INNOVATING DYNAMICS OF ORPHIC DISCURSIVE TIME

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Abstract: Orphic time nourishes from a topos of passages and transitions and from the melancholy provoked by the incommensurable distance between subject and object. From Ulysses to Dante, the episode of catabasis was the hero's ultimate test. At Novalis, this time is boundary constrained passage and is associated to an interliminal dimension, a threshold of rupture to produce a recapitulative figure of "the musical present" assuming the valences of ritual. It is equally the locus of unsettled contradictions, since it shall unveil as a mixture of continuity and discontinuity, of slow and accelerated duration, of the accomplished and unaccomplished, perceptible through a style of juxtapositions, in which "mythical" reality is precisely restored in this unaccomplished. Eventually, our purpose is no other than to explore, from the viewpoint of the time-affect tensive semiotics, the cultural creativity as regards temporal figures and regimes.

Keywords: orphic time, interliminal dimension, tensive semiotics, time-affect, temporal figures and regimes.

1.

The literary discourse is inseparably connected to temporality, in several manners. The novels or the poems only exist through the lapse of the time and they represent by themselves a certain arrangement in shape of time. Linguistics speaks of a writing time and of a reading time, on the one hand, of a narration time and of a related time, on the other hand.

The approach method of this paper is the semiolinguistic one. The analysis object is an aspect of Novalis writing, namely the one related to temporality, as it is generated by the discursive instance. Through the enunciation act, it specifies a range of complex temporal structures, grafted on a common temporal background specific to the Orphism. Or, this particular *shape* of temporality brings in correspondence the development in the discourse of the enunciation instance, by setting in order different semiotic regimes (events, figures, end of signs). They stay, from our point of view, under the sign of what Friedrich Schlegel calls „orphic time" (*orfische Vorzeit*, in: *Geschichte der alten und neuen Literatur* – "History of the New and Old Literature"), that he historically situates in a pre-Homeric stage of the Greek heroic poem (acc. to Manuela Speiser, 1992: 54). Novalis dedicates the *6th Night Hymn* to this "ideal pretime" (*Vorzeit*), as it is "inexhaustible" and marked by „saint inebriation".

Indeed, beyond the unanimously recognized intrinsic importance of the writing of the brilliant German poet, his texts (of a large generic diversity) strike through the manner in which they focus on waiting and accomplishing a supposed vocational dream, on a certain type of *attention* (acute, penetrating) and on a *memory* (discursive, the one treasured up in tales, fairytales, legends). Hence his interest in a great, monumental past, fed mainly with memories from the "cathedral age", the golden age of the medieval European civilization, or by resorting to acknowledged myths (namely of Greek-Latin origin).

2.

The linguistic and semiotic "representations" cannot put aside the existence of other representations, with which, as a matter of fact, they share the same disciplinary field, as the ones from the history of philosophy, from the anthropological or cultural approaches. With regard to temporal *figures* and *regimes*, all these representations operate with a range of

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concepts in network, that we deem adequate to a pertinent analysis of the temporal phenomenon in writing:

1. perception forms of the process – aspects, modalities, segmentation;
2. declarative operations: clutch and clutch disengaging, and mainly, the declarative engagement in the process and the cognitive strategies of the observer;
3. the intensity and extension valences, mainly under the shape of the tempo, of the accent and of the rhythmic modulation;
4. Narrative structures of the program, such as the tension variations between programs and counter-programs;
5. Passions, which appear as dominant forms of temporalization of the discourse.

The conception regarding the time is sympathetic with the one of the space and this categorical couple has suscitated the philosophy interest since its beginnings, since it was indissolubly related to religion or myth. According to the Platonist and Neo-Platonist approaches in this regard, one of the most important belongs to Saint Augustine. He exploits in his famous *Confessions* (XI-th Book) at least four of these dimensions of the analysis and he asserts that from an *ontological* point of view, time is a tension towards non-existence, eternity, divine status, beyond any metaphysics (XI, 14, 17). The *Confessions'* author performs time analysis, passing from the observation of a "nonentity" to the elaboration of an "experience". From the point of view of the *human subjectivity*, time is an extension, measure and synthesis of the memory (tension towards the past), of the expectation (tension towards the future) and of the contingence (*contuitus*, intrinsic tension of the present, translated from time to time by attention) (XI, 20, 26; XI, 38, 27; XI, 29, 39). For Augustine, the dominant temporal dimension is the present, as it represents the place where the point of view on the time itself is drafted (namely the spirit or the conscience). Therefore, the past comprises memories; the future comprises our expectations at present. With regard to the eternity, the human conscience can only comprise it under the shape of the phenomena succession. Only God has the capacity of perceiving the eternity, which is continuous by definition. For the human being, the future is an expectation of the escape from time, preparation for the eternal life. Like Aristotle, time (and space) is inseparable from the world and from the changes, "it was born" once with the genesis, when God created the world.

After this brief evocation of the vision of one of the Parents of the Christian Church, familiar to Novalis, the starting point of the interpretative undertaking of this paper is Saint Augustine myth of the passing in which we think that the "spiritual present" treated by Novalis inscribes. It appears to us under a double horizon: the present as event and the present as eternity. This type of present, regarded from double perspective, coagulates in *Hymns to the Night* around the tombstone, often takes the more sensitive aspect of passing a threshold, a bridge (*Time has come*), or receives a more doubtful contour, in the "night paths" (acc. to *The Stranger*, line 39) which lead to the coming of "the most welcome hour" of the *4-th Night Hymn*. The blessed moment means not only the opportunity of a *kairos*, the proper aspect of a reality and benefic, but finite moment, as defined by Plato, but rather the aspiration towards living an exemplary phenomenon, but also the *aurea hora* to which Jakob Böhme aspirated too. The latter seem to be known and is announced with pathos by the transmitter – "omniscient" (*der Allwissende*) *poeta magus* – from the very beginning, in the *Hymn* mentioned above: (*Now I know when the last dawn will be - when light no longer drives away night and love, when the sleep will be only one inexhaustible dream*).

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3.

Romanticists, ”these Protestants of any habitude in thinking”, distinguish in the cultural and literary landscape of the 18-th century, as Lucian Blaga excellently notices, through the appetite for cosmic and through their passion for analogy. “The cosmic pathos”, adds somewhere else the Romanian writer and philosopher, “is achieved by the romanticists mainly through the topic, through the matter”. The method of selecting and treating a “matter” is, in Novalis case, in compliance with an *Weltanschauung* that the poet wants to communicate. We are interested here in presenting first of all the manner in which the legend of Orpheus and of his infinite love for Eurydice reflects, from a temporal perspective, in the writing of the German poet. His motivations for a certain option can be explained, on the one hand, by the cultural context of the age and by one of the events which marked the biography of the author (the death of the beloved Sophie von Kühn shall be transformed in the diaphanous textual matter of the *3-rd Hymn*), on the other hand. Although the references to the Orpheus myth are most frequently allusive and seldom explicit, it has always the function of symbolizing the unifier force of the poetic creation.

However, it is necessary to highlight here that, generally speaking, the exegesis has not granted the appropriate attention to the influence exercised by the Orpheus myth on the Novalis writing. Vasile Voia, whose monograph[1] is indisputably in the Romanian literary critique the “fundamental moment of Novalis exegesis“[2], pertinently notices that the orphic poet, "enthusiast by the mystery of the night and endowed with a great power of seeing in its spaces"[3], is always met in Novalis writing.

Richard Samuel (exegete and editor together with Paul Kluckhohn of Novalis writing) announces us in an introduction to the early poetic works of the poet that he has been interested since his adolescence in the Orpheus myth. He met this topic for the first time in Virgil’s *Georgics*. The descent of the Thracian minstrel in the empire of the deceased, described by Virgil in the 4-th Book of the work mentioned above, impressed Novalis in a particular manner; this is why he was tempted to translate the beginning of this episode in three variants. Mostly, in the poetic writings appeared between 1788 and 1790, Orpheus motive appears several times, for instance in the poems *The Music* and The *Tears*, but also in an epic attempt, in the romance *Richard and Blondel*. Then, Novalis recreates the old destiny and the old action of the mythological singer in the figure of Heinrich von Ofterdingen. In this regard, the author himself gives indications in one of the notes of his *Journal*, where he briefly drafts certain guiding ideas concerning *Heinrich.* Here he indicates what we can call, according to the expression of Michael Riffaterre (1983), the *hyper theme* of the text, planned to develop according to an inverse law of the analogy:

> “The story about me <save> about the poet who lost his love, has to be applied only for Heinrich. Heinrich reaches in the power of the maenads – they kill him - The Hebre blows by its floated lyre. Inversed tale. Mathilde descends in the underground world and brings him back.”

Among all the features of this minstrel and hero presented in the legend as a sacred and immortal poet, Novalis chooses exactly his capacity of conquering the border between life and death. “Any descent, any regard on the inside is at the same time elevation, rise to heaven, regard directed towards the true exteriority”, notes somewhere Novalis. Maybe that is why ”the mystic raving after death, seen as an escape towards the infinite,

[1] Vasile Voia, *Novalis*, Editura Univers, București, 1981.
[2] Grigore Marcu, *Receptarea operei lui Novalis în România: limba traducerilor*, Casa Editorială Demiurg, Iași, 2000, p. 30.
[3] Vasile Voia, *op. cit.*, p. 70.

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corresponded so much to the romantic spiritual disposition. ” (acc. to F. Martini, 1972: p. 282)

4.

This is how the figure of the legendary hero is evoked, in versified epic form (and assessed by his coevals as the best translation in the entire history of the German literature), in the writing called “Orpheus“, remained a fragment:

”Welcher die Leier zuerst mit zärtlichen Tönen begabet/ Und mit harmonischen Liedern die Sitten der Hirten gebildet / Singend zum schrecklichen Orkus hinabstieg, welchen noch niemals/ Sterbliche Füße berührt, von klagender Liebe getriebn.“

(”The one who endowed the lyre with soft sounds /And through harmonic songs grafted gentle conduct to the shepherds/ Singing descended in the awful Orcus, that no/ Earthling touched, driven by tearful love.“) (Novalis: *Schriften* vol. I, p. 547-552; p. 548)

The discursive technique is based on *catabasis*, the mythologem regarding Orpheus descent in the death empire, attracted by the raving after his love, who is waiting for him. The tradition presents the action either as a total failure, either, as a success, as it appears in Ovid writing: the orphic action ends with the encounter of the two lovers in the Elysian Fields. On the guiding line of the music, the mythic hero appears as a restorer of the “Golden Age“, or more frequently, as in Johann Georg Jacobi writing, in the role of over comer of death, because of the frequent analogy with Jesus. The two German writers speak of the “new mythology“ which has to find its fundamental structure in Christianity as religion of the “Mediator“. And the novelty of Orpheus’ action is: The Greek spirit, he adds the soul.

Starting the linguistic analysis of the text, we are interested in this description mainly in the form of the verbs represented mainly by participle, four in the past form, one in the present form, and in their positioning manner. For instance, the significant position of the participle *singend*, as the first word of the line, coupled with the only past tense *hinabstieg*, the one introducing the main idea, encases and narrates the proper theme. The same *singend* describing the only manner of exceeding the forbidden border is framed somehow in a symmetric position between the first and the last two past participles, arranged at the opposite extremity of the metrical units. Nevertheless, in the temporality order, the symmetry is not perfect, as they orient the lecture, first of all, at paradigmatic level, *begabet/ gebildet*, and finally, at syntagmatic level *berührt/ getriebn*. Globally speaking, they have the role of creating a continuity and of highlighting, mainly through the alternance of the present and past forms, *klagend*, *getriebn*, the musical-passional dimension - *die Liebe* (“love“) – as a linking element in the epic area.

The use of the past participle, without resorting to the auxiliary verb (*haben* or *werden*) which would have tied the temporal plans as marks of the present perfect or of the past perfect (*hat/ hatte begabet/ gebildet/ berührt*, respectively: *wurde getrieben/ wurde getrieben worden*), whose “poetic“ mission is to attenuate the forbidden limit, to flatten, so to say, the abrupt road of this travel in the past and in the depths of the Human Being as a figured route towards that “gnoti se auton“ launched by Socrates, which shall be fulfilled in Christianity. This type of knowledge does not come, for the Christian world, by itself, but by means of the Other Master (in Saint Augustine’s doctrine).

Moreover, a strategy which does not characterize only Novalis discourse, but referred to here, consists in exploiting, when possible, the coincidence between the past participle form of the verb and the present indicative one, third person. In

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occurrence, *begabet* and *berührt* which realize the logical and generally valuable connection between two ideas, of the type: "the one who endows the lyre with gentle tones, also touches (singing) the areas of the horrible Orcus". Therefore, their main function is to design not actions, but features. Given that on this musical background, maintained constant, line after line, through the vocables *Leier*, *Lieder*, *singend*, *klagend*, under the sign of *zuerst* („first of all, „at the beginning") the three inseparable qualities of the protagonist are highlighted: that of insuperable musician, being the first who endowed Apollo's lyre "with tender tones" (extremely fine allusion to the fact that Orpheus was venerator of the religion of this sun god), of "pastoral" mentor and of unique conqueror of death. Moreover, we have to signal the presence of the epithet *zärtlich* ("affectionate", "loving", "gentle", "delicate"), frequently used together with the parasynonyme *sanft* ("mild"), in Novalis "macro text". Its justification can be found in this poem, which does not propose to relate war heroic facts, but it aims at presenting a chant dedicated to the "gentler Orfeu" (*dem sanfteren Orpheus*).

The concept of "love" translates at Novalis another fundamental concept in his poetics, namely the one of creative imagination, that the German poet defines as *herzliche Phantasie*. That is why Novalis can state: "Love is the ultimate purpose of the universal history – the one of the Universe" (III, 248: 50). But this aspect is not related to narcissism, but to that "moral grace" (*sittliche Grazie*, in the meaning presented by Jacobi), who builds the human being to such extent that he becomes a real metaphor, „trope of the universe", definitely not as a rhetorical effect, but as a wisdom regarding the art of living. With regard to the human being and to its transformation, Novalis adds: „Becoming human is an art." ("Mensch werden ist eine Kunst" (II, 559:153), as: "The human being is not prescribed, it is a construction by itself".

For Novalis, the musical reports have a unifying effect on all the elements composing the nature: the human nature, the environment, the divine nature. In a range of annotations on this theme, Novalis explicitly asserts: "I think that the musical reports are in truth the fundamental reports of nature" (IIII, 564:65). With regard to his conception on the intensely discussed phenomenon at that time, the one of *mimesis* in art, the author expresses in a convincing manner: "The musician takes from himself the essence of his art – and not even the vaguest suspicion on imitation can touch it" (III, 568:93).

Novalis treats the musicality and what it represents in the notes lasting from June 1799. In a leaf comprising plans on the poetic art and on poetological ideas from 1800, we find the note: "Music is the field of the deceased" (III, 641: 518). Or, it can be the most intensely felt in the poem *Lied der Toten* ("The Song of the Dead"), assessed as being the most accomplished creation of the entire Novalis writing, according to Gerhard Schulz (2004), "the purest poem of all", as its author aspired and theorized in the maturity notes on the poetic art. The music makes possible in this poem too, the dissolution of the temporal aporia as victory on what cannot be apparently reunited, as reconciliation of the oppositions for a supreme life: "mixing" (*mischen*) and "separating" (*scheiden*), "touching" (*berühren*), "receiving" (*empfangen*) and "consuming" (*verzehren*), "dissolving" (*zerfließen, auflösen*) and "swallowing" (*nippen*). The memorable line of this poem: *Ewig läuft das Stundenglas* ("The hours eternally run in the clepsydra") sends us to Newton's perception regarding the time, for whom both the time and the space form "receivers" for events and are as real and as endowed with features as any object of the world. Newton defined time in these words: "Time is and beats uniformly from a moment to another." But this "uniform" appearance of time is quickly unmasked and shown as representative only for the ineffective life (*bleiches Dasein*). The last line of this poem, as memorable as the one mentioned above, repulses the power of the "land spirit" and asserts the end of its existence: *Erdgeist deine Zeit ist um*. /Spirit of the land, your time is gone/.

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5.

In a praise hymn dedicated to music, Novalis gets back to the same episode of Orpheus descent to hell, as an unheard event, once with the announcement of the end of a time and of its signs:

"Durch sie [die Musik] *drang einstens Orpheus zu der Hölle,*
Die noch kein Lebender betrat,
Da hörte alles zu, es stand des Styxes Welle
Es stand Ixions Rad.
Die Danaiden hörten auf zu füllen,
Es wedelte selbst Cerberus
Dem Tantalus fing an der Hunger sich zu stillen,
Es ruhte Sisiphus.
Auch Plutos Herz ward warm, das Herz von Stein
Vordem erwarmet sonst noch nie.
Und ungewöhnte Güte floß durch sein Gebein
Durch Orpheus Harmonie.
Ihm folgten auch am Hebrus hohe Eichen,
und Bäche schlichen sich ihm nach
und grimmge Tiger, Löwen sah man schleichen
selbst Felsen wurden wach."

("Sometimes, by it [music] Orpheus enters in hell,/Where nobody entered alive,/ and all listened, the wave of Styx remained inert / And Ixion wheel ceased./ The Danaides started filling,/Even the Cerberus moved its tail/ The hunger disappeared to Tantalum,/ Sisyphus rested./ Pluto's heart, the stone heart, started to warm up /Never warmed up before./ His skeleton was filled with superior wellbeing /By Orpheus harmony./ Gallant oaks followed him to Hebre,/ And rivers leaked out after him/ And the furious lions and tigers were seen scraping along/ Even the high rocks opened.")

From a formal point of view, the fragment subject to the analysis comprises five sentences, but from an operational point of view, it can be divided into two narrative segments comprising a program and a counter-program. The two programs are built around one of the most venerable figures of the time – we know it from Heraclites – that of the running river, highlighted in the poem in the image of the infernal Styx, on the one hand, and of the musical Hebre, on the other hand. The protagonists of the adventure, the heroes who "challenge", are Pluto and Orpheus.

If the first sequence is devoted to the reactions of the people subject to the master over the shadow empire, the second evokes the Hebre and what happens in the proximity of the river, in the world beyond and hither its borders. At the last border stays the "stone heart" of Pluto, who only now "warms up" through the power of music and transforms into river bed. But what "runs" over the inhabitants of this *locus terribilis*, presented by Virgil as "cruel enemies" (*immitis*) of terrestrials, is not time, but the very object of the search, "the mildness", which has to be learned (*ungewöhnte Güte*), maybe analogous to the Christian misericord, capable of transforming the awful land in a "womb of revelation" (acc. to the *5-th Hymn*).

The discursive creativity with regard to temporality is brought to light, under the aspect which interests us, in the uniform use of imperfect/past tense (germ. *Präteritum*) for the advantage of "showing" a well-defined aesthetic intention: it gives the global impression of a temporal continuum for the purpose of supporting the idea, stranger to the Antiquity, of the communication and of the reunification of the two fields, of life and of death. This time, Orpheus does not appear as a modest petitioner of certain favors, as Ovid presents in *Metamorphoses*, but as the human being endowed with the necessary qualifications for

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crossing the inaccessible space and breaking the arrow of the irreversible time. More than that, through music he also acquires the power of raising definitive punishments, of modifying typical somatic-psychological and behavioral structures. In hell, the temporal regime is under the incidence of a sanction regime, which develops somehow similarly to the daily duration, but only under an exaggerated iterative form. Or, in the analyzed poem, precisely this unsynchronized regime is disqualified. The stages of the operational program are expressed, as we mentioned above, in simple, short phrases, delimited by comma or dot, creating the same number of discrete temporal intervals, separating monadic moments. At rhetorical level, the anaphora – the re-emergence of an identical topic in several consecutive positions - highlights the first "measures" initiated by the musical flow: *es stand des Styxes Welle/ Es stand Ixions Rad* (...) *Es ruhte Sisiphus.* Nevertheless, although the actions, or more precisely their annulment, are described in succession, the temporal anaphora is the one giving the impression of a concomitance precisely because it multiplies and convokes them "on commission", through one and the same magical impulse: *Da hörte alles zu*. The semantics of the verbs progress from effective, factual meanings, pointing symmetric starting and end moments, towards the most fluent, unifying metaphoric meanings, where "everything" collaborates in an organic manner. Therefore, the mereologic aspect of the anaphora tends to become, at global scale of the text, a rather holomeric one. The orphic tone of the poem is related in good measure by the manner of highlighting certain special syntactic structures, obliging the reader to notice them and to sense them at the same time in the transcendence and in the immanence of the text. The highlights are made by means of the punctuation, of the repetition of certain phrase structures based on the verbs *stehen* (*es stand*) and respectively, *schleichen*, of the personal pronoun (es, *ihm)* and of the noun *Herz*. Subsumed to the rhetorical addition technique, the obstinate re-occurrence of the conjunction „and" (*und*, *auch*) supports the thematic progression, while the use of the adverb *selbst* (even) marks points of touching the limits (*selbst Cerberus*, *selbst Felsen*). In fact, they represent the basis of certain retrievals of the limits of a spatial-temporal "plan" which, in their deep aspect, present as beginnings and ends, closings and openings. The entire action is a passing on the edge of certain processes which develop, first of all, in an accelerated tempo, and this regime of the immediate creates the figure of the *instant*, or at least of the moment of a sudden crystallization. Within the tale, the temporal adverb *vordem*, which resorts to the memory, is also the place showing, once with the *catalytic* aspect of the time, and a change of narrative *tempo*: the exhaustion of a hyper-active cycle of time and the beginning of a milder one.

If we use Husserl's terms, the aforementioned adverb appears to us simultaneously as retentive and protentive, and this is why he determines the proper event, which introduces the absolute novelty element, "The Supreme Welfare", producing a "creative inequality" between past and present. From a semiotic point of view, the alternation between the valences of intensity, those of *tonicity* (low/ high) and *tempo* (fast/ slow) are responsible for the narrative rhythm modifications (cf. C. Zilberberg, 2011).

The poetic discourse time can only be considered as sensitive phenomenon, as a force that we feel. In this situation, J.- F. Bordron (2006: 52) thinks that the notion of discourse is associated to an intuition theory. And the poet feels the best that human destiny is that of drawing out from the irreversible time, so as to accede to the eternal life.

Glancing at the narrative level of the text, we notice that time acceleration fulfills the function of object of the desire and the slowdown corresponds to its fulfillment. In the second sequence, we notice that the appearance is different, but the continuity line is intact. As a matter of fact, all these literarity marks presented are mobilized so as to call the attention on the message, so as to suscitate delight and most of all, the astonishment of the reader, on the one hand, and of each character involved, on the other hand. Therefore, the

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sensitive time acquires an exceptional intensity and extension. These two dimensions are definitive in the conception of the French semiotician, Claude Zilberberg (2002: 33), for what he calls *time-affect*.

Indeed, any myth situates by definition in atemporal, and however the poem always brings the receiver to the present. "The story" stays indeed under the sign of "once" (*einstens*)[4], so of certain immemorial times and yet it seem to happen under our very eyes. This memorial event is noticed by the poet, traveler in the mythic past, as witness and reviewer, without being clearly individualized. The absence of certain precise temporal marks, but also of the discursive instance as such, contributes to the objectification of the contents and to a generalization of time. The declarative instance never says "I", but keeps place for manifestation for the non describable but prescriptible "es" instance, or hides behind a mass of unknown people with whom she forms a common body (*man sah*). This fact is not an appeal to modesty, but a manner of liberating the impact force of music even to certain inanimate objects (wheel, barrel, stone) or to certain phenomena (aquatic wave, hunger, ambition). They are stolen from the epic course and pass into evanescence, then they esthetically incorporate in pure artistic acts: musical, pictorial, sculptural – "bouillon de culture", ideal for the proliferation of all the creative implications of the Greek spirit.

The last station also contains the proof of touching the maximal point of infernal time extinction: the collapsed body of the god, deprived of any form of terrestrial life. What is striking for Pluto's dwelling is its sepulchral aspect, looking like a tomb – the unavoidable gate connecting a world to the other. But, in a completely marvelous manner, the entire Plutonian being is resuscitated by a gentleness (*Güte*) "unaccustomed" (*ungewöhnt*) to this virtue until then, sign of an "internal construction", as the poet says somewhere else.

After completing the horizontal annulment of the movement, of that fussy sway, and therefore the suppression of all the limitative conditions, there appears this shiny moment which situates vertically as compared to the temporal flow.

As a consequence, Orpheus descent receives a sacrificial note, because by geometrizing, we can assert that the true event is figured by that impact point of the vertical with the horizontal, as reference point of death and resurrection, to which takes place the symbolism of the relict and of the philosophic Stone as primary values. A contamination and an affinity between the orphic fact and Jesus seems to me an allowable hypothesis. The transforming principle and the place opened to subtlety, infinite underground metamorphoses is precisely the "stone heart", the precious object capable not only of signaling the imminent presence of the value, but also of captivating it, ensuring the good orientation towards it. In this improved field, Orpheus is not alone, as the whole supraterrestrial nature accompanies him.

On the other hand, that *sah man* ("they could be seen") from the penultimate line refers not only to an anonymous entity, but rather to a unanimous faculty of "seeing", related to a certain internal sense, that the romanticists called intellectual intuition (*intelektuelle Anschauung*). This concept is also used by Kant so as to define the perception capacity of the two twin categories: space and time.

The key for ciphering out a face of the message transmitted by the poem consists in our opinion made available to the receiver, if we resort to the analogy technique, to the "the magic wand of analogy", as the poet calls it, which proposes sitting in parallel the two verbal complexes *ward warm* ("warmed up") and *wurden wach* ("awoke" synonym to "opened the eyes"). Built based on the supporting verb "to become" (*werden*), they support

[4] We have to notice mainly the adverb "once" - *einst* - which receives here the form *einstens*, a frequent adverb in Novalis writing, equal to the formula "*once upon a time*" (*es war einmal*). As E.Heftrich notices (1969: 71), it assumes a double meaning, as it makes reference to both the ancient time (*Urzeit*), and to its re-emergence. And in th novel *Heinrich von Ofterdingen*, "the symbol of this ambivalent *einst* is the blue flower." (*ibid.*)

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the possibility of visualizing certain processes, whose most affected "subjects" (grammatical) are: the stone, the rock. The alchemy of the poetic verb and the magic of music apply precisely on them, in the highest degree, as they (inert matter) take upon themselves the implausible charge of bringing the heart and the eye in coincidence and of inducing a particular condition "in the presence", that of the Christian mystic.

Conclusions

After completing the analysis of brief excerpts extracted from Novalis writing, we tried to give an answer to what the orphic time means precisely in the texts glorifying Orpheus and his facts. This time is wholly musical, dimension of a being who assumes exceeding his own limits, without forcing them. What strikes us is the fact that passages from a status to another, contrary to a rich pathemic fan, are not sudden, but mild. But, their slowness is an archetype of the Sleep[5], meanwhile become harmonic *medium*, where the isolated individual forces enter into resonance and reach by "love" (defined by the author as „One of the Universe") the spiritual communion. The poem and truth aura are due to certain acronym structures, to certain specific manners of forcing - topically and lexically – the language, such as those signaled by us. In refresh, as in the dream, the chronology disappears, time dissolves: the past, the present and the future mix. The fall into the past is the essence itself of the memory, but also of the poetic writing - veritable objects of the inner search, which needs, ultimately, the two in order to get accomplished.

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[5] I highlighted in a previous work the meanings of sleep and dream, but also their intensely poetizing implications in the macro text of Novalis writing (Mioara Mocanu, 2006).

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