

## Heidegger's Conception of Poetic Dwelling through Appropriation of History

### *Heidegger'in Tarihin Sabiplenilmesi Üzerine Kurulu Şiirsel İkamet Kavramı*

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**Abstract:** This paper explores the significance of poetic dwelling in Martin Heidegger's later thought in terms of its relevance to the essence of truth and his notion of the fourfold as world's disclosure. Heidegger emphasizes that the poetic provides us with a better understanding of our modern era, which is notable by the oblivion of Being. He regards history as a homecoming, which manifests itself when we remember that we are in a dialogue with the destining of Being. After clarifying the relationship between poetic dwelling and appropriation of history whilst referring to Friedrich Hölderlin's hymn, "The Ister" ("Der Ister"), this paper argues that according to Heidegger, the precondition of participating in history is learning to listen and respond to the address of Being, which is only possible via the poetic which enables us to feel home and genuinely dwell on this earth.

**Keywords:** Later Heidegger, poetic dwelling, fourfold, Hölderlin, appropriation of Being.



We are too late for the gods and too early for Being. Being's poem, just begun, is man (Heidegger, 1971a, p.4).

### Introduction

According to Heidegger, the poetic, in its parallel structure with the essence of truth, helps us open our eyes to the mystery of Being that has long been concealed within our pervasive oblivious state. If the task of philosophy is thinking, Heidegger claims that poetizing is closer to the essence of truth than science. Science, as the extension of metaphysical thinking, is grounded on observing only what is present. It cannot account for absence or nothingness and this is why Heidegger asserts that metaphysics negates its own logic by being unable to explain nothingness (1998a, p. 85). As metaphysics already positions itself as the privileged view-point - as *meta* implies the beyond of the observable nature -, its Godlike omniscient attitude towards Being cannot tolerate withdrawal and therefore reduces Being to mere present or visible entities, beings. Yet, according to Heidegger (1968), it is what withdraws in its withdrawing, that calls for thinking (p. 9). That is why he argues that science measures, puts everything into ratios as the activity of man, the rational animal, but science itself does not “think” (p. 8).

It is because of the scientific nature of metaphysics that Heidegger (1991) suggests that metaphysics drifts away from the essence of truth. Because if truth is a matter of disclosure, it cannot have any final interpretation. As a matter of fact, the very presumption of the existence of a final interpretation itself is already an attempt to control it. Far from letting the truth come into presence, such attitude intends to capture it within a container – as a representation – and suppress it for future manipulative use. Yet, this can no longer be called truth but is only an interpretation, a toy of the will of whoever is in power. In metaphysical thinking, the essence of truth turns into a justification for power rather than a disclosure of a being as itself (p. 71).

### Too Late for the Gods: The Poetic and the Fourfold

The correspondence or the open region between the word and the thing differs greatly in poetry, compared to everyday language. However, it is important to note that according to Heidegger, the poetic does not



necessarily signify poems. He does not regard poetry as a genre of literature but as the quintessence of language and hence the essence of all arts in terms of bringing forth the unconcealment, the presence of the Being of a being. Julian Young (2001) draws attention to the way Heidegger distinguishes between serious poetry and escapist or playful poetry. The latter he associates with pastry cooks; which claim to be literary and pretentious, employing a flowery, ornamental figurative use of language. That kind of poetry is essentially ineffectual as opposed to the the former, which contains the essence of poetry, and is about “action” and has “life-directing” effect (Young, 2001, p. 73). There is an undeniable place of ethics and even politics in genuine poetry. Yet, the ethics he hints at cannot be reduced to mere practical pragmatism or authoritarian directives on telling us how to live, but rather is of a far subtler nature. According to Heidegger, it is misleading to expect practical solutions from thinking because even if it helps, its benefits cannot be reaped immediately. Thinking itself is an outcome of the thinking heritage or tradition that has been shaped for thousands of years. It is the dominant theme of most of Heidegger’s works that every era is a different manifestation of the unfolding of Being and thus demands a different *listening* or *attending to* the disclosure of Being. Only comprehending the mode of disclosure of Being can tell us about our present age – and as for our current age, Heidegger suggests that we are living in a time in which the gods have fled; in other words, “we are too late for the gods.”

According to Werner Marx (1972), the poetic is similar to the fourfold in the sense that the poem is a poetic composition in which the word gathers the four regions (p. 239). Marx notes that since the Greek word *poiesis* means “bringing forth,” it is his contention that Heidegger claims that the essence of language belongs to *aletheia* (unconcealment) as well. If human beings learn to receive the way Being addresses itself in a creative manner, this mode of living would lead to a creative, poetic way of living. Yet for this new beginning to emerge, we need some figures who can mediate between human beings and the unconcealment of Being via the medium of language. Those people can only be the poets.

In the fourfold, the earth refers to the world on which we dwell; the place hosting human beings, animals, nature, and everything else inhabiting our world. It already includes the sky as well because without the source of



life, the sun reaching our planet, we could not live. The earth always already includes the mortals – the human beings – too. Heidegger writes: “Earth is the serving bearer, blossoming and fruiting, spreading out in rock and water, rising up into plant and animal” (1971b, p. 147). Mortals relate to the earth by saving the earth, yet “saving” neither means snatching from danger nor having mastery over it, but to “set something free in its own presence” (p. 148). Setting free does not imply indifference either. Human beings and the earth are mutually dependent. Hence, human beings’ relation to the earth has to be in the mode of *caring*. Heidegger explains the sky as follows:

The sky is the vaulting path of the sun, the course of the changing moon, the wandering glitter of the stars, the year’s seasons and their changes, the light and dusk of day, the gloom and glow of night, the clemency and inclemency of the weather, the drifting clouds and blue depth of the ether (1971b, p. 147).

The poetic tone of Heidegger is suggestive of diverse interpretations. In German, the word “sky” means both the sky, and heaven. In the passage, similarly, Heidegger refers to both the literal sky hosting the sun, the moon and the stars but also the metaphorical, the heavenly sense. The ether is the holy; it is the place where the gods dwell. According to George Pattison’s account of Heidegger, the sky signifies the notion of the rhythm of life; the sun that regulates the seasons and harvesting times as the mortals cultivate the earth. Human beings derive the notion of the clock and the time from seasons and from festive activities. The seasons regulate the festivals around the time of which the mortals arrange their times and gather each other for celebration; receiving gifts from the gods and offering sacrifices to the divinities (Pattison, 2000, pp. 180-181). Thus, within the notion of the sky, all the other three are accommodated. Young also notes that the festive state is a remarkable mood of joy for signifying mortals to step outside of their inauthentic everydayness and let the wonder of Being touch them; it is in the festive mood that human beings feel the awe and wonder at the presence of existence, that beings *are*, as themselves, for themselves (2002, p. 59). The way Heidegger expresses the sky hints at how human beings are related to the sky:

Mortals dwell in that they receive the sky as sky. They leave the sun and the moon their journey, to the stars their courses, to the seasons their blessing



and their inclemency; they do not turn night into day or day into a harassed unrest (1971b, p. 148).

For human beings, receiving the sky as the sky means for them to attune themselves to the order of the sky through the cycle of day and night, of seasons, of harvest, of work time and of the festival. The festival is a crucial component of authentic dwelling; it is a meeting site and moment of the mortals and the gods. In George Pattison's interpretation of Heidegger, in poetry, the interrelatedness of the human beings and the gods manifests itself. That is why, Heidegger regards poetizing as a feast, a festive state in which the human beings and the gods meet each other in their mutual bondedness; it becomes the "event in which Gods and mortals encounter one another and acknowledge, affirm and order their respective domains" (Pattison, 2000, p. 180). In that respect, the festival elevates the feelings of the highest, of the holy. The holy that prompts the mortals to think, it is that which calls us to thinking. Poetry gives way to the festival which is the appreciation of life and Being, which is the remembrance of Being. Whilst giving order to the world via seasons, calendar and order to time, the festival paves the way to historicity (Pattison, 2000, pp. 180-181).

### **Too Early for Being: History as Appropriation of Being**

Even though we are too late for the gods, what makes us yet too early for Being is the fact that Being still needs to be *appropriated*, which can only be possible via language. Heidegger (1978) claims that the essence of language belongs to *aletheia* as the non-human activity, Saying and it is owing to the situation that language exists, that human beings can become historical people at all (pp. 125-127). According to Marx's interpretation of Heidegger, since the essence of language belongs to *aletheia*, the poet can bring forth the poetic and prepare a way for the new beginning of poetic dwelling (1972, p. 239). Language consists of both a human and a non-human dimension. Speaking, as the human activity is different from Saying, which is a non-human activity which emerges as the "mittence" (*Geschick*) – the gathering of a sending (destining) of Being –, the granting of "the arrival of that which is present in its presence... Saying 'demands' (*beist*), 'calls' (*ruft*), and collects itself into the 'word'" (Marx, 1972, p. 240). In a way, human beings belong to Saying – rather than the other way around –, and what



makes speaking possible is that the poet listens to it and brings it correspondingly to the human sounding words in the form of a poetic song or a poem (Marx, 1972, p. 240).

Thus, the poet makes the translation from the destining of Being into the world of historical people. He sets the standard by which the historical people of a community can appropriate Being by determining the measures based on which the people receive the addressing of Being at any time in history and henceforth learn to “dwell” in that specific era on earth. Heidegger is heavily influenced by Hölderlin who in his poems alludes to the ancient Greek life, particularly the pre-Socratic experience of receiving Being in its fourfold. In a way, Hölderlin is naming the thing Heidegger himself is saying as a thinker (Heidegger, 1998b, p. 237).

In an attempt to clarify these ideas, it will be helpful to look into some parts of Hölderlin’s hymn “*The Ister*” (*Der Ister*) and Heidegger’s reading of it, emphasizing the role of language and its relation to the destining of Being and the history of a people. The hymn signifies the transition from the nature of the poetic through a grasp of language and fourfold into the practice of poetic dwelling. For Heidegger, Hölderlin’s poetry evokes powerful suggestions for modern Germans in terms of helping them appropriate the destining of Being:

...  
 But, as for us, we sing from the Indus,  
 Arrived from afar, and  
 From the Alpheus, long we  
 Have sought what is fitting,  
 Not without wings may one  
 Reach out for that which is nearest  
 Directly  
 And get to the other side.  
 But here we wish to build.  
 For rivers make arable  
 The land. For when herbs are growing



And to the same in summer  
 The animals go to drink,  
 There too will human kind go.  
 This one, however, is called the Ister.  
 Beautifully he dwells.  
 ...  
 I say, this river  
 Invited Hercules,  
 Distantly gleaming, down by Olympus,  
 ...  
 Yet almost this river seems  
 To travel backwards and  
 I think it must come from  
 The East.  
 ... (Hölderlin, 1966, pp. 493-495)

The quote begins with a sense of journey, a venture which suggests a search for identity, to figure what is “fitting” or appropriate for those people. One can reach for “the nearest” only with wings, hinting only with the measure taken from the sky, from the gods. The people eventually find a place to dwell, to “build,” on the earth, in harmony with the landscape, and animals, “dwelling beautifully” alongside the beautiful river. The river is also a site gathering the history by having invited “Hercules” and gleaming down by “Olympus,” alluding to ancient – pre-Socratic - Greeks. Also, not only historically, but also physically, the river is leading and continuing the path of a source, coming from “the East” – implying ancient Greece, hence the source of Western civilization.

To elaborate on our interpretation, we can also ask who are “those people”? What makes a group of human beings a historical people, or a community? How is that transition accomplished? According to Heidegger (2008), what makes human beings historical, or before even being historical, what makes us human beings, separate from the rest of the animals is our language. History is made possible only by our possession of language.



Animals do not have history, apart from their evolutionary heritage precisely because language has not been given to them. The very basic thing that starts history in the first place is the ability to affirm one's existence; an ape cannot affirm its existence, hence it cannot have a history. Only a human being can affirm her existence (p. 297). However, this does not happen in the fashion of a subjective consciousness declaring her distinct identity separately from the rest of the world. Rather, her mode of existence is always already being-in-the-world, so even when declaring her existence, she is always already interacting with the world. She belongs to the earth and engages with the world by dealing with the conflicts arising from the world. The way she belongs to the earth creates her history. She is the *beir* and *learner* of all things, and through heritage she passes them on to the future.

According to Heidegger, the essence of history is that remarkable *gathering* in which the fourfold manifests itself. And it is only through language that human beings can belong to the fourfold, and thereby relate to the world and appropriate the world to their existence and hence be in a dialogue with Being. Yet, that moment of dialogue with Being can require the rise of a new world at the expense of the decline of another world. In Heidegger's vision, that would correspond to the eventual decline of *Gestell* – the unconcealment of Being as the essence of technology – for the rise or re-rise of *Geviert* – the unconcealment of Being as the appearance of world in the nearing of its four regions. However, throughout this process, far from being mere passive receivers of the addressing of Being, human beings have the obligation to participate in history. Language has been given to human beings so that they can witness and creatively, gratefully receive the addressing of Being.

Genuine participation in history requires that human beings retain their dialogue with Being through language, which manifest the relatedness of the fourfold. The beingness of things come to pass and appear in language, which is governed by the appropriating event, the *Ereignis* which is related to Heidegger's notion of destiny:

All language of man comes to pass in the saying, and as such it is genuine language in the strict sense of the word, although in each case the nearness to the appropriating event will be different. Each genuine language, because it is



assigned to man by the movement of the saying, because it is sent to him, is therefore fateful (*Geschicklich*) (Heidegger, as cited in Biemel, 1980, p. 93).

According to Heidegger, rather than being a human invention, language is granted to the human beings by Being. Genuine thinking occurs when the thinker keeps silent and listens to the language. However, in the quote above, Heidegger associates language with fate; the former is not only primordial but also is the ground of the latter. History starts with language. By alluding to the Greeks, Hölderlin draws connections between Germans and the founders of Western civilization. At this point Young (2001) asks how this “Hölderlinian programme of cultural regeneration” is supposed to help modern Germans. If Hölderlin is mourning about the flight of gods and anticipating their arrival in joy and ecstasy, why should the Greek gods matter to modern Germans? Young proposes an answer by suggesting that Heidegger regards the Greek gods as eternal archetypes which makes them *appropriatable* for all times. Unlike Nietzsche, for Heidegger, the gods are never dead, but in “default,” which makes them never completely gone or obsolete, but enables them to be brought back through re-appropriation (p. 80). What makes the Greek heritage exceptional is the way the Greeks were open to corresponding to the Being via listening to and waiting for it.

It is a quite common (or modern) attitude to associate the Greek gods with the particularity of Greek history and regard them as historical entities, as the outcome of a certain socio-historical context. However according to Heidegger (1977), historical happenings have nothing to do with the destining of Being. It is crucial to mark the difference between the concept of history in everyday language and Heidegger’s notion of history which emphasizes the destining of Being, which is essentially the “disclosing coming-to-pass of the truth of Being that brings everything into its own” (p. 48). According to Heidegger, mankind’s historicity depends on being homely. However, the precondition of becoming homely is becoming unhomely:

The law of being homely as a becoming homely consists in the fact that historical human beings, at the beginning of their history, are not intimate with what is homely, and indeed must even become unhomely with respect to the



latter in order to learn the proper appropriation of what is their own in venturing to the foreign, and to first become homely in the return from the foreign. The historical spirit of the history of a humankind must first let what is foreign come toward that humankind in its being unhomely so as to find, in an encounter with the foreign, whatever is fitting for the return to the hearth. For history is nothing other than such return to the hearth (Heidegger, 1996, p. 125).

For Heidegger, straying from the pervasive oblivious state starts with questioning. We can only become unhomely in our homely state by questioning the technological character of our current age which will put us outside of our rigid surroundings and place us into the flux of thinking. Whilst explaining how the past and future are intertwined within appropriation, Heidegger (1996) compares modern Germans and ancient Greeks. For the Greeks, what is their own is “fire from the heavens” (p. 136) which signifies light and the glow determining the arrival and proximity of the gods. What they lacked was “the clarity of presentation,” which is something familiar to Germans, however. In order for the Greeks to properly grasp themselves, to “arrive at home,” they had to go through the unfamiliar phase of the clarity of representation. Whereas for Germans, what is their own is the clarity of representation – and vice versa, the fire from the heavens is alien to them. However, Germans cannot know what is their own unless they venture into the unknown territory and seek the “fire from the heavens.” Without that journey, modern Germans will get too absorbed with their obsessive search for the “clarity of presentations” via measuring things, making projects, enframing the world and seeing everything as structures. What is dangerous about this mode of forgetting oneself is the alienation due to failing to appropriate what is already their own. What is natural to Germans is what is historical in their history, yet this is very difficult to recognize because the foreign is always indispensable from history. Despite the challenge, however, modern Germans need to expose themselves to the “fire from the heavens” and encounter the ungraspable (p. 136). Remembering the existence of the ungraspable is a precondition for remembering the mystery of Being which is crucial for Germans to “overcome metaphysics” (Heidegger, 1991, p. 73) – in other words, the representational thinking which reduces everything to objects as the



fourfold is forgotten. Overcoming metaphysics will help Germans to remember what they had forgotten and eventually enable them to recognize the true nature of *Gestell* and clear the way for the presence of *Geviert* in which the world will present itself to human beings in the nearing of its all four regions.

Robert Bernasconi (1985) also remarks that the growing oblivion of Being cannot be systematically and fully realized without comparing the epochs, because without the comparison with the unfamiliar, it is too easy to fall into the trap of presuming one's own position as the privileged viewpoint (p. 7). Arriving at home manifests itself as culture, which is the result of our dwelling through poetry. Poetizing on the essence of poetry is a historical duty, only be fulfilled by the poets. What is poetized is named as "the holy" by Hölderlin's hymn as he evokes the unrepresentable by the imagery of the "river." The river maintains its poetic spirit by staying within its locality all throughout its journey into the unfamiliar:

The spirit of the river is the poetic spirit that experiences the journeying of being unhomely and "thinks of" the locality of becoming homely. As river, that is, as the journeying, the river can never forget the source, because in flowing, that is, in issuing from the source, it itself constantly is the source and remains the locality of its own essence. What is said in this hymnal poetry is the holy, which, *beyond* the gods, determines the gods themselves and simultaneously, as the "poetic" that is to be poetized, brings the dwelling of historical human beings into its essence. The poet of such poetizing therefore necessarily stands between human beings and gods (Heidegger, 1996, pp. 138-139).

However, we must also be careful about not falling into the trap of language. Heidegger (2008) describes two big dangers posed by language; one of them concerns words eventually losing their authentic relation to Being and language turning into idle, everyday talk (p. 299). Yet even more primordial to that, we can also forget our signhood and mistake our essence of being a pointer (Heidegger, 1968, p. 9) for the origin of language. This is actually the case with metaphysical thinking which assumes human beings - the rational animals - as the source of meaning who can control and manipulate language. However, we have to remember that the creativity of



the poetic manifests itself during the event of appropriation, not from our subjective consciousness or essence. Our signhood is crucial not for granting us the authority to originate language but for its futural character which enables us to participate in history.

### Man, Being's Poem: Poetic Dwelling

The poetic language is ambiguous, inexhaustible, and in between the words, there are spaces for semantic vibrations which make it impossible to nail down any final interpretation. As long as the holy cannot be named, it cannot be brought forth into the presence; which creates tension. The beam of the holy keeps coming, signifying the beginning of a new epoch. Heidegger (2008) recognizes the signs of a new beginning intimated throughout Hölderlin's poetry which alludes to a future which is on the way, anticipating to be appropriated when the time comes (p. 313). Heidegger's notion of poetic dwelling can best be understood via parts of Hölderlin's poem "In Lovely Blueness" as we explore the conflict concerning the historical significance of poetic dwelling and Heidegger's notion of measuring pertinent to participation in history:

May, if life is sheer toil, a man  
 Lift his eyes and say: so  
 I too wish to be? Yes. As long as Kindness,  
 The Pure, still stays with his heart, man  
 Not unhappily measures himself  
 Against the godhead. Is God unknown?  
 Is he manifest like the sky? I'd sooner  
 Believe the latter. It's the measure of man.  
 Full of merit, yet poetically, man  
 Dwells on this earth. But no purer  
 Is the shade of the starry night,  
 If I might put it so, than  
 Man, who's called an image of the godhead.  
 Is there a measure on earth? There is  
 None (Hölderlin, 1966, p. 601).



Man dwells poetically because in order to dwell, one has to build, which requires measurement. And in order to measure, one needs to know how to measure, or the essence of measuring. In practical life, we go about measuring things with rods, tools, using numbers, but without grasping the nature of measuring. Heidegger (1971b) explains that the word to “build” comes from the German word *Bauen* which derives from the word *buan* meaning to dwell. He also notes that in German *bauen* is at the same time the root to *ich bin, du bist*, meaning “I am,” “you are,” meaning “I dwell,” “you dwell.” Yet the word *bauen* also means to protect, to preserve, to care for, to till the soil, and to cultivate. Thus, “dwelling” refers to both how human beings *are* in the world and to *care for* and cultivate (pp. 144-145). Heidegger writes: “Poetry does not fly above and surmount the earth in order to escape it and hover over it. Poetry is what first brings man onto the earth, making him belong to it, and thus brings him into dwelling” (1971c, p. 216).

Heidegger makes it very clear that the essence of poetry does not aim at ornamental rhetoric or mere escapism; to the contrary, it enables us to dwell on this earth. His notion of poetic dwelling also has an essentially projective, futural component. Yet we are dwelling unpoetically only because we *could have* lived poetically. In order to illustrate this, Heidegger gives the example of blindness; only man who is endowed with sight can go blind - a piece of wood cannot go blind. Therefore, only human beings who are already capable of poetic dwelling can dwell unpoetically (1971c, p. 225). Ironically, our unpoetic dwelling signifies our potency for poetic dwelling; which can only flourish via appropriation. We need poetic measuring also to realize to what extent we are dwelling unpoetically:

The poetic is the basic capacity for human dwelling. But man is capable of poetry at any time only to the degree to which his being is appropriate to that which itself has a liking for man and therefore needs his presence. Poetry is authentic or inauthentic according to the degree of this appropriation (Heidegger, 1971c, 226).

Poetic measuring refers to is the mutual appropriation; the *correspondence* between human beings and Being – rather than the traditional objectifying, *present-at-hand* manner of interacting with beings. Although in the passage above, it is not too clear what the human being is corresponding



to, it says “that which;” something that “has a liking for man” and “needs his presence.” But this mystery awaits human beings – when they are ready – for its eventual unfolding. Until that time, this mystery must be *guarded* by man.

Heidegger poetically expresses the non-mythical aspect of poetic dwelling as a possibility and practice, concretized through the act of building in his description of a farmhouse in Black Forest built almost two hundred years ago by the farmers who dwelt there. The passage powerfully reveals the nature of building as letting dwell:

Here the self-sufficiency of the power to let earth and heaven, divinities and mortals enter *in simple oneness* into things, ordered the house. It placed the farm on the wind-sheltered mountain slope looking south, among the meadows close to the spring. It gave it the wide overhanging shingle roof whose proper slope bears up under the burden of snow, and which, reaching deep down, shields the chambers against the storms of the long winter nights. It did not forget the altar corner behind the community table; it made room in its chamber for the hallowed places of childbed and the “tree of the dead” – for that is what they call a coffin there: the *Totenbaum* – and in this way it designed for the different generations under one roof of the character of their journey through time. A craft which, itself sprung from dwelling, still uses its tools and frames as things, built the farmhouse (1971b, pp. 157-158).

The farmhouse, as a site accommodating the oneness of the four regions of the world, brings the dwellers of the house in touch with the earth, the sky and the divinities. That way, the dwellers in the house are not a detached observer of the fourfold, but are active participants of the fourfold. By belonging to the fourfold, the dwellers themselves are owned. The dwellers are “home” in the world, on this earth.

### Conclusion

As long as language is, history will be. Although Hölderlin is futural, in his poetizing, he himself is only a sign. Yet through his poetry, he is participating in history by pointing at the oblivion of Being, signifying at the disruption of the conversation between human beings and Being. Of course this history does not imply the socio-political contexts of historical people – wars, treaties, states -, but the dialogue with Being; that is, history



as appropriation. The only thing we hear is the noise of *Gestell* embodied as the character of technological age whereas *Geviert*, the oneness of the fourfold is silenced.

In the end, Heidegger does not provide us with any specific guidelines on how to attain poetic dwelling. Rather than a clear answer or a political agenda, what he suggests at most is an attitude about how we should thoughtfully attend to and guard the mystery of Being. This is not a packaged offer but a sincere suggestion for a new beginning, according to which we learn to discover the significance of the poetic and its relation to our mode of dwelling on this earth. It is poetry that can bring us to the proximity of the gods, and relate us to our correspondence with Being, and thereby enable us to come to our true essence. This is how we mortals permeate in "Being's poem."

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**Öz:** Bu çalışma, Martin Heidegger'in son dönem düşüncesinde vurguladığı şiirsel ikamet temasının önemini hakikatin özüyle ve dünyanın dörtlü yapı bağlamında tezahürüyle ilişkilendirerek araştırır. Heidegger, şiirselliğin Varlık'ın unutulmuşuyla özdeşleşen çağımızı daha iyi anlamamızı sağlayacağını düşünmektedir. O, tarihi, Varlık'ın gidişatıyla kurduğumuz diyalogu hatırladığımız zaman tezahür edecek bir "eve dönüş" olarak görür. Şiirsel ikamet ile tarihin sahiplenilmesi arasındaki ilişkinin Friedrich Hölderlin'in "Der Ister" ilahisine atıf yaparak netleştirdikten sonra bu çalışma, Heidegger'e göre tarihe iştirak etmenin ön koşulunun Varlık'ı dinlemeyi ve O'na cevap vermeyi öğrenmekle; bunun ise ancak kendimizi bu dünyada gerçekten yuvamızda hissederek barınmamızı sağlayan şiirsellikle mümkün olacağını savunur..

**Anahtar Kelimeler:** Son dönem Heidegger, şiirsel ikamet, dörtlü yapı, Hölderlin, Varlık'ın sahiplenilmesi.



