open as... Poetry is the saying of the unconcealedness of what is. Actual language at any given moment is the happening of this saying... Language itself is poetry in the essential sense.⁹⁸

In this sense, it is highly influential to indicate how Heidegger gives great importance to the inherent relationship occurring between thinking and poetry in order to unveil the essence of truth. If one wants to understand what the essence of truth is, for Heidegger, s/he must contemplate on the importance of language in Heidegger's late thinking. Language can exclusively be transformed at the service of truth by means of the greatest poetry. Furthermore, poetry is an inherent voice arises by texturing language anew by means of what has been remained unspoken through the silence penetrating into the buried breath of our experiences:

Poetry is, again, the unforgetting of language, in which we are reminded, first of all, that language is not a formal system; it is what philosophers call natural language-but perhaps one should use the older philological expression, *living language*: language whose mode of existence is the event, a language of *Erfahrung* that lives through or undergoes the experiences of all those who speak it and hear it, and which is therefore never self-identical but always on the way, *unterwegs*⁹⁹

Consequently, we also should bear in mind that Heidegger's further endeavor of explaining the essence of truth is essentially related to the poetic revelation of language through which our experiences are being enlightened. Furthermore, by indicating language the place where things are firstly cleared, come to light, he becomes obsessive about the poetic roots of language:

⁹⁸ PLT, p. 71-72

⁹⁹Gadamer, Hans-George, Gadamer on Celan, "Who Am I and Who Are You?" and Other Essays, p. 16

Heidegger finds in language the thought of the thing as thing, that is, as gathering and staying a world in its own special way. Hence he is able to use "thing" as a verb and, by this new coining and recoinng of the ancient world and its meaning, to think recallingly and responsively the being of the thing as man has authentically lived with things from the beginning.¹⁰⁰

In the light of the above passage, one of the prominent points of late Heidegger is related to the possibility of how language can radically be transformed in order to penetrate into the deeper roots of truth of Being. Thus beyond the everyday use of language for communication, Heidegger wishes to demonstrate that the essence of language must profoundly be constituted through poetic reflection on language. In the metaphysical sense, as I tried to indicate, thinking is understood by means of the conceptual understanding of the world. The inherently relationship of language and thinking is constituted by means of a representable understanding of the world. Thus, language is reduced to the conveying of daily information through which language turns into an instrument of self-expression.

On the contrary, beyond being the mirror of the sentiments of our soul and experiences, language involves the very unique possibilities by means of *poiesis* through which we can access to the essence of truth in itself to be able to charge our existence with the charm of the truth of Being. Thus whatever has been left unspoken, .i.e. in the end, Truth of Being, according to Heidegger, I think, can be profoundly unveiled by means of the poetic language. The very poetic language arouses the realm of syntax of language to unveil deeper horizons of truth by unleashing language from the burden of everyday superficial communication.

In this sense, by emphasizing that poetry is the essence of all arts, Heidegger comes to demonstrate that the essence of poetry is truth in which the clearing of the world or the essence of entities is revealed as they are in their locus of truth. Furthermore, if the establishment of the essence of language is poetic then it must at the same time be the revelation of the essence of truth. The essence of language must be understood in terms of the language of poetry. Thus, the poetic revelation profoundly constitutes the essence of language. Therefore, we should bear in mind

¹⁰⁰ Heidegger, Martin, Poetry, Language, Thought, Introduction, TRANSLATIONS AND INTRODUCTION BY Albert Hofstadter, p. xvii

that Heidegger's intention turns from the philosophical language to the poetic language as the unique path to unveiling the essence of truth. Furthermore,

Heidegger asserts that the essence of art is the process of poeticizing. What he means is that the nature of art does not consist in transforming something that is already formed or in copying something that is already in Being. Rather, art is the projection by which something new comes forth as true. The essence of the event of truth that is present in the work of art is that "it opens up an open place."¹⁰¹

In this regard, in the 'Poetry, Language and Thought', Heidegger reveals that the relation of human beings to language is undergoing a transformation and the consequences of which we are still not ready to confront. The ongoing of this transformation cannot be hindered by direct intervention. That is because of it is going on in the profoundest silence. However, Heidegger underlines that we are nevertheless able to land into the silence realm of language by means of poetry. Heidegger's core concern for the poetry is essentially related to his thought that language may be best transformed into the service of truth through the poetry. For instance, in everyday life, Heidegger argues, we use language in superficial ways, however, as soon as we try to speak of the deeper horizons of our existence and the truth of Being, there comes suddenly up another language, which is the poetical:

Poetry is the highest form of art for Heidegger because of its use of language. Language allows us to relate to each other and to other things, so poetry occupies this position of 'privilege' as it brings about this unconcealment for people. Where art is identified as the occurrence of truth, art is the way that people can see what it is that makes them a people, what it is that makes up the underlying coherence for their existence. It is in the naming power of language though that makes this unconcealing possible at all, the essence of poetry is where poetry as art can show us the underlying unity of our world and existence.¹⁰²

According to the above passage, for Heidegger, the effect of art is influential in order to re-establish our relationships with the earth and people. Art as poetry, the unique mode of language, uncover the paths of truth in which we are able to explore our truth of existence. Heidegger thus illuminates that poetry occupies an essential realm in the transformation of our existence on the earth. Our profound relation to

¹⁰¹ Heidegger's Ways, p. 109-108

¹⁰² Raymond, Jeremy. (The Origin of the Work of Art Origin of the Work of Art). Heidegger&Poetry. 2010. p.11

language must be poetic and language beyond the representation of our experiences is the underlying source of our existence: “In this language I tried, during those years and the years after, to write poems: in order to speak, to orient myself, to find out where I was, where I was going, to chart my reality.”¹⁰³

In addition to this, the happening of truth as the revelation flows profoundly through the unique event of poetry or *Dichtung*. Consequently, “Truth, as the clearing and concealing of what is, happens in being composed, as a poet composes a poem. All art, as the letting happen of the advent of the truth of what is, as such, essentially poetry. The nature of art ... is the setting-itself-into-work of truth.”¹⁰⁴ In other words, “Art, as the setting-into-work of truth, is poetry. The nature of art is poetry. The nature of poetry, in turn, is the founding of truth.”¹⁰⁵

Seen in this light, for Heidegger, all arts are the deep manifestation of poetry. The distinguished characteristic of the essence of language is the inherently composed in terms of the magical/mystical language of poetry. Poetry is the revelation of the essence of language beyond the expressions/experiences of poet. This is because, for Heidegger, in its essence, language is neither expression nor experience of poet.

Besides, as the essence/light of language poem transcends poet even as I revealed before, poet destroys himself to be able to let poem be. Therefore, by being the very essence of pure language poetry speaks itself: “What is spoken purely is that in which the completion of speaking that is proper to what is spoken is, in its turn, an original. What is spoken purely is the poem.”¹⁰⁶ In this sense, Heidegger further wishes to reveal how poetry as the art of all the art becomes the deepest locus of truth by unveiling the further horizons of truth:

Art as the setting-into-work of truth is poetry. Not only is the creation of the work poetic, but equally poetic, though in its own way, is the preserving of the work; for a work is in actual effect as a work only when we remove ourselves from our commonplace routing and move into what is disclosed by the work, so as to bring our own nature itself to take a stand in the truth of what is.¹⁰⁷

¹⁰³ Celan, Paul, *Collected Prose*, p. 34

¹⁰⁴ OWA, p. 278

¹⁰⁵ PLT, p. 72

¹⁰⁶ *Poetry, Language, Thought*, p. 194

¹⁰⁷ OWA, P. 280

In light of the above passage, art as poetry is the reflection of the essence of language, and that is why for Heidegger poetry is the emergence of the primordial truth of Being by means of language. Thus, in the case of the creativity that we must realize how poetry triggers the syntax of language by re-constituting it in order to overcome the categorical/calculative use of language.

In this sense, according to Heidegger, art or poetry by being the driver of truth dares the limits of language to access to the primordial truth in itself. Therefore, I think that we can consider poetry as the impulse of language by means of its own creative power clearing/opening up deeper horizons of truth by forcing the limits of language. Thus, poetry opposes to the theoretical interpretation of truth, because poetry itself means breaking into the conceptual/theoretical way of thinking.

Most importantly, by instigating the creativity of language and rejecting the mechanical use of it through daily information, poetry, I think, carries us to the creative realm of the primordial truth of Being by breaking into the conceptual/categorical understanding of truth.

In relation to the aforementioned, poetry arouses the roots of language in itself as being the creative/flourishing essence of language. As mentioned before, language is the place where entities/things are firstly illuminated by disclosing them or by letting entities be as they originally are. I think the more entities are illuminated the more their essences are entered into the light of language that means that the essence of language occurs by delving into deeper realm of 'clearing' through poetry in which the essence of entities are illuminated. Thus, the essence of entities is ontologically related to how entities dwell on the shoreline of disclosure of Being.

Poetry is the unique possibility in order to unveil the truth of Being which for late Heidegger is the language that speaks. Poetry is the deepest articulation and the revelation of the disclosure of Being by re-constituting the essence of language. It orients language in itself through opening/forcing deeper horizons of truth.

It is of utmost importance that poetry not only unveils horizons of truth it also shows the limits of concealment/unsayable which are still not in the realm of language. Thus we should bear in mind that concealment and unsayable can never be easily uncovered in terms of language. That is because of it is maybe impossible to be able to fill the gap between the world and language particularly word and thing.

Nevertheless, I consider that Heidegger's primary endeavor is to reveal that "Truth is not simply there, it must be *questioned* and won"¹⁰⁸

In this sense, great holocaust survivor poet Paul Celan through his unique poetry reveals how we must inquiry into the realm of language to be able to arouse the original thought. Thus, it is of utmost importance of why he urges that poetry is the only unique way in order to search truth on the shoreline of the revealing of Being through language. For Celan, truth is something external to us, and it should be searched and explored.

Seen in this light, I wish to indicate that poetry should be thought as a kind of inner power arousing the very essence of language by means of forcing the limits of language and beyond. In terms of the deepest sense of the relationship between thought and language, the essence of language flows in the profoundest silence. Nevertheless, we are exclusively able to touch the essence of language by means of realm of poetry. Poetry is, therefore, the highest expression of 'Truth of Being' in terms of the very specific made of language. Furthermore,

Art may, at first, seem to be the more original, since it is art that, as active bringing-forth, first gives thinking its matter, i.e., something to think about. Language is the matter of thinking and the aim of thinking is to let language itself speak, but the essence language, language's own primordial speaking, is to be heard precisely in poetic diction.¹⁰⁹

In his primary concern about the poetic use of language, Heidegger is well aware of the fact that language conceals as well as it reveals. The task of meditations on philosophy, therefore, should be a very careful contemplation on the made of language through poetry. The poetic diction is the unique path through which we may unveil beings as beings without covering them in terms of some theoretical terms. Thus the poetic language uncovers *(a)-letheia* arising out of the strife occurring between concealment and unconcealment of Being as the profoundest essence of truth: "The nature of art is poetry. The nature of poetry, in turn, is the founding of truth."¹¹⁰

¹⁰⁸ Celan, Paul, Collected Prose, p. 16, [Emphasizes mine]

¹⁰⁹ Pattison, George. Routledge Philosophy Guidebook to The Later Heidegger. 2000. New Fetter Lane, London. p. 192

¹¹⁰ PLT, p. 72

In the light of this, through the being-work of art, i.e. poem, the essence of art profoundly reveals the clearing/openness through which ‘Truth of Being’ come to show itself. That is because of the essence of truth arises out of the strife of the world and the earth by deepening into the essence of art in terms of the same strife, i.e. art itself.

In other words, I tried to uncover how the strife between world and earth becomes both art and the essence of truth in itself. In this respect, whilst Heidegger tries to discover the truth of objects by uncovering them as they are, he emphasizes how the role of art is very efficient in order to reach the essence of entities. By taking the earth as the origin that everything must return in eventually, Heidegger reveals that world as the self-opening in its resting upon the earth strives to rise above the earth:

In the strife each carries the other out of and beyond itself. Thus the strife becomes ever more a strife and more properly what it is. The harder the strife by itself intensifies, the more unyieldingly the striving opponents release themselves to the inner fervor (Innigkeit) of their simple mutual belonging. The earth cannot do without the open of the world, if she herself is to appear as earth in the liberated pressure of its self-occlusion. The world, again, cannot soar away from the earth if, as the swaying breadth and path of all essential destiny, it is to ground itself upon a decision.¹¹¹

According to Heidegger, the being-work of art consists in the striving of the strife between world and earth. The happening of truth occurs in terms of the being-work of art resting in itself between earth and world. Therefore, the becoming of truth as the relationship between world and earth is the struggle arising from the self-concealing nature earth and the self-disclosing nature of world.

In this sense, Heidegger’s overall project regarding art and truth are essentially interrelated and complete each other in terms of the essence of art through the being-work of art. Seen in this light, the being-work of art is not just something that is the possibility of revealing the event of truth but at the same time the being-work-of-art is the reflection of its own essence as the unveiling of truth through which the being-work-of-art itself becomes an event revealing deeper horizons of truth in itself.

¹¹¹ OWA, P. 32-33

It seems to me that the underlying dictation, which drives the creative nature of art, is the tension oriented in itself at the being-work of art in order to arouse deeper sense of truth. For instance, the poem as the being-work of art constitutes the realm of truth by daring the syntax of language in which the essences of entities are illuminated as how they dwell on through their essences as they are.

Furthermore, poetry is the mode of being through which language gains its own value in itself beyond the aestheticization of language by means of the representational arguments such as propositions, subjective expressions in daily information. Thus, work-being as poem by being a mode of Being dares the externality of language in order to reach further/deeper thresholds of truth in itself.

That is because; as implied throughout this chapter, art, poetry is definitely non-aesthetics for Heidegger. Art or poetry cannot be explicated as it is assumed as the work/creation of artist by means of the representative concepts of the traditional aesthetics.

On the contrary; art, poetry is a mode of Being in which the deepest tension/strife coming to pass between the world and the earth as well as between artist and artwork. In this sense, whatever it is that remains left unspoken underneath must be searched and won by means of art. Poetry, in fact, is the production of a new language in itself by unveiling deeper horizons of truth. In this sense, it is crucial to uncover that whatever the great poetry as the unique possibility of accessing to the truth of Being illuminates for us is more than a path; it affects our language of existence and it can uncover the further horizons of truth by transforming the roots of our existence.

In the respect to what I have said so far, it becomes legitimate to claim that Heidegger's radical investigation of both art and truth is completely related to the recalling of what has been forgotten under the courses of the traditional philosophy, i.e., Being.

Through the last part of the subchapter 'The Essence of Truth', I tried to focus on the essential role of language in order to indicate how the essence of truth and language are inherently interrelated to each other. As I mentioned above, language as poetry is so crucial to be able to stand against the danger of the technological understanding of Being. If we want to overcome the danger of the essence of technology, we have to learn a different language which can save us from

the technological understanding of the world. Hitherto, I tried to put forward that such a language as a saving power must be poetic.

However, we should bear in mind that another important perspective in order to overcome the technological understanding of the world is to practice of dwelling with the fourfold of earth, sky, mortals, and divinities. That is because of the fact that for Heidegger, to dwell is to "belong within the fourfold of sky and earth, mortals and divinities"¹¹² In this respect, Heidegger's account of art showing truth depends essentially upon the dialogue between divine and human beings, and Heidegger emphasizes how truth is originated from *techne*:

In Greece, at the outset of the destining of the West, the arts soared to the supreme height of the revealing granted them. They brought the presence, [Gegenwart] of the gods, brought the dialogue of divine and human destinings, to radiance. And art was simply called *techne*. It was a single, manifold revealing. It was pious, *promos*, i.e., yielding to the holding-sway and the safekeeping of truth.¹¹³

Heidegger's investigation of how it is possible to render earth a genuine home for human beings therefore is not free from his view of fourfold of sky and earth, mortals and divinities. As far as I understand that Heidegger sees the motivation between mortals and divine as the integration of nature and culture. That is why he traces back to the origin of Greek culture by referring to art as *techne* in order to uncover the highest revealing of truth illuminating the realm of the relationship between human beings and divine.

In this respect, he reveals that the fourfold is what "we call the world"¹¹⁴ Therefore, he comes to say that to dwell is to be in the world as being in a homeland in opposition to a foreign place. To be clearer, for Heidegger, to dwell is to be at home or to get back to our origins on earth not only by means of the original thought but by means of searching of how it is possible to dwell poetically on earth by instigating the illuminating power of art.

¹¹² Martin, Heidegger, Question Concerning of Technology, p. 49

¹¹³ Ibid, p. 18

¹¹⁴ PLT, p., 179

CHAPTER V

CONCLUSION

According to Heidegger, Being, in the courses of the traditional metaphysics, from Plato to Descartes, has been ignored. To get back to Being, Heidegger firstly has to open his way by transcending the prejudices of the tradition. Therefore, I have firstly tried to explicate how Heidegger constitutes his critique of traditional metaphysics. Heidegger criticizes that traditional metaphysics presupposes concepts in terms of the dualities such as subject/object and known/knower in its approach to the reality of the world.

Seen in this light, in my thesis, I attempted to reveal how Heidegger brings forward a revolutionary way of exploring the underlying truth of our interacting with the world as the primary source of the primordial truth of Being. Not as the rejection of the traditional truth but as the ground of it. Thus, he tried to enlighten how Being-in-the-world is the most primordial ground of our experiencing/understanding the world beyond the theoretical objectification of the traditional philosophy.

Therefore, I tried to indicate how Heidegger's radical critique of traditional truth goes beyond the traditional dualities such as body/mind, subject/object through them the traditional truth has been meditated. Moreover, I tried to explain that after the critique of the traditional truth, Heidegger brings forward a new re-conceptualization of truth in terms of the transcendental horizon of *Dasein* in *Being and Time* and in terms of art and artwork in his later writings.

Therefore, firstly, after introduction, in chapter two, in order to uncover Heidegger's critique of the traditional philosophy I tried to focus on two philosophers: Husserl and Descartes. I attempted to demonstrate that both philosophers tried to bracket out the empirical content in order to reach the primordial truth. However, for Heidegger, bracketing is not the way through which we are able to reveal the primordial truth of the disclosure of the world.

Furthermore, I attempt to reveal that the bracketing of the empirical content then recurred in Husserl's transcendental phenomenology. Therefore,

I come to demonstrate that Heidegger's critique of the traditional philosophy is particularly the critique of Cartesian subject and Husserlian phenomenology. Heidegger's critique of Cartesian philosophy is inherently involving the critique of Husserlian phenomenology. Therefore, I tried to explain how Cartesian philosophy and Husserlian phenomenology is inherently interrelated to each other in terms of explaining the world.

In what follows, I tried to display how Heidegger comprises a very radical critique of traditional truth in terms of *Dasein's* encounters of Being-in-the-world. Heidegger comes to demonstrate that truth primordially arises from the disclosure of the world through *Dasein's* transcendental horizon.

On the one hand I tried to uncover how traditional understanding of truth is based on the Cartesian objectification of the world. On the other hand; by demonstrating Heidegger's endeavor of unveiling the roots of truth, I attempt to reveal how Heidegger brings forward a new perspective concerning the ontological understanding of truth beyond the correspondence theory of truth. In addition of this, I attempted to demonstrate that Heidegger's endeavor is to reveal how the underlying truth of Being-in-the-world is 'the clearing of the world' through the transcendental clarification of *Dasein*.

In order to demonstrate that truth is primordially related to *Dasein's* existential conditions of Being-in-the-world; Heidegger criticizes that we have to firstly revise the traditional concepts through which the binary logic of the tradition has been constructed. By depending on the binary logic of the subject/object distinction to be able to explain the world, tradition exalted the statue of the subject over/against the objects. I attempt to demonstrate that the beginning of the rise of the exalted subject is with the Cartesian subject to which ontological priority given in order to understand the world.

Heidegger rejected the Cartesian view concerning the reality of the world. For Heidegger, traditional philosophy based on the subjectivity is essentially related to the dogmatism of self-certainty. For Heidegger, the traditional view of the world culminates in the Cartesian subject which is based on the wishing of cognizing the world by means of the presupposition that if mind becomes free from the external world then through this pure mind it is possible to access to the primordial truth.

In this sense, Descartes supposed that he, beyond everything, is a thinking thing, a Cogito, through which he is associated to the external world in terms of the representations. Descartes by representations means mental images. Representations are for Descartes, the only reality we can be certain about. Thus, if we follow Descartes' view we come to realize that truth turns into a matter of correspondence which is based on the representations of the world through mental images.

However, for Heidegger, the genuine truth is related to the disclosure of the world rather than to the Cartesian objectification of the world by means of representations. In this sense, I tried to emphasize how Heidegger brings forward that the concept of Being-in-the-world is the underlying basis of our interaction with the world beyond the objectification of the world through the subject/object distinction.

Furthermore, Heidegger's primary aim is to show that subject is not an isolated entity from the world. He, on the contrary, tries to reveal that there is not a gap between subject and the world. According to Heidegger, consciousness of subject cannot be detached from the reality of the world. That is why he unifies subject and object into *Dasein*. For him, *Dasein*'s existence is Being-in-the-world. Correspondently, *Dasein* or Being-in-the-world is the outcome of the conjuncture of social transformations and human choices.

In this regards, I attempted to elucidate how consciousness as the primary subject of phenomenology is investigated to be able to uncover the essences of experiences of Being-in-the-world. Consciousness is the main phenomenon for the phenomenologists to be able to access to the nature of experiences. For Husserl, through the phenomenological reductions (*epoché, eidetic*) it is possible to reach the essences of objects reflecting on consciousness. Consequently, I try to firstly uncover that for phenomenologists, the reflection of objects on consciousness is the primary essence of all sorts of knowledge such as scientific, artistic, and even ontological.

I further attempt to show that phenomenology is an essential endeavor of reaching the essence of our experiences in terms of eliminating the

distorted factors of the outside world hindering the pure sense of our experiences. Husserl therefore considers that by bracketing empirical content we can reach a pure consciousness as the indubitable ground of experiences, and he contemplates that this ground is the ultimate ground for all possible sorts of knowledge.

Consequently, as the founder of phenomenology, Husserl proposes that we have to get 'back to things themselves as they reflect on our consciousness' to be able to reach to the phenomena as the reflection of our experiences. Therefore, Husserl's goal is to get an absolute ground of knowledge through the transcendental subjectivity/ego. Thus, he attempts to exclude all the physical/empirical contents of the outside world through the phenomenological reductions.

Furthermore, I particularly tried to emphasize the distinction between Heidegger and Husserl in terms of the roots of phenomenology centralizing in the critique of representation of the reality between 'outer' and 'inner'. I tried therefore to elucidate that Heidegger's critique of Husserlian phenomenology is an immanent critique of phenomenology related to the internal roots of phenomenology rather than being a critique of external bounds to phenomenology.

Therefore, Heidegger goes further and calls to get 'back to the things themselves' as what they are in their being or in their what they are and how they are, but not how they reflect on our consciousness. For Heidegger, the understanding/experience of the world is not related to the subject's contemplation of objects; on the contrary, it is essentially related to a unified-holistic structure of everyday encounters of Being-in-the-world.

In the third chapter, I attempt to point out that Being-in-the-world is the most essential phenomenon in order to understand Heidegger's concept of truth. I endeavor to demonstrate how Heidegger reveals the primordial truth as *Dasein's* existential conditions of Being-in-the-world. In this sense, Heidegger brings forward his own understanding of truth as the disclosure of the world in terms *Dasein's* transcendental horizon. For him, the disclosure of the world is the place where entities are enlightened or come to show themselves as what they are in their locus of truth.

In this sense, for Heidegger, entities come to show themselves in terms of uncovering. Uncovering is a way of Being for Being-in-the-world. Heidegger wishes to demonstrate that uncovering or the disclosure of the world is more primordial sense of truth rather than the propositional truth. He investigates the propositional notion of truth as a secondary sense of truth. The propositional notion of truth is related to the agreement of judgement with the state of affairs that it represents. As I stated before, this notion of truth is called as correspondence theory of truth by Heidegger.

Furthermore, according to Heidegger, circumspective concern in which *Dasein* come to look at something unveils entities of Being-in-the-world. When entities have been uncovered it does not mean that they are simply 'true' according to the traditional logic of truth. On the contrary, the primordial truth is 'uncovering' which also renders the traditional truth possible too. In this sense, by exploring Heidegger's significant perspective of truth, I come to show how he essentially separates between the propositional truth of present-at-hand mode of entities and correspondence theory based on it and the truth of ready-on-hand mode of entities.

Thus, I endeavor to display that his main endeavor is to show that the traditional sense of truth based on present-at-hand mode of entities grounds on the primordial truth of ready-at-hand mode of entities. According to Heidegger, objectification of the world, in other words, the theorization of entities by means of focusing on the presence of entities leads to missing the rich locus of truth related to the ready-to-hand mode of entities.

This is because of theoretical framework is detached entities from their locus of truth by means of looking at entities from a distance, not looking at them in terms of using them. The primordial truth of Being come to show itself through beings in terms of *Dasein's* transcendental clarification, however, if we approach beings by means of a theoretical manner then we cannot unveil the truth of Being.

In the fourth chapter, my attempt was to reveal the inherent relationship between art and truth. I tried to indicate how Heidegger legitimizes the essential role of art in order to unveil the primordial truth of Being. First of all, I tried to demonstrate why Heidegger brings forward the

constitutive role of art as the healing process of against the danger of the technological understanding of the world.

For Heidegger, without art there is no other solution in order to hinder the damage of the technological understanding of the world. Technology reduces our creativity in thinking and shapes our thought in terms of a conceptual framework. Seen in this light, the task of thinking should not just overturn the traditional metaphysics through its prejudices, but rather to overcome it and open new ways of thought in order to reveal the truth of Being.

In this regards, the critique of the essence of technology is an essential way through which Heidegger paves a new way in order to demonstrate that the constitutive role of art is the only unique solution to be able to prevent the negative effects of technological understanding of nature. Heidegger considers that it is not possible to find out a solution to technological problems through the technical methods. This would be wrong approach to the problem. For Heidegger, the true solution in order to break into the technological understanding of Being is art. That is because of how art is full of power of rectifying the negative symptoms of the nature of *Enframing* neglecting the revealing of Being.

Art is both the power of revelation and healing in order to recover the dangers of the essence of the technology lying in *Enframing*. I tried to demonstrate how Heidegger is cautious about the distinction between the essence of technology and the concrete forms of technology. *Enframing* by means of the essence of technology comes to veil on the revealing of Being. However, Heidegger urges that if we reflect on the essence of language through poetry then we are able to rectify the damages of *Enframing* on the revealing of Being.

Thus, *poiesis* can reveal further horizons of truth in order to prevent the destructive power of the essence of technology lying *Enframing*. I tried to reveal that even *Enframing* itself is a kind of revealing, Heidegger considers that language as *poiesis* is the saving power in order to secure us from the danger of *Enframing*.

In this respect, for Heidegger, man, with the creative power of language as *poiesis*, can withstand against *Enframing* as bringing-forth. Language, therefore, must be made of anew through the unique possibilities of poetry.

Seen in this light, I attempted to reveal that traditional metaphysics, on the one hand, views truth as the correctness of premises and views art as the representation of objects in terms of aesthetics view based on artist/artwork distinction, on the other hand, Heidegger as a seminal thinker, in his profound approach to the inherent relationship between truth and art, comes to demonstrate that truth arises out of the profoundest strife of the world and the earth. This strife occurring between world and earth becomes the essence/origin of art.

Consequently, beyond the traditional perspectives, for Heidegger, art and truth are the inherently interrelated and feed each other. Without great art we are not able to access to the realm of truth. Heidegger gives a unique role to art by indicating that art is the manifestation of truth at the work of art beyond being the origin of both artist/creator and artwork. That is because of art is happening or becoming of truth at artwork as he demonstrates in the painting of the shoes of peasant woman.

By focusing on the great painting of Van Gogh, Heidegger aims to emphasize that art, on the one aspect is the projection of our experiences of Being-in-the-world, and on the other, art ultimately grounds history to open the truth of our relationship with the world by means of the historical changes. That is because of Heidegger points out that whenever great changes happen in history, the world worlds.

Furthermore, Heidegger essentially reveals that primordial truth belongs to Being unfolded through concealment and unconcealment; truth and untruth, as the consequence of the 'primordial strife' coming to pass between world and earth.

Most importantly, I try to uncover the essential role of language in Heidegger's late period in terms of the relationship between language and poetry. To put it differently, I attempted to indicate how poetry as work-being

re-constitutes the essence of language. Entities/things show firstly themselves through language. Language is the openness to the essence of entities.

Moreover, Heidegger wishes to demonstrate that all art in essence as the letting happen of the emergence of truth of beings must be poetry. In order to reveal this, Heidegger redefines the concept of language by means of poetry as work-being in which truth show itself, and he criticizes the traditional concept of language through which for Heidegger people just can implement an everyday communication without reaching the essence of language which does not bring forth the essence of truth.

For him, language is the unique possibility through which entities are unveiled by means of bringing entities into the open space in which they are unconcealed as what they are in their locus of truth. This is because of the essence of language through the poetic diction establishes/arouses the essence of truth in terms of the being-work of art, poem. Thus poetry as the being-work of art has its original roots flourishing by re-constituting the essence of language.

In this sense, for Heidegger, however, language, beyond the everyday communication, must be understood as the revelation of truth in terms of poetry. Thus, for him, language is the place through which entities are illuminated as what they are, so the very poetic made of language is the most effective way to unveil the 'Truth of Being'. The poetic way of thinking is the path through which the essence of truth is profoundly revealed. In this respect, Heidegger places a great emphasis on the phenomenon of the poetic language through which he unquestionably considers that truth of Being comes to light or show itself.

Thus, I tried to indicate how Heidegger heeds the role of great poets by emphasizing their unusual ability through which they orient language in itself in order to reach a poetic diction. This poetic diction has for Heidegger the utmost importance of how language must be re-constituted in order to reflect deeper horizons of truth.

In this sense, the great poets are always more close to whatever has been left unspoken in the courses of thought and philosophy. They can hear the call of Being as well as they can reflect the inner sense of truth by means

of the recreation of language in itself through their great poetry. Through the recreation of language by means of the divine ability of great poets, we are able to access to the primordial truth of Being.

REFERENCES

Martin Heidegger, "The Origin of the Work of Art," in *Poetry, Language, Thought*, Alfred Hofstadter, trans., (New York: Harper & Row, 1971)

Martin Heidegger, "The Origin of the Work of Art," in *Basic Writings* (London: Routledge, 1978).

Martin Heidegger, 'On the Origin of the Work of Art' in D. F. Krell (ed) *Basic Writings* (Routledge, 1993).

Sephorah Mangin. *The Question of Being and the 'Problem' of Metaphysics*.

Iain D. Thomson (2011) 'Heidegger, Art, and Postmodernity' Cambridge University Press

Hubert L. Dreyfus. (2008) 'Heidegger on Art'

Jeremy Raymond. (The Origin of the Work of Art Origin of the Work of Art). *Heidegger and Poetry*. 2010.

Understanding Heidegger's ORIGIN OF THE WORK OF ART
<http://www.lovwisdom.net/philosophical%20topics/Heidegger%20%20truth%20in%20artwork.html> accessed 03.05.2013

Wrathall, M. (2005) 'How to Read Heidegger' London: Granta Books.

Heidegger, M. (1998). *Pathmarks* (W. McNeill, Trans.). Cambridge-New York: Cambridge University Press.

Hofstadter, A. (1982) 'Martin Heidegger The Basic Problems of Phenomenology', Indiana, MN: Indiana University Press.

Polt, Richard (1999) 'Heidegger an introduction' Routledge Taylor&Francis Group London and New York

Stambaugh, J. The Finitude of Being. SUNY, 1992.

Vycinias, V. Earth and Gods Martinus Nijhoff, 1968

Young, J. Heidegger's Philosophy of Art. Cambridge, 2001

George, Pattison, Routledge Philosophy Guidebook to The Later Heidegger. 2000. New Fetter Lane, London.

Martin Heidegger, Being and Time. Trans. By John Macquarrie and Edward Robinson. New York: Harper and Row, 1962, first published in 1927

Rene Descartes, Meditations on First Philosophy: First and Second Meditations from Meditations and Other Metaphysical Writings. Classics of Western Philosophy.

Hans Georg Gadamer, HEIDEGGER'S WAYS, State University of New York Press, Translated by John W. Stanley, 1994

Ernst Tugendhat, Heidegger's idea of truth, Martin Heidegger Critical Assessments edited by Christopher Macann Volume III: Language, 1992,

L. Dreyfus Hubert, Being-in-the-World A Commentary on Heidegger's Being and Time, Division I, The MIT press, 1991

Kant, Immanuel, Critique of Pure Reason, Translated by J. M. D. Meiklejohn, 2010.

Martin, Heidegger, *The End of Philosophy and the Task of Thinking*, 1964.

Edited with general introduction by David Farrel Krell

Sartre, Jean-Paul, *The Transcendence of the Ego (La transcendance de l'Ego)*

A sketch for a phenomenological description, Translated by Andrew Brown

With an introduction by Sarah Richmond, first published 2004 by Routledge.

Martin, Heidegger, *The Question Concerning Technology*. Trans. William

Lovitt. *The Question Concerning Technology and Other Essays*. New York:

Harper and Row, 1977.

Hans-George Gadamer, *Gadamer on Celan, "Who Am I and Who Are You?"*

and Other Essays, Translated and edited by Richard Heineman and Bruce

Krajewski with an Introduction by Gerald L. Bruns, State University of New

York press, Albany, 1997.

Edmund Husserl, *The Idea of Phenomenology*, Kluwer Academics Publishers,

Translation And Introduction by Lee Hardy, 1999.

Edmund Husserl, *PSYCHOLOGICAL AND TRANSCENDENTAL*

PHENOMENOLOGY AND THE CONFRONTATION WITH HEIDEGGER

(1927-1931) The Encyclopaedia Britannica Article, The Amsterdam Lectures,

"Phenomenology and Anthropology" and Husserl's Marginal Notes in *Being*

and *Time* and *Kant and the Problem of Metaphysics* edited and translated by

Thomas Sheehan and Richard E. Palmer.

Dermot Moran, *Edmund Husserl, Founder of Phenomenology*, first published

in 2005 by Polity Press.

APPENDIX A

TEZ FOTOKOPİSİ İZİN FORMU

#

ENSTİTÜ

- Fen Bilimleri Enstitüsü
- Sosyal Bilimler Enstitüsü
- Uygulamalı Matematik Enstitüsü
- Enformatik Enstitüsü
- Deniz Bilimleri Enstitüsü

YAZARIN

Soyadı :
Adı :
Bölümü :

TEZİN ADI (İngilizce) :

TEZİN TÜRÜ : Yüksek Lisans Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir bir (1) yıl süreyle fotokopi alınmaz.

TEZİN KÜTÜPHANEYE TESLİM TARİHİ:

APPENDIX B

TURKISH SUMMARY

Söz konusu tezin temel yazılış amacı Heidegger felsefesinde sanatın hakikatle olan ilişkisini sorgulamaktır. Bu sorgulamaya girişilmeden önce yapılmaya çalışılan Heidegger açısından mümkün olan en meşru yoldan sanat ve hakikat arasındaki ilişkinin idrakına nasıl varılabileceğine dair bir yol haritasını çıkarmak olmuştur. Bu vesileyle, tezin 2. Bölümünde Heidegger' in batı felsefe geleneğince ortaya konulan hakikat anlayışına getirdiği radikal eleştiriye yer verilmiştir. Bu bağlamda, önce tezin giriş bölümünde Heidegger' in geleneksel felsefe ve onun hakikat eleştirisinin hem ne kadar kökensel olduğu hem de düşüncenin yeni ufuklarına doğru nasıl yeni perspektifler sunduğu vurgulanmıştır. Bu önemli perspektiflerden birinin de hakikatle ilgili olduğu açıklanmış ve Heidegger açısından asıl hakikatin ne menem bir şey olduğu soruşturmaya tabi tutulmuştur.

Her şeyden önce, Heidegger açısından hakikat geleneksel hakikat anlayışından farklı ve daha kökensel olmalıdır. Ona göre nihai hakikat varlığın (*Sein; Being*) hakikatidir. Varlığın hakikatinin kendini açtığı yegâne alan *Dasein*' in aşkınsal açıklığıdır. Çünkü *Dasein* varlık kavrayışına sahip tek varolan olması bakımından ontolojik soruşturmanın başladığı yerdir. Dahası Heidegger' in başyapıtı *Varlık ve Zaman*'da ortaya koyduğu gibi *Dasein* öznel/epistemolojik zemini önceleyen varoluşsal/ontolojik bir temeli esas alır. Bu anlamda *Dasein* başta özne/nesne ayrımı olmak üzere diğer tüm ayrımları önceleyen onlara kaynaklık eden ve dünya-insan ikiliğini mümkün kılan orijinal birliği ifade eder. Heidegger' in orijinal birlikten kastı hâlihazırda dünyada olan *Dasein*' in kendisidir. *Dasein* bütün yapma etme halleriyle en önce dünyada olmaklığı ifade eder. Bu kavramlaştırmayla Heidegger' in gerçekte sorgulamaya çalıştığı dünyanın verili hali insanın onu nesne haline getirme çabasına öncel olmakla kalmayıp hatta insanın dünyayı nesneleştirebilmesinin koşuludur. Daha da açmak gerekirse; insan ve dünyanın orijinal birlikteliği demek hakikatin, özne merkezli geleneksel önermesel doğrudan (*truth*) oldukça farklı bir anlayışla, ontolojik bir zemin üzerinden kavranması demektir. Bir başka deyişle, *Dasein*' in özü

onun varoluşudur, yani dünya-da-olma onun özüne eklemlenmiş bir özellik olarak düşünülmemelidir.

Diğer taraftan Platon ve Aristoteles' ten bu yana batı felsefesinin dayandığı özne/nesne ayrımı insanın dünya-da-olma (*In der Welt Sein; Being-in-the-world*) halinin kökensel hakikatini açıklığa kavuşturmaktan uzaktır. Bundan dolayı, ancak teorik/bilimsel bilginin imkânını ortaya koyabilen özne/nesne dikotomisine dayalı batı felsefesinin önermesel hakikat anlayışı Heidegger' e göre varlığın kökensel hakikatini ıskalamaktadır. Bir diğer deyişle, Heidegger için kökensel hakikat varlığın anlamı sorusuna verilecek cevapla ilgilidir. Ama geleneksel batı felsefesi varlığın anlamı sorusunu unutmakla kalmayıp onu unuttuğunu da unutan bir hale düşmüştür.

Bu yüzden, Heidegger açısından varlığın hakikatine tekrar dönmek elzemdir. Bunu yapabilmek için tezin 2. Bölümünde ilkin yukarıda vurguladığım gibi Heidegger in batı metafiziğinin önermesel hakikat anlayışını nasıl eleştiriye tabi tuttuğunu ortaya koymaya çalıştım. Ama burada önemle belirtmem gerekir ki Heidegger önermesel hakikatı red etmemekle birlikte onu mümkün kılan asıl hakikatin varlığın kökensel hakikatini söyleyecektir. Dolayısıyla, geleneksel felsefenin dayandığı özne/nesne dikotomisinin ötesinde dünyada-olma-halinin varlığın hakikatini açısından nasıl hayati önemde olduğu vurgulanmaya çalışılmıştır. Dahası, geleneksel metafizik eleştirisinde Heidegger' in odak noktasına koyduğu iki önemli filozofa eğilme gereği duydum: Husserl ve Descartes. Sonrasında tezin 3. Bölümünde yapmaya çalıştığım şey Heidegger' in kendi hakikat anlayışını nasıl temellendirdiğini açıklamak oldu. Bunu yaparken Heidegger için nihai hakikatin varlığın hakikatini olduğunu vurgulamakla kalmayıp aynı zamanda bu hakikatin 'dünyanın açıklığı' olarak ancak *Dasein*' in aşkınsal açıklığında kendini açığa vurduğunu söylemekteyim. Fakat diğer taraftan, önemli bir nokta olarak vurgulamam gerekir ki Heidegger son döneminde hakikatin *Dasein*' in aşkınsal açıklığından ziyade sanatla, özellikle de şiirle kendini gösterdiğini/açtığını söyleyecektir.

Bu anlayışla, tezin 3. Bölümünde Heidegger' in kendi hakikat anlayışı açıklandıktan sonra 4. Bölümde tezimizin asıl meselesi olan sanat ve hakikat arasındaki ilişki soruşturularak sanatın Heidegger açısından hakikatin açığa çıkarılmasında nasıl hayati önemde rol üstlendiği onun son döneminde yazdığı ilgili makalelere başvurularak açığa çıkarılmaya çalışılmıştır. Özellikle 'Sanat Eserinin Kökeni' ve 'Şiir, Dil, Düşünce' adlı metinleri takip edilerek onun son döneminde ortaya

koyduğu sanat ve hakikatin kökensel ilişkisinin nasıl sanat eseri aracılığıyla açığa çıkarıldığı vurgulanmıştır.

Ayrıca, sanat metafizik düşünmenin yol açtığı tehlikelere en etkili karşı durabilecek güçtür. Dahası, Heidegger için şiir olarak dil, batı metafiziğinin bir ürünü olarak kendisi de bir tür açılma olan teknolojinin özünden kaynaklı 'çerçeveleme' (*Enframing*) tehlikesine karşı durabilecek biricik güçtür. Heidegger için Varlık ve Zaman da kökensel hakikat *Dasein*' in aşkınsal açıklığı iken son döneminde bakış açısını değiştirerek sanat eserinin varlığı üzerinden kökensel hakikatin varlığın hakikati olduğunu söyleyecektir. Tam da bu nedenle tezin 4. Bölümünde açıkladığım gibi Heidegger e göre sanat ve hakikat arasındaki ilişki kaçınılmaz ve kökenseldir. Şu ana kadar söylenenlerin ışığında söylemek gerekirse öncelikle tezin 2. Bölümünde yapılmaya çalışılan şey Heidegger' in geleneksel felsefe eleştirisine temel düzeyde değinildikten sonra tezin 3. Bölümünde Heidegger in kendi hakikat anlayışı açıklanarak devam edilmiştir.

Modern özne Heidegger' in geleneksel metafizik eleştirisinde merkezdedir. Bu yönüyle Heidegger' in Husserl ve Descartes' a getirdiği eleştirilerde onların otonom ve kendi başına hakikata kaynaklık edebilecek özne kurgulamalarını son derece sakıncalı bulur. Benzer şekilde Kant ın öznesi de deneyimin içeriğini anlağın kategorileri ile birleştirerek son derece sıkı tasarlanmış dünya kurucu bir öznedir. Dahası, Husserl ve Descartes' in dayandığı temel anlayış eğer ki insan aklı dış dünyanın etkilerinden yeteri kadar izole edilebilirse hakikatin kendisine varılabileceğini varsayar. Özellikle fenomenolojik indirgeme ya da epoche düşüncesi ile Husserl inin amacı aşkınsal bilincin içeriğini elde etmektir. Ama Husserl aynı zamanda dış dünyanın paranteze alınabilmesi için şüphe götürmez bir temele de ihtiyaç olduğunu farkındadır. O bu temelin 'şeylerin kendilerine' düstrunda/mottosunda, şeylerin bilince verildiği halinde olduğunu düşünmektedir. Fakat diğer taraftan Heidegger geleneksel metafiziği eleştirirken Husserl ve Descartes' in ortaya koyduğu hakikat anlayışlarına eleştirel yaklaşmakla kalmayıp onların ortaya koyduğu hakikat anlayışının varlığın kökensel hakikatini dışarda bıraktığını söyleyecektir.

Daha da açmak gerekirse, Heidegger' e göre Husserlci fenomenolojinin önemli iki kavramı olan yönelimsel bilinç (*intentional consciousness*) ve aşkınsal özne (*transcendental subject*) ile Descartes ın kartezyen öznesi bizi varlığın kökensel

hakikatına ulařtırmada yetersiz kalır. Husserl'in yönelimsel bilinç kavramı Heidegger açısından önemli olmakla birlikte bu kavramla Heidegger'e göre dünya-da-olma halinin anlaşılması çok mümkün değildir. Yine de Heidegger'e göre Husserl'in yönelimsel bilinç kavramının 'dünyaya doğru olma' ya da dünyaya doğru bir yönelimsellik barındırması varlığın hakikatına giden yolda önemli bir vurgudur.

Çok önemli bir nokta olarak, Heidegger' in temelde yapmaya çalıştığı şey fenomenolojik yöntemi ontolojik sorunsalın hizmetine koşarak modern öznenin tasarladığı dünyanın meşruluğu bir yana bizatihi modern öznenin kendi varlık koşulunun ontolojik olduğunu göstermektir. İşte tam da bu noktadan hareketle tezin 2. Bölümünün içeriğini belirleyen onun vurgusunu üzerinde toplayan dünya-da-olma halinin nasıl öznenin bütün yapıp etmelerine kökensel bir kaynaklık yaptığını vurgulamaya çalıştım. Bu temelde, Heidegger Descartes' in cogitosu olan 'düşünüyorum öyleyse varım' ı 'varım öyleyse düşünüyorum' şeklinde ters yüz ederek en temelde dünya-da-olma'nın önceliğini vurgulamaktadır. Bunu yaparak Heidegger, geleneksel düşüncenin özne/nesne ayırımına dayalı teorik çerçevesini ifşa etmek bir yana bu çerçevenin marifeti olan önermesel hakikatin varlığın orijinal hakikatının türevi olduğunu söyleyecektir. Bilinci, bu teorik çerçevenin dolayımında kurulan modern özne bilincinin, nesnelere bilincine önsel olduğunu düşünmek Heidegger'e göre sınırlı bir anlam ifade eder. Bundan dolayı Heidegger, aşkın bilinç ve aşkın yönelimselliğe dayalı Husserl' in formel ontolojisini red edecektir. Buna karşılık, Heidegger, orada-olma (*Dasein*) ve dünya-da-olma gibi kavramları kullanarak dünya-da-olma realitesinin nasıl öznenin aşkınsal bilincine/egosuna önsel olduğunu gösterecektir.

Yani temel olarak vurgulanmaya çalışılan nokta aslında Heidegger' in 'bilginin metafiziğinin' üstesinden gelebilmek adına dünya-da-olma realitesinin nasıl metafizik bilme çeşitlerine kaynaklık ettiğini göstermek olmuştur. Öznenin dünya tasavvurları onun dünya-da-olma halinden asla bağımsız değildir. Daha da önemlisi, Heidegger, tekerrür eden problem olarak, geleneksel metafiziğin şeyleri kendi doğalarında neyse o olarak göreceği yerde her zaman şeylerin mevcudiyetlerine odaklanmasında buluyor. Bu ona göre tümüyle, modern öznenin, dünyaya ve şeylere dışardan bakan, onları kuran ve tasarlayan dünya-da-olma halinden bağımsız varsayımçı tavrından kaynaklanmaktadır. Bundan dolayı, Heidegger'e göre en başta geleneksel metafiziğin belli başlı kavramlarını red etmeliyiz. Örneğin,

Heidegger yeni kavramlar üretirken geleneksel metafiziğin özne, nesne, ben, kişilik, bilinç ve beden-ruh gibi ayrımlarını da red etmektedir. Çünkü Heidegger' e göre geleneksel metafizik bu kavramlar aracılığıyla kendi önyargılarını/varsayımlarını da üretmektedir. Dolayısıyla, bu kavramların radikal bir şekilde gözden geçirilmesi zaruridir. Heidegger in metafizik kavramların revizyon edilmesi gerektiği fikri onun hakikata dair yeni ve devrimci bakış açısından bağımsız değildir.

Daha önce de ima edildiği gibi hakikati yeniden yorumlayarak, Heidegger, kökensel hakikatin Dasein' in dünya-da-olma sının varoluşsal koşullarıyla ilişkili olduğunu söyleyecektir. Dünya-da-olma halini temel alan Heidegger, Dasein in özne/nesne ayrımına önsel olduğunu söyleyerek özne ve nesne ilişkilensinin imkânının Dasein' da temellendiğini vurgulayacaktır. Dasein dünyadan kopuk değildir tam tersine Dasein demek dünyada olmak demektir. Ya da Dasein dünyasız bir özne değildir. Şu ana kadar söylenenleri baz alırsak diyebiliriz ki Heidegger radikal bir düşünür olarak, geleneğin özne/nesne; beden/ruh; bilinen/bilen gibi ikilikler üzerinde yükselen teorik/temsili çerçevesini esas almak yerine dünya-da-olma halinin derinliklerine dalmayı tercih ettiği vurgulanmıştır. Çünkü Heidegger' e göre, kökensel hakikat, ikiliklerin ötesinde dünya-da-olma haliyle ilişkili olarak daha derin bir birliğin ifadesidir.

Heidegger in geleneksel metafizik eleştirisinde merkeze aldığı iki filozof olan Husserl ve Descartes' in hakikat tasavvurlarının benzer olduğunu yukarıda vurgulamıştım. Bir taraftan Husserl dış dünyayı paranteze alarak bilincin en saf haline ulaşmaya çalışırken benzer şekilde Descartes te meditasyonlar aracılığıyla günlük olanın etkisinden sıyrılmaya çalışarak aklın en saf ve en pak düzeyine ulaşmaya çalışıyordu. Descartes modern öznenin kurucusu olarak şeylerin dünyasına matematiğin a priori saf dünyası sayesinde ulaşabildiğimizde aynı şekilde bilginin de saf dünyasına varabileceğimizi varsaymaktadır. Bundan dolayı da Descartes dış dünya ile aklın içeriği arasında bir harmoni olduğunu düşünmektedir. Bundan dolayı, bir taraftan Husserl ve Descartes dış etkenlerden aklımızı ne kadar izole edersek o kadar imgelerin bilincimizde ortaya çıkmasının sınırlarını belirleyebileceğimize inanırken diğer taraftan Heidegger, imgelerin aklın saf haline dayanılarak elde edilemeyeceğini söylemektedir. Ama Husserl ve Descartes saf akıl sayesinde herhangi bir imgenin nihai zeminine varabilecek kudrette olduğumuzu düşünmekte. Dahası, Heidegger' e göre dünyadaki hergünkü halimiz her türlü

anlamanın ufkunu barındırmasına, ona kaynaklık etmesine rağmen geleneksel metafizik tarafından paranteze alınmaya çalışılmaktadır. Bundan dolayı, Heidegger, Husserl ve Descartes'ın hakikati açıklamak için dayandıkları teorik çerçeveyi red etmektedir. Heidegger, ayrıca, Husserlici fenomenolojiyi ve kartezyen felsefeyi özne/nesne ayrımının sebep olduğu aynı çıkmazın içinde görüyor: İkisi de eğer ki aklımızı dış dünyadan izole edebilirsek kökensel/nihai hakikata varabileceğimizi iddia etmektedir. Hâlbuki Heidegger' e göre, dünyayı açıklamaya çalışırken Descartes'ın Kartezyen felsefesi ile Husserl'inin aşkınsal felsefesinin yapmaya çalıştığı gibi dış dünyayı paranteze almaya çalışmak kabul edilemez. Çünkü Heidegger' in dâhice vurguladığı gibi fiziksel dünyayı paranteze almaya çalışmakla dünyanın zaten hâlihazırda ayrılmaz bir parçası olan deneyimlerimizin kökenlerine ulaşamayız ve dolayısıyla nihai kökensel hakikate de ulaşamayız. Bir diğer deyişle, günlük olanın tam olarak teorik kavrayışımızın kaynağı olduğu gerçeğini göz ardı ederek varlığın hakikatini ıskalamış oluruz.

Buradan itibaren elimden geldiğince tezin 3. Bölümünün içeriğini açıklamaya çalışacağım. 3. Bölümün başında vurgulamaya çalıştığım şey geleneğin aksine Heidegger' e göre kökensel hakikat *Dasein*'in aşkınsal açıklığında kendini açan 'dünyanın açıklığı' (*Disclosure of the World*) olarak varlığın hakikatidir. Bir diğer deyişle, Heidegger' e göre en temel anlamıyla 'dünyanın açıklığı' dünyadaki şeylerin açıklığını, onların görünür olmasını mümkün kılan hakikattir. Nihai hakikatin kaynağı olarak dünyanın açıklığını temel alan Heidegger, kafamızdaki idelerle dış dünya arasındaki uygunluğun (*correspondence*) hakikati göstermeye yetmeyeceğini vurgulamaktadır. Çünkü kökensel hakikat içinde şeylerin kendi doğal halleriyle neyseler o oldukları halleriyle var olması yani varlığın kendini açtığı/gösterdiği modla ilgilidir. Dolayısıyla, varlığın kendini açma hali bilgiye ve önermesel hakikate önseldir. Heidegger' in en büyük arzusu hakikatin kendini açtığı şekliyle gösterebilmektir. Hakikat bir şeyin kendisini olduğu gibi gösterebildiği yöntemin açıklığıdır. Ama unutmamalıyız ki hakikat kendisini gösterdiği gibi geri de çeker. Heidegger dünyanın kendini açmasını hakikatin kaynağı olarak alarak, 'mevcudiyetin metafiziğinin' tüm hakikat ufkunun tam da kendini açan dünyanın hakikati içinden temellendiğini ortaya koyar. Dahası 'dünyanın açıklığı'nın önermesel/temsili doğruluk kavrayışını mümkün kıldığını ve ona önsel olduğunu söyleyecektir. Çünkü, *Dasein*'in dünyaya açılması ve onu keşfi, *Dasein*' dan ayrı bir

gerçeklik alanı olarak düşünülmemesi gerekir ki başlarken de vurguladığım gibi dünya *Dasein*' a zaten ve hâlihazırda verilidir. Bundan dolayı, *Dasein*' in dünyayı önermeler yoluyla kavrayışı her zaman önsel bir keşfedilmişlik (*Disclosedness*) tarafından öncelenmekte ve koşullanmaktadır.

Heidegger, dünyanın kökensel hakikatin kaynağı olarak kendini açmasına dair ve bu hakikatin bir türevi olarak mümkün olan teorik/temsili hakikate dair geniş açıklamalarını *Varlık ve Zaman*' ın 44. Bölümünde yapmaktadır. *Dasein*' in aşkınsal açıklığında kendini açan dünyanın aynı zamanda önermesel hakikatin zemini olduğunu detaylıca açıklamaktadır. Burada önemle açıklamam gerekir ki Heidegger açısından *a-letheia* veya açıklık olarak hakikat son derece temel bir kavrayıştır. Heidegger' in hakikati *a-letheia* veya açıklık olarak kavraması onun radikal fenomenoloji yorumundan bağımsız değildir. Çünkü fenomenoloji ona göre şeylerin özünü aydınlatan/açığa çıkartan ve Husserl' inin tersine bilince yansımalarından ziyade şeyleri olduğu gibi gösterendir.

Heidegger geleneğin varlığı unutulması sebebiyle varolanlarla varlık arasındaki ontolojik farkın da önemini göremediğini ama bu farkın hakikatin kendini ifşa etmesi açısından son derece önemli olduğunu söyleyecektir. Varlık ve varolanlar arasında son derece verimli ve ayrılamaz bir ilişki vardır. Varlık varolanların tezahüründe kendini açarak inanılmaz bir dinamizmin ateşleyicisi olur. Hâlbuki geleneksel felsefede Platon ve Aristoteles' ten bildiğimiz gibi ontolojik fark, en yüksek hakikate ulaşmak adına aşılması gereken bir boşluk olarak görülmüştür. Mesela, ağaç formu ve ağaçlar vardır Platon için dolayısıyla ağaçlar ağaç formunun birer kötü kopyasıdır. Kötü kopyalar yerine onların aslına varmaya çalışmalıyız. Diğer taraftan, Heidegger, varlığın hakikatinin varolanların kendini göstermesiyle sınırlı olmayıp temelde daha kökensel olduğunu söyleyecektir. Şeylerin hakikatini ancak onlara oldukları gibi ulaştığımızda elde edebiliriz. Ancak şeylere oldukları gibi ulaşmak nasıl mümkün olmaktadır? Bu zor aynı zamanda kadim olan sorunun cevabı Heidegger açısından sanattan başka bir şey değildir. Özellikle, daha sonra tezimizin 4. Bölümünde gösterdiğimiz gibi elbette ki şiir olacaktır. Heidegger' e göre sanat eseri kökensel hakikati göstermesi açısından biriciktir. Bu sebeptendir ki Heidegger sanat eserini kendinde bir varlık olarak görecektir ve eserin bu varlığıyla hem kendi dünyasını hem de dış dünyayı aydınlattığını ifade edecektir. Bu anlayışla, Heidegger son döneminde yazdığı metinlerde sanat ve hakikat arasındaki ilişkinin

nasıl orijinal/kökensel olduğunu göstermeye çalışmıştır. Bu vesileyle, tezin 4. Bölümünde Heidegger açısından sanat ve hakikat arasındaki ilişkinin nasıl mümkün olduğunu açıklamaya çalıştım.

Şu ana kadar Heidegger in kendi hakikat kavrayışının *Dasein*' in aşkınsal açıklığı ve varlığın hakikatıyla ilişkili olduğu vurgulandıktan sonra tezimizin 4. Bölümünde yapılmaya çalışılan şey sanatın varlığın kökensel hakikatini aydınlatmasındaki kritik rolü üzerinde durulmuştur. Bir diğer deyişle sanat ve hakikatin nasıl kökensel bir ilişkide olduğu vurgulanmıştır. Çünkü tezin 3. Bölümünde açıklamaya çalıştığım gibi Heidegger aynı zamanda bir fenomenolojist olması hasebiyle hakikati şeylerin kendini varlığın açıklığında açması; kendini göstermesi olarak görür. Heidegger' in bu hakikat anlayışını 'Sanat Eserinin Kökeni' nde görüyoruz ve Heidegger' in vurgusu dünyanın kendini açması ya da ışığa gelmesi üzerinde toplanıyor. Bu yüzden sanat eserini özellikle de şiiri varlığın hakikatinin açıklanmasında anahtar rolde görüyor.

Her şeyden önce, Heidegger için sanat ve hakikat kavramları geleneksel anlamdan farklı bir anlama tekabül etmektedir. Bu yönüyle, Heidegger için sanat dinamik bir oluş (*Ereignis*) olduğundan varlığın hakikatını geleneksel sanat anlayışı olan estetiğin özne/nesne ayırımına dayalı temsili mantığından farklı olarak yaratıcı bir şekilde gösterir. Sanatın doğası Heidegger' e göre dünyanın açıklığındaki hakikatle ilgilidir. Geleneksel felsefenin sanat anlayışını yansıtan estetik; görünüş, deneyim ve yargılarla ilgilenirken Heidegger' e göre estetiğin temsili mantığından ziyade sanat; yaratıcı bir oluş olarak varlığın hakikatinin kendini açtığı derin ufuklara cevap olmaktır. Benzer şekilde, estetiğin sanatçı ve eseri arasındaki temsili algıdan farklı olarak Heidegger' e göre sanatçı eserini yaratırken kendini yok etmeye yazgılıdır.

Bu sebeptendir ki Heidegger' in sanat algısı geleneksel estetik algıdan ontolojik anlamda farklıdır. Örneğin sanat eseri Heidegger için hakikati açığa çıkaran kendinde bir varlık iken estetik algıda sanatçısının temsili bir yaratımı olarak nesne konumuna düşürülmektedir. Dolayısıyla, Heidegger sanat üzerine tefekküründe sanatı varlığa verilebilecek biricik karşılık/cevap olarak kabul ederek sanatın varlığın hakikat dünyasına girebilmemiz için nasıl büyü/mistik olanaklar açtığına vurgu yapar. Fakat Heidegger sanat eserinden bahsetmeden önce sanat eserinin orijininin ne demek olduğunu açıklamaktadır. Bu anlayışla Heidegger' e göre orijin demek bir şeyin kendisini olduğu gibi göstermesi demektir. Sanat eserinin orijini sanatçı;

sanatçının da orijini sanat eseri olmaktadır. Biri öbürü olmadan mümkün değildir Heidegger' e göre. Sanatçı ile eseri arasındaki bu döngü her ne kadar bir kısır döngü gibi gözükse de Heidegger' e göre bu döngü kısır değil aksine son derece bereketli, üretici ve yaratıcı bir döngüdür. Bu döngü sayesinde düşüncenin yeni orijinal imkânlarına doğru yol alınarak düşünce daha da güçlü kılınabilir.

Ama Heidegger, sanatçı ve sanat eserini sanatın kendisi aracılığıyla incelemekte ve sanatın orijini nedir sorusunun da sanatın doğası ile ilgili olduğunu söyleyecektir. Bu belirlemeden sonra diyebiliriz ki Heidegger' e göre sanat bir oluş olarak, sanat eseri aracılığıyla hakikatin doğasına ilişkin bize muazzam ufuklar açabilir. Eğer ki kökensel hakikatin kendini göstermesi bir şekilde mümkün olacaksa bu ancak sanatın inşa edici rolü sayesinde mümkündür. Sanat, hakikatin kendini açması ve geri çekmesindeki gerilimi içererek sanat eserinin özü olmaktadır. Dünya (*World*) ile yeryüzü (*Earth*) kendi aralarındaki savaşı canlı tutmak için birbirlerine ihtiyaç duyarlar. Aralarındaki savaş ya da gerginlik aynı zamanda sanatın özünü de inşa etmektedir. Böylelikle, şeylerin ne iseler o oldukları özlerini aydınlatan sanat eserinin kökeni dünya ile yeryüzü arasında sürmekte olan gerilimden oluşmaktadır. Diğer bir deyişle, Heidegger, sanat eserinin varlığını dünya ile yeryüzü arasındaki ilişkiyi hakikatin hizmetine koşturmak için eşsiz bir olanak olarak görmektedir. Heidegger, sanatın dünya ile yeryüzü arasındaki aydınlatıcı gerilimi içererek sanat eserinin kökeni haline geldiğini açıklayacaktır. Sonuç olarak, Heidegger sanatı, hakikatin ontolojik/varlıkbilimsel incelemesini yapabilmek için gerekli biricik yol olarak görmektedir. Dolayısıyla, sanat yeryüzü ile olan ilişkilerimizi aydınlatarak bizi geleneksel düşüncenin tehlikelerinden kurtarmaktadır.

'Teknik Üstüne Soru' makalesinde gördüğümüz gibi Heidegger geleneksel düşüncenin sonucu olarak doğanın teknikleştirilerek anlaşılmaya çalışıldığını önceden öngörmektedir. Heidegger' in, doğanın teknik olarak anlaşılmasının zararlarıyla baş edecek tek güç olarak sanatı görmesinin sebebini anlayabilmek için onun teknolojinin özü derken ne kastettiğini anlamamız gerekir. Heidegger teknoloji ile özünün farklı olduğunu belirterek teknolojinin temel olarak teknik düşünmenin sonucu olduğunu vurgulayacaktır. Dolayısıyla, Heidegger' in önemle açıklığa kavuşturmak istediği nokta teknolojinin özünün teknolojinin kendisinden önce geldiğidir. Teknolojinin özünün etkisiyle kategorikleştirilen düşünce doğa ile insan arasında büyük bir mesafe yaratmaktadır. Heidegger bunu 'çerçeveleme'

(*Enframing, Ge-stell*) olarak adlandırmaktadır. Heidegger teknolojinin özünün ‘çerçeveleme’ nin sonucu olarak görmekte ve bunun varlığın kökensel hakikatine ulaşmada büyük bir tehlike yarattığını düşünmektedir. Çünkü yukarıda da ifadelendirmeye çalıştığım gibi Heidegger teknolojinin özünün de varlığın hakikati gibi bir tür açılma olarak kendini gösterdiğini söyleyecektir. ‘Teknik Üstüne Soru’ makalesinde Heidegger, insanın, ‘çerçeveleme’ nin içinde yer alan teknolojinin özü nedeniyle varlığın hakikatinden nasıl uzaklaştığını ve tehlikeye düştüğünü vurgulamaktadır. Ama diğer taraftan aynı Heidegger ünlü Alman şair Hölderlin’ den esinlenerek şöyle diyecektir: Tehlikenin kök saldıği yerde kurtarıcı güç de kök salar. Heidegger’ in kök salan kurtarıcı güç olarak şiiri daha doğrusu şiir olarak dili gördüğünü söylemekte hiçbir beis yoktur. Çünkü Heidegger’ e göre teknolojinin özünün kendini açtığı yer olan ‘çerçeveleme’ ye (*Enframing*) karşı biricik kurtuluş imkânı şiir olarak dildir. Çünkü tam da bu noktada belirtmem gerekir ki Heidegger için, şiir dilin özünü yansıtmak ve aydınlatmakla kalmaz aynı zamanda dili yeniden ve yeniden yaratan/üreten bir özelliğe sahiptir. Şiir, dilin özünü açıklarak hakikatin daha derin ufuklarına ulaşmayı mümkün kılmakla kalmaz aynı zamanda şiir ‘çerçeveleme’ nin içine nüfus ederek hakikatin kendi içindeki daha ileri ufuklarına göz kırpar. Heidegger dil varlığın evidir derken dilde konaklayan hakikati vurgulamaktadır. Dolayısıyla, Heidegger açısından hakikatin özünü açığa çıkarmada dil son derece etkilidir. Çünkü dil Heidegger’ e göre şeylerin ilkin kendini açtığı görünüşe geldiği yerdir. Bunun yanısıra, dil şiir aracılığıyla şeylerin orijinini göstererek onların özlerini aydınlatır.

Heidegger’ in dile yaklaşımındaki özenin sebebi onun ‘çerçeveleme’ nin tehlikesine karşı insan ve şiir arasındaki ilişkinin tekrardan yorumlanması gerektiğine olan inancıdır. Ontolojik açıklık olarak insan ‘çerçeveleme’ nin ve şiirin (*Poiesis*) özünü birlikte barındırmaktadır. Heidegger’ e göre insan poetik özünü açığa çıkararak teknolojinin özünden kaynaklanan tehlikeye karşı durmalıdır. Bunu yapabilmek için insanda Heidegger’ e göre en mükemmel güç olan dil vardır. Dolayısıyla, insanın misyonu kökensel hakikat yolunda şeylerin özlerini oldukları gibi aydınlatarak devam etmektir. Düşüncenin sesi şiirsel olmalıdır diyen Heidegger, büyük şairlere son derece önemli ve kritik bir rol vermektedir. Mesela, Frederich Hölderlin (1770-1843) ve Paul Celan (1920-1970) gibi şairler dili çok iyi kullandıkları; adeta eğip büktükleri için Heidegger’ e göre hakikate daha yakındırlar. Filozoflar gibi varlığın

hakikatini yorumlamak yerine onun hakikatiyle hemhal olabildikleri için büyük şairler yarı tanrısal yaratıklardır Heidegger' e göre. Hölderlin' i böyle görmektedir zaten.

Soykırımdan kurtulmayı başaran Almanca'nın büyük şairi Celan' a göre dil, bütün kayıplardan sonra sığınılabilinecek nihai limandır. Tüm yok olmaların, kayıpların ve fırtınaların arasında kalıcı olan, güvenilir olan liman bir odur. Örneğin, Celan, öldürücü, karanlık konuşmaların ve sarsıcı sessizliğin altında konuşulmadan kalan ne varsa şiirle açıklamaya çalıştığında; aynı zamanda altta kalan hakikatin kendini açığa vurabileceği biricik bir imkânında imkânı haline getirebiliyor şiirini. Ve tabii bunu dilin özüne dokunarak ve onu yansıtarak yapıyor. Çünkü Celan şairlerin şairi olan eşsiz büyük bir şairdir. Tam da Heidegger' in ima ettiği gibi şiirin içinden hakikatin özüne varabiliyor. Dil ancak çok iyi şiirin sayesinde onun içinden geçerek hakikata hizmet edebilir.

Yukarıda ifade edilenlerin ışığında devam etmek gerekirse, şiir dilin köklerini kendi içinde canlandırarak/tetikleyerek dilin yaratıcı özünü harekete geçirir. Şeyleri ne iseler o olarak ilkin aydınlandığı yer olan dil varlığın hakikatinin evidir. Şeylerin özünün ontolojik olarak nasıl açıldığı onların varlığın hakikatinin kendini gösterdiği açıklığın sınırlarında nasıl konakladıklarıyla ilgilidir. Varlığın hakikatinin kendini gösterdiği biricik imkân olarak şiir geç dönem Heidegger için konuşan dildir. Şiir, dili kendi içinde yönlendirerek ve onu tekrar üreterek hakikatin daha özgün/orijinal hallerini açmaya çalışır.

Fakat şiir hakikatin ufkunu göstermenin yanı sıra konuşulmayı, dilin sınırlarının ötesini de ima edebilir. Bu yönüyle, şiir ile dil varlığın açıklığında ya da açıklarında etkileşerek hakikatin özüne dokunmaya hatta o olmaya çalışırlar. Konuşulamayanı dil ile ifade etmek asla kolay değildir. Hatta Wittgenstein 'a göre konuşulamayanın hakkında susulmalıdır. Bu en temelde, dünya ile dil ya da daha temel olarak kelime ile şey arasındaki boşluğun kapatılmasının mümkün olmaması yüzündendir. Ama yine de Heidegger' e göre zaten hakikat orada hâlihazırda bizi beklemiyordur, hakikat soruşturulmalı ve kazanılmalıdır ona göre.

Bu bağlamda, hakikat soruşturmasında dilin Heidegger açısından günlük iletişimin ötesinde çok daha farklı ve kökensel bir anlamı vardır. Dil temsili argümanların ötesinde kendi anlamsal içeriğini kendi içinde kazanarak hakikatin özünü ifşa etmeye doğru dönüşür. Sanat eseri olarak şiir, varlığın bir modu olması hasebiyle dilin

sentaksını zorlayarak hakikatin yeni imkânlarını açılmaya çalışır. Tezimizin 4. Bölümü boyunca ima edilerek soruşturulan temel nokta aslında sanat, şiir ve dilin Heidegger açısından asla temsili bir anlam taşıyamayacağı; tam aksine tüm sanatların kökeni olarak şiir başta olmak üzere dil ve diğer tüm sanatların son kertede yaratıcı bir oluş içinden var olduklarıdır. Sanat geleneksel estetik algının kategorileri içinden açıklanamaz. Tam tersine, şiir ve sanat varlığın kendini açmasının bir modu olarak içinde hem dünya ile yeryüzü hem de sanat eseri ile sanatçı arasındaki gerilimi barındırır. Bu aydınlatıcı ve son derece üretici gerilim aynı zamanda Heidegger' e göre sanatın kendisi ve hakikatin özüdür.

Bu anlamıyla, genel anlamda sanat ve özelde de şiirin konuşulmadan kalan ne varsa onun soruşturularak açığa çıkarılmasında hayati bir anlamı vardır. Özellikle de şiir, dilin kendi içindeki hakikat üretimi olarak daha derin ve uzak sınırları/ufukları zorlayarak varlığın kökensel hakikatine ulaşmada bize biricik imkânlar sunar. Hakikat, Heidegger' e göre devşirilen değil keşfedilen bir şeydir.