INDWELLING AND BREAKING OUT: LANGUAGE AND LITERATURE IN POST-CRITICAL PERSPECTIVE

Stanley Scott

Keywords: metaphor, vehicle and tenor, "a voice from outside logical space," Rorty, steno- and tensive-language, tacit knowing, self-centered and self-giving integrations, deepening coherence, indwelling, breaking out, discovery, Gulick, post-critical perspective, De Quincey, Rago, Eliot, Dickinson, Stevens, Baldwin

ABSTRACT

This essay explores how literature may be a way of educating readers in practice about the way tacit knowing works, and literary study may have an unexpected contribution to make to the larger field of post-critical thinking. I argue that literary metaphor is a manifestation of the tacit dimension of knowing and, by engaging with the dynamics of language in the text, the reader may allow himself to be educated in the workings of tacit knowing and its underlying rules. A simple image in a poem will call upon the creative imagination of the reader to search for meaning in the indeterminate referent. It will also call upon intuition to connect the dots between vehicle and tenor in metaphor, and form links with the life-world of the reader. When the reader of a literary text gets a sense of a "deepening coherence" of understanding, and intuition connects his life to the tacit dimension of language in the tenor of metaphor, the result may be discovery of some new sense of order or existential meaning.

Literature and the Tacit Dimension

From Plato to the present, some philosophers and even whole schools of philosophy have done their best to ban poets, and poetic sensibility, from their imagined republics. Most of these have been analysts pursuing their own intellectual integrity, though with little interest in imaginative or intuitive methods apart from rational argument. In present-day world conditions, and in a communications environment of instant messaging and clamor about "fake news," it may be important to ask, can the two great powers of mind—reason and imagination, associated historically with the linguistic orders of philosophy and literature—be combined in ways that raise thinking to new levels of inquiry, and bring out new paths of discovery regarding human potentials? As one critic who works across the disciplines, Toril Moi, argues, "a philosophical reading [of a literary text] can be understood as a form of aesthetic experience in which the reader lets the work teach her how to read it. The reader must be willing to let her own experience (of philosophy, of life) be educated by the work." And citing Stanley Cavell, she writes, "to do philosophy we have to be willing to let philosophy unsettle the 'foundations of our lives'."[1]

This paper is an experiment in interpreting literary texts by letting them teach us how to read them philosophically, and to welcome the unsettling effects, as well as the re-settling aesthetic experience, that come from reading in this way. As conceived by Michael Polanyi,[2] the tacit dimension shows itself, in one of its countless forms, in the semantics of metaphor. From premises found in post-critical philosophy as outlined in Polanyi's writings,[3] we'll explore the thesis that literary metaphor is a manifestation of the tacit dimension of language, and that by engaging with the dynamic structure of metaphor, we allow ourselves in practice to be educated in the dynamics of tacit knowing.[4] In literary texts, a metaphor typically consists of a concrete word-image (a *vehicle*, like the word "light" in texts by Stevens and Baldwin cited below) that works as a *clue* (in Polanyi's terminology) to an indeterminate field of referents (the *tenor*), where the tacit dimension of meaning is lodged. The tenor is often a complex idea or phase of experience that is more difficult to understand than the literal meaning of the word-image. While the vehicle in itself may have a precise denotative meaning, it will tend to have multiple connotations in the tenor. These work in the mind as leadings, calling for interpretation in the form of discovery.

But if we approach the text philosophically, that is, e.g., posing questions to the text about the nature of being and knowing, the indirect structure of meaning in metaphor becomes a part of its method of teaching us how to read. The narrator in Baldwin's story speaks of music as "the only light we've got in all this darkness," and the speaker in Stevens' poem begins his monologue with "Light the first light of evening." In these and other cases of metaphor, meaning is not something given. It is waiting in the tacit dimension, the penumbra of language, to be discovered by the searching

reader. To what does the clue in the word "light" lead us? To interpret it skillfully is, in a Polanyian sense, a matter of discovering in language something that we haven't known before, and that probably can't be known by means other than metaphor. We read by sensing intimations of some great value in the words of literature, posing along the way a problem that can only be addressed, according to post-critical premises, by interpretation which is also discovery.

The vehicle in metaphor carries us in a dynamic *from-to* movement,[5] *from* a point of known reference, *to* a referent that is unknown or less understandable by ordinary means. We move as in a dance or musical phrase from one point to another to grasp the meaning of metaphor. Vehicle and tenor work together in an ostensibly dyadic relation. But Polanyi scholar Walter Gulick sees meaning-making as occurring in a triadic "from-via-to" format. As in the structure of signification in Charles Peirce's semiotic theory, cited by Gulick, when meaning comes to light, a word (or sign) and that which it signifies are accompanied by a third term, *the interpreter* (Peirce's "interpretant").[6] In Gulick's words, *via* is "the interpretive element in cognition and action."[7] As applied to metaphor, the Peirce-Gulick view of signification confirms in a way Polanyi's sense of the central role of the person and personal knowledge in the discovery process.

Taking a cue from Gulick's argument, I venture to say that the making of meaning from metaphor has its own three-part structure. When the reader engages in a search for meaning, the mind takes a pathway (Latin *via* or "way") *from* the vehicle *to* the tenor, and in circular fashion, back again to the vehicle, for further clarification of where it is leading us. The natural starting place is with the explicit meaning in the vehicle. The concrete image calls upon imagination to start the dynamic movement (on the "way") *from* vehicle *to tenor*. Within the open field of meaning seen in imagination the reader brings what Polanyi calls "dynamic intuition" into play. It is for intuition to make connections, not only between vehicle and tenor, but between the tenor and elements in the wider field of the reader's experience, returning, again and again, to the vehicle for grounding, before re-engaging intuition in the quest for discovery.

In post-critical perspective, based on Polanyi's account, I would argue, discovery happens as a result of activating the same key elements, imagination and intuition—in three stages: (1) *indwelling* the particular materials of study or inquiry; (2) *breaking out* of an accepted framework of ideas and practices; and (3) the moment of *discovery* itself, when the scientist or artist experiences an integration of particulars (ideas, facts, data, words, lines and colors, musical notes, etc.) into an intelligible form, as in gestalt formation. The end product of discovery can then in the case of a scientific theory, be tested for its veracity and ability to generate further research; or in the case of an artistic achievement, appreciated for the beauty of its formal properties, and its ability to evoke discovery in the existential realm.

My interpretation of post-critical thinking, following Polanyi, involves recognizing that the Cartesian model of critical thought evolved over time into language games and logical structures that strongly valorize objective facts, but deny the truth-values of literary discourse, or treat claims about the tacit dimension of language and mind with suspicion. Here we attempt to utilize critical thought in a post-critical way,[8] interpreting literary texts not as making blanket truth-claims nor simply as objects of analysis, but as systems of clues leading to existential discovery.

Works representing what essayist Thomas De Quincey calls "the literature of power" breed "sympathy for truth,"[9] a tacit pre-understanding that enables the reader to catch on to undercurrents in the language that manifest "the semantic aspect of tacit knowing" (*TD*, 13). It's the nature of metaphor also at times to offer clues to "the ontological aspect of tacit knowing" (*TD*, 13). An engaged reader, approaching the literary text less as a critic and more as an apprentice (*PK*, 269)—letting his experience be educated by the work—may learn in practice how the mechanisms of tacit knowing work in the linguistic sphere, and so get on to a path akin to the Polanyian path of scientific discovery. In this way he may with a little grace bring the two powers of reason and imagination together in creative synthesis, opening the door to heuristic vision (*PK*, 196) where unsuspected coherences in experience come to light. These may be personal revelations about the meaning of patterns in one's own life, or disclosure of tacit meaning—within the social environment, or the ontological sphere—of a principle having universal application, like Heidegger's sense of truth as "unconcealment."

Indwelling Possibility: Emily Dickinson

In one of her many powerful poems, Emily Dickinson presents a speaker "dwelling" in a field called "Possibility," breaking out of conventional constraints on perception, and in the end "gathering" (discovering) a new sense of a natural "Paradise," free from religious (or other) dogma. She writes,

> I dwell in Possibility—
> A fairer House than Prose—
> More numerous of Windows—
> Superior—for Doors—
>
> Of Chambers as the Cedars—
> Impregnable of Eye—
> And for an Everlasting Roof
> The Gambrels of the Sky—
>
> Of Visitors—the fairest—
> For Occupation—This—

The spreading wide my narrow Hands
To gather Paradise—

As an example of De Quincey's "literature of power," Dickinson's poem displays this power here, in forms of language that enable the reader to experience the phenomenon of literary *identification* with the character of the speaker. More than a simple declaration of the author's personal experience, the verb phrase "I dwell" assumes the formal structure of metaphor, whose vehicle is the literal "I" of the speaker combined with a literal sense of living in a physical place; but the tenor is a dynamic invitation to the reader to "dwell" with the poet in the visionary experience expressed in the language of the poem.[10] The phrase is a clue hinting of a tacit ontological referent: a principle of being, resembling Polanyi's *indwelling*. The ordinary words "I dwell" as vehicle point to an indeterminate, unconstrained state of mind, open to the large world of "possibility." From sensing this indeterminacy in the tacit dimension of words, each reader is implicitly invited to discover personal (or universal) applications of their meaning.

Just as ordinary nouns like "Windows," "Cedars," and "Hands," indicate in poetic context more than they can tell denotatively, we know in general more than what can be said in ordinary speech. As Polanyi explains: "The things which we can tell, we know by observing them; those that we cannot tell, we know by dwelling in them. All understanding is based on our dwelling in the particulars of that which we comprehend. Such indwelling is a participation of ours in the existence of that which we comprehend" (*PK*, Preface to 1964 ed.). Words like windows, hands, cedars, etc.—names of things we can tell—become the vehicles of metaphors intimating things we cannot tell, in the tenor of each. And the only way to know them is by dwelling in them.

In his classic study *Metaphor and Reality*, Philip Wheelwright distinguishes two kinds of linguistic symbolization. These correspond, roughly, to what Dickinson means by "Prose," and what I am calling *literary metaphor*. In "steno language" there's a one-to-one correspondence between word and thing, as with the denotative meanings of many nouns and verbs in ordinary speech. It is the characteristic of a relatively static or "closed" language game. The other type of symbolization is what Wheelwright calls "tensive language," in which there is a "semantic motion," a "double imaginative act of outreaching and combining [that] marks the metaphoric process."[11] This is the characteristic of a living language, and especially of skillful poetic composition.

Dickinson's "House" of "Possibility" presents "overtones of universality"[12] in the tenor of these and other metaphors in the poem. The musical term *overtones* in Wheelwright's phrase suggests the tacit (distal) dimension in the tenor, offering connotative (or hidden) implications that we are invited to integrate into our own experience, while words with concrete particular referents, like "Roof" and "Gambrels," express the proximal or empirical aspect of metaphorical speech. But readers of Polanyi may discern in terms like "Impregnable of Eye" (beyond our sight), "Everlasting Roof," and

"Gambrels of the Sky," as well as "Possibility" a sense of "universal intent" (*PK*, 37, 48 and passim), showing a concern to articulate in tensive language a vision of "universal transcendentals."[13]

Another poet, Henry Rago offers this relevant insight: "To be a poet at all is to be present to the ontology that is hidden in words. And what shall we say of metaphor? We might begin with the definitions we were taught as children, seeing it as a mere figure of speech rather than speech itself." But to Rago it is more than "figure of speech." Metaphor is "a depth of speech that is otherwise impossible."[14] His phrase "depth of speech," like his reference to "the ontology hidden in words," implies a tacit, less explicitly understood, dimension of language in literary metaphor. This refers to the way poetic language indicates, without telling us directly of, another aspect of being, beyond the strictly empirical, also captured in Polanyi's term "ontological aspect of tacit knowing" (*TD*, 13).

This aspect of knowing, seen as part of the process of inquiry and discovery, in the context of this paper suggests that both poetry and philosophy at some level share a concern with the problem of being. Dickinson's concern with the essence of being, *impregnable* (we might say) to the strictly objective eye of the logical empiricist, is shared by her fellow poet in the twentieth century, Wallace Stevens, who in "Large Red Man Reading" reveals results of his own inquiry into

> The outlines of being and its expressings, the syllables of its law:
> *Poesis, poesis*, the literal characters, the vatic lines…[15]

The Greek *poesis*, from which we get the word *poetry*, originally meant *to create*. And *vatic* is Latin, meaning "prophetic," from *vates*, "seer" or "prophet." Dickinson and Stevens both represent a significant strand in American literature of writers interested in probing the vatic potentials of language. Seen from a post-critical perspective, these linguistic potentials are forms of the tacit dimension of knowing as it comes into expression in literature, and require the action of tacit knowing to be understood.

In her last stanza Dickinson offers a literary epiphany that declares her inner discovery of something ordinarily considered impossible—a "gathering," not of particulars in the phenomenal world, but her own visionary experience of "Paradise." Images of visible things (vehicles)—House, Windows, Doors, Chambers, and Cedars—are all clues to transcendental things, in the tenor or tacit meaning of each word-image. Here we are invited to *dwell* for a while. To the reader who closes some of the critical distance between herself and the text and draws near to its language to get inside it, it becomes possible to dwell in (or with) the language of poetry, as an apprentice with his master, and to be taught by the language of the poem about a hidden coherence in experience. Beginning with this moment of reading, and by joining in this effort with the poet, the reader may participate in the open frame of mind called "Possibility," where

intimations of coherent form and meaning immanent in experience come spontaneously to light.

Breaking Out: Wallace Stevens' "First Light"

In one of his small masterpieces, a late poem enigmatically titled "Final Soliloquy of the Interior Paramour" (1950), Stevens writes:

> Light the first light of evening, as in a room
> In which we rest and, for small reason, think
> The world imagined is the ultimate good.
>
> This is, therefore, the intensest rendezvous.
> It is in that thought that we collect ourselves,
> Out of all the indifferences, into one thing:
>
> Within a single thing, a single shawl
> Wrapped tightly round us, since we are poor, a warmth,
> A light, a power, the miraculous influence.
>
> Here, now, we forget each other and ourselves.
> We feel the obscurity of an order, a whole,
> A knowledge, that which arranged the rendezvous,
>
> Within its vital boundary, in the mind.
> We say God and the imagination are one…
> How high that highest candle lights the dark.
>
> Out of this same light, out of the central mind,
> We make a dwelling in the evening air,
> In which being there together is enough.

The poem reaches in imagination to uncover features in ordinary experience as elements of "the ultimate good." The start of the path is to "light first light of evening," which the metaphors do in our minds, drawing us into a semantic space in which words name a concrete situation ("in a room"), where we, along with the speaker, may "rest" and "think." The vehicle of the metaphor "light," at first an active verb, then a very concrete noun—"first light"—carries us to its tacit implication, the depth of speech mentioned by poet Henry Rago above. Unlike the lamplight of the first line, this other level of reference indicates something unseen and unknown by purely empirical means—an inner unspoken symbolic "light" which is also a "power" and a "miraculous influence" within us. Upon seeing this light, within the ambience of the poem, the reader is guided into an experience of self-surrender on the way to discovery.[16]

To deliver that meaning, the text offers virtual instruction in contemplation, whereby "we collect ourselves,/Out of all the indifferences, into one thing." Having gathered our attention to a single point ("one thing") we have a platform in pre-understanding which, releasing the power of tacit knowing, enables us to read the signs of the ultimate good within the language and conditions of ordinary life. This reading, like the post-critical reading of poetry, is a head start in leaping the logical gap from a static framework of understanding, whether objectivist or subjectivist, to a framework that embraces creative imagination and dynamic intuition, the hallmarks of tacit knowing, and a new "logic" that follows from them. Entering with the speaker the path of discovery, "Here, now, we forget each other and ourselves./We feel the obscurity of an order, a whole,/A knowledge, that which arranged the rendezvous …" From the platform of single-pointed attention and the holistic logic of "wholeness" that comes from it, the speaker discovers the simple but remarkable fact that "being there together is enough."

All language works by inviting creative acts of "integration." To understand most discursive language (Wheelwright's "steno-language," Polanyi's "indication") the reader or listener performs "*self-centered* integrations" (*M*, 34f). While the self makes connections between words, and between itself and the world by means of the text, it essentially remains insulated in a center of its own. But literary metaphor (tensive language, that is, language that has energy to cause tension) demands that we make intuitive connections that involve *"self-giving integrations"* between words and meanings. Here the self of the reader, perhaps a conditioned entity, undergoes some kind of mental chemicalization, drawn in and guided by the gradient of meaning in the text. "We forget each other and ourselves." By voluntarily giving up its hardened sense of a personal self the reader moves in a more fluid dialectical *from-via-to* mode, from vehicle to tenor and back again, to arrive at new meanings.

The linguistic particulars, e.g. concrete nouns and verbs, become subsidiary to meanings emerging from the tacit dimension of language. And the task of the reader is to integrate particulars from which an intelligible discovery (Stevens' "whole") may come out. By adopting a standpoint of self-giving, he in effect subordinates his own self-concept to the meaning emerging from the text. He moves to a more advanced stage of the activity of interpretation, by integrating the text with the self and world outside the text. In the process, the self, taking the role of apprentice, learns from the text by a fusion of his known horizon with that of the text.[17]

In a moment of epiphany, the speaker utters this remarkable line, "We say God and the imagination are one…." After this the word "light" is transformed in meaning—from empirical to ontological implications. It becomes a "power," the "highest candle" that "lights the dark" (verb). Finally the "same light" (noun) symbolizes "the central mind" discovered by the poet and transmitted by what critic David Bromwich calls "the language of power"[18] to the receptive reader. By this grammatical and semantic

progression, the words of the poem initiate us into "a knowledge" of what the metaphor of "the central mind" can tell us. By its tensive language, stretching words beyond ordinary meanings, the work discloses the poet's own discovery that "God" is nothing supernatural, but a light, a power, a miraculous influence immanent in what we call *imagination*.

In a seminal essay of 1966, "The Creative Imagination," Polanyi argues that in pursuit of discovery the scientist is engaged in a "quest" for hidden order in the natural world. In such a quest, the imagination "sallies forth," in search of meaningful patterns, "guided throughout by feelings of a deepening coherence." The creative scientist, like the writer (and reader) of literary texts, begins by deeply indwelling the particulars of his search. And here we may recognize, says Polanyi, "the powers of a dynamic intuition" to connect the dots, so to speak, in a way that produces intelligible meaning in literature, or convincing theory in science.[19]

"Physics speaks of potential energy that is released when a weight slides down a slope. Our search for deeper coherence [in science as well as the arts] is likewise guided by a potentiality. We feel the slope toward deeper insight as we feel the direction in which a heavy weight is pulled along a steep incline. It is this dynamic intuition which guides the pursuit of discovery." We have powers to perceive "a coherence bearing on reality with its yet hidden future manifestations" (CI, 98). The creative impetus that leads to scientific discovery is due "in one part to the imagination which imposes on intuition a feasible task, and, in the other part, to intuition, which rises to this task and reveals the discovery that the quest was due to bring forth. *Intuition informs the imagination which in its turn, releases the powers of intuition*" (CI, 104). The interweavings of the powers of dynamic intuition with those of creative imagination, are the animating features of tacit knowing that make discovery, in both the arts and sciences, possible.

"Freedom Lurked Around Us": James Baldwin on the Way of Discovery

In his great story, "Sonny's Blues" (1957), James Baldwin gives us an extraordinary account of the creative process among jazz musicians, including a vivid narrative of discovering the liberatory power of music for the listener. The story is about a black kid growing up in 1940s Harlem, struggling with drugs and the violence of the culture, going off to the army, all the while playing piano, and becoming a great jazz artist. At its climax, Sonny's brother, the narrator of the story who is a more stable person, a high school math teacher, and not a musician, comes to a club in Harlem at Sonny's invitation, to hear him play. At the end of the story this is part of what the brother tells us about the happenings at the club:

> All I know about music is that not many people ever really hear it.
> And even then, on the rare occasions when something opens within,

> and the music enters, what we mainly hear, or hear corroborated, are personal, private, vanishing evocations. But the man who creates the music is hearing something else, is dealing with the roar rising from the void and imposing order on it as it hits the air…Creole [the elder master, on bass] began to tell us what the blues were all about. They were not about anything very new. He and his boys up there were keeping it new, at the risk of ruin, destruction, madness, and death, in order to find new ways to make us listen. For, while the tale of how we suffer, and how we are delighted, and how we may triumph is never new, it always must be heard. There isn't any other tale to tell, and it's the only light we've got in all this darkness…Then they all gathered around Sonny and Sonny played. Every now and again one of them seemed to say, amen. Sonny's fingers filled the air with life, his life. But that life contained so many others…It was very beautiful because it wasn't hurried and it was no longer a lament. I seemed to hear with what burning he had made it his, with what burning we had yet to make it ours, how we could cease lamenting. Freedom lurked around us and I understood, at last, that he could help us to be free if we would listen, that he would never be free until we did.

Baldwin's implied parallels between jazz improvisation and writing, and between listening to music and reading literature, are noteworthy. While Sonny makes the music "his" by a "burning" intensity in improvising, we, his virtual audience, must go through similar burning intensity of listening to the music of language in the text to make its promised discoveries "ours." In order to enter with the artist into the realm of discovery, the reader enters the language event occasioned by reading with a parallel burning intensity, comparable in a way to Polanyi's account of indwelling as an "act of ecstatic vision" when the astronomer on the verge of discovery abandons himself in "contemplation of the stars" (*PK*, 196).

The "lurking" of freedom in Sonny's performance is a tacit intimation of possible discovery from listening. In jazz, the performer is also a composer, discovering new forms in process of performance. To the novice listener, jazz consists of notes and rhythms. But the engaged listener hears something, a voice, behind the notes and rhythms. By entering into the event of Sonny's performance, his listeners and the narrator sense tacitly a potential discovery of a new freedom of thought and feeling. As readers, we get it in the words: "Freedom lurked around us and I understood, at last, that he could help us to be free if we would listen." By reading between the lines of literature, we hear the tacit dimension of language as a kind of music, with tonality, cadences, and rhythms of its own, that opens possibilities like Baldwin's transcendent "freedom" within the moment of artistic expression.

Conclusion: Metaphor, "a Voice from Outside Logical Space"

While metaphoric expressions in *non-literary* contexts sometimes work only to transmit information, *literary metaphor* emphasizes what one scholar calls "the primacy of participation over information."[20] The critical method invented by Descartes was over time widely "ontologized" by our culture, so that its framework of epistemological dualism, with subject severed from objective reality, because of its power as an analytical tool, came in time to be regarded as the basic structure of being. Widely believed to be simple common sense, the framework of dualism was incorporated as a fundamental assumption into many schools of literary criticism in modern and contemporary times.[21] The post-critical approach to poetic language in this paper involves a breaking away from standards of criticism that see words as standing at a distance from the things they signify, and that require readers to hold themselves at a distance from texts in order to make proper (objective) assessment of them.

In post-critical perspective words are not simply re-presentations, in a dualistic framework, of objects and events outside the text. From this perspective we find relevance in terms like Heidegger's metaphor for language as "the house of being,"[22] and the practice of "dwelling" in language. Once we have come to inhabit metaphor, i.e., when we've "experienced it from inside itself,"[23] imagery like Dickinson's "fairer House than Prose" makes a different kind of sense than before we have had the contemplative experience of indwelling. Afterwards it may evoke, rather than tell us of, a new vision of the coherence and order of existence. To get "inside" this metaphoric "House" in poetic context is not entering something imaginary in the weak sense of fantasy. It is to immerse oneself empathically and contemplatively in the language of metaphor, to allow it to teach us how to get onto the path of discovery, by going behind the words into the "depth of speech"—the tacit dimension in poetic discourse.

Richard Rorty claims that metaphor is one of three primary ways of "reweaving the fabric of our beliefs," the other two being, in his view, perception and inference. If reweaving the fabric of our beliefs means discovery of a new platform of belief, such discovery will likely happen by breaking out of an older framework of understanding (like Cartesian duality) and adopting a new framework of understanding (e.g., post-critical philosophy). To these ends, literary metaphor can be another powerful tool. "A metaphor [according to Rorty] is a voice from outside logical space, rather than an empirical filling-up of a portion of that space, or a logical-philosophical clarification of the structure of that space. It is a call to change one's language and one's life, rather than a proposal about how to systematize them."[24]

As a voice from outside logical space, literary metaphor makes little appeal to reason as commonly conceived, but speaks in a way that can break through the boundaries of existing logical systems. If read as the depth of speech, and not just dispensable ornamentation, metaphor can redefine what is meant by logic, by providing sets of

premises that persuade us of unsuspected coherences in the existential realm. But it does this by diverging from existing logical criteria.

Every form of logic derives its rules from the conceptual framework within which it works. If we live and form logical sequences within a mechanistic framework like scientism, logic will be expressed in language games that strictly preserve the separation of subject and object, as in fields like radical behaviorism and logical positivism.[25] Into such logical space the voice of literary metaphor may call, with intimations of deeper coherences in experience that conventional logic can't reach. As a counter to such logic, we find "the poet…occupied with frontiers of consciousness, beyond which words fail, though meanings still exist."[26] The metaphor *frontiers* in this passage from T.S. Eliot's great essay, "The Music of Poetry" (1942), points to the tacit dimension of language and mind. It implies a "raw diffuse matrix"[27] below the surface structures of art and literature, bringing news from outside logical space. Here the boundaries of consciousness are open to the powers of intuition and imagination in the process of tacit knowing. But the indeterminacy of the stream of consciousness when outside logical space is an inner signal of emergent coherence that the poet attempts to capture in words. Eliot's sense of *occupying* this tacit frontier describes the poet's access to the "tacit coefficients" or semantic background of words. It's just here that we as readers, in our acts of occupying (indwelling) literary language, sense "feelings of deepening coherence" (CI) in the work. Through the "power of anticipation," or "premonition" (*PK* 103) we sense that something new, lurking in metaphor, is waiting to be realized in the process of tacit knowing. From a post-critical perspective we see how the aesthetics of poetic language may break out of existing logical space, with a voice that instructs us about possibility and potential coherences in the existential realm as well.

ENDNOTES

[1]Toril Moi, "The Adventure of Reading: Literature and Philosophy, Cavell and Beauvoir." *Literature and Theology* (2011) 25/2: 125-140.

[2]Michael Polanyi, *The Tacit Dimension* (New York: Penguin, 1966). Hereafter cited as *TD*.

[3]Michael Polanyi, *Personal Knowledge: Towards a Post-Critical Philosophy* (Chicago: University of Chicago Press, 1962, orig. publ. 1958). Cited hereafter as *PK*.

[4]Charles W. Lowney II, *Charles Taylor, Michael Polanyi and the Critique of Modernity: Pluralist and Emergentist Directions* (Cham, Switzerland: Palgrave Macmillan, 2017). See my "Question" p. 45, re: the tacit dimension as link between poetry and science.

[5]Michael Polanyi and Harry Prosch, *Meaning* (Chicago: University of Chicago Press, 1975), pp. 34-42, and passim; cited in text as *M*.

[6]Charles Sanders Peirce, *The Collected Papers of Charles Sanders Peirce*, ed. Charles Hartshorne and Paul Weiss (Cambridge, Mass.: Harvard University Press, 1960), vol. 5, para. 264 and passim.

See also my *Frontiers of Consciousness: Interdisciplinary Studies in American Philosophy and Poetry* (New York: Fordham U Press, 1991; paperback edition, 1994), pp. 26-33.

[7]Walter Gulick, "Polanyian Biosemiotics and the From-Via-To Dimensions of Meaning." *Tradition and Discovery*, 39/1 (2012-2013), p. 24. Special thanks to Eric Rustad for insight on applying the Peirce-Gulick triadic theory of meaning to metaphor.

[8]Dale Cannon, "The Post-Critical Turn: How and Why Post-Critical Inquiry and Criticism is Different" (Nashotah House Conference paper, 2018), http://www.polanyisociety.org/2018Nashotah/2018-Nashotah-Papers/Cannon-2018-NashotahPpr-6-4-18.pdf. Accessed June 1, 2018.

[9]Thomas De Quincey, "The Literature of Knowledge and the Literature of Power" (1848) https://supervert.com/elibrary/thomas-de-quiney/th-literature. Accessed May 3, 2018.

[10]For an in-depth phenomenological study of the idea of "dwelling" in language from a Heideggerian point of view, see Lawrence J. Hatab, *Proto-Phenomenology and the Nature of Language: Dwelling in Speech* (London: Rowman & Littlefield, 2017).

[11]Philip Wheelwright, *Metaphor and Reality* (Bloomington and London: Indiana Univ. Press, 1962), pp. 35-53.

[12]Wheelwright, p. 55.

[13]Lowney, pp. 34, 45-47.

[14]Henry Rago, "The Vocation of Poetry," *Poetry*, 110:8 (August, 1967), pp. 328-348.

[15]Wallace Stevens, "Large Red Man Reading," in *The Palm at the End of the Mind* (New York: Knopf/Vintage), pp. 320-321.

[16]On Polanyi's view of "self-abandonment" in contemplative experience that leads to breaking out of "all fixed conceptual frameworks" in the process of discovery, see *PK*, 196-197.

[17]See Hans-Georg Gadamer, *Truth and Method*, tr. Joel Weinsheimer and Donald G Marshall, (London and New York: Continuum, 2004; orig. publ. 1975), pp. 299-306.

[18]David Bromwich, "The Language of Knowledge and the Language of Power" in *Literary Matters* (The Association of Literary Scholars, Critics, and Writers) http://www.literarymatters.org/1-3-the-language-of-knowledge-and-the-language-of-power/, June 14, 2017). Accessed February 10, 2018. Bromwich emphasizes with several examples from nineteenth-century British poetry how the language of power leads both writer and reader to existential "discovery."

[19]Michael Polanyi, "Creative Imagination" in *The Concept of Creativity in Science and Art*, ed. Denis Dutton and Michael Krausz (The Hague: Martinus Nijhoff, 1981; orig. publ. 1966), pp. 91-108; cited in text as CI.

[20]John Dominic Crossan, *In Parables* (San Francisco: Harper, 1973), p. 13.

[21]A protest against the subconscious ontologizing of epistemological dualism, making it into a reality of being, instead of just a method, is lodged by Hubert Dreyfus and Charles Taylor, in their *Retrieving Realism* (Cambridge, MA, and London: Harvard University Press, 2015), chapters 1 and 2. And recent arguments by literary critics for moving beyond the limits of critical method in literary studies have been mounted by Rita Felski in *The Limits of Critique* (Chicago and London:

Univ. of Chicago Press, 2015), and Toril Moi, in *The Revolution of the Ordinary: Literary Studies after Wittgenstein, Austin, and Cavell* (Chicago and London: University of Chicago Press, 2017).

[22]Martin Heidegger, "Letter on Humanism," in *Basic Writings*, tr. David Farrell Krell (New York: Harper and Row, 1977), pp. 189-243.

[23]Crossan, ibid.

[24]Richard Rorty, "Philosophy as Science, as Metaphor, and as Politics" (1989), in *The Rorty Reader*, ed. Christopher J. Voparil and Richard J. Bernstein (Malden, MA: Wiley-Blackwell, 2010), p. 214.

[25]A.J. Ayer, *Language, Truth and Logic* (New York: Dover, 11952 [1936]).

[26]T. S. Eliot, "The Music of Poetry," *On Poetry and Poets* (New York: Farrar, Strauss, and Giroux/Noonday, 1973), pp. 22-23.

[27]Anton Ehrenzweig, *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination* (Berkeley and Los Angeles: Universityof California Press, 1967), p. 76.