

# The Adequacy of Otherness to Poetic Intuition in Giovanni Dotoli

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## Abstract

To appreciate the poetic work of Giovanni Dotoli and at the same time to enter with him into the world he passes through at every moment: a world filled with wonder, sincerity, affectivity where the tenderness is, in short, drawn from the most tangible reality of the pure and simple things of this world. Is this not an invitation to travel, calling upon the dream that leads to various otherness and opens up the discovery of oneself and oneself with the other. For we can see that the inspiration of each of Giovanni Dotoli's poems is an attempt to reach a better world in which the expression of the sensible is nothing more than a recognition-exploration of the existential being of the poet in the universe. This universe assigns otherness as a sign, expression, language and implicit allegiance of the poet. Is it not important here to know *how, starting from an absolute end relative to the graceful prelude of his emotional perception of the world around him, Giovanni Dotoli personalises his poetry?* Also, if the effect of the meaning of otherness is for the poet only a link with himself, how does he undertake his encounter with the other in the presence and absence?

**Key words:** Otherness, wandering, attachment, poet, Dotoli

## INTRODUCTION

To examine the effect of the meaning of otherness in the work of Giovanni Dotoli from the ontological and semiotic point of view consists in what the otherness in the journey in the Dotolian work brings us as a dream in our action. Judging by the importance of the otherness traversed by Giovanni Dotoli in in his work *Literature and society in 17th century France*. The poet seems that he seeks the recognition of poetic perceptions of the epistemological determinism of the imagined and spoken otherness. In the Dotolian poems, we do not stop at voice, language, images and signs to define the infinity of the natural world marked by the poet's voice. This goes beyond the debate of the presence and absence of the other, which we find in the journey to the other where the horizontality of the unexpected moments is accomplished in the externalised capacity of the poet's feelings. Dotolian poetics is ultimately but a graceful gift created in the myth of enduring continuity that begins to unfold from the past into the present. The articulation of these two temporalities determines otherness as an order of the sensible rooted in the poet's memory. Thus, we think that the poet's vision is a profound mediation whose fragility is a strength since it is the foundation of the link between the poet and his journey. in the grips of the perceived, if we suppose all Dotolian language releases only the sensitive qualities necessary for the human condition in that case, it remains the only virtue that renders all the depths of human nature sensitive.

## OTHERNESS IN DOTOLIAN POETICS

Giovanni Dotoli's involvement in his poetry calls for existential renewal in a lyrical measure where each word carries the infinite grandeur of the world that brings one out of "self-forgetfulness" (Flouquet, 1996, p. 34). For this reason, Dotolian language includes itself in the universality of the poetic world through the infinite grandeur of the sensitive apprehension of otherness. Even though there are allusive aspects that make otherness an intuitive achievement that accompanies the poet in his creative movements. In this respect, understanding travel and otherness in Dotolian poetics requires a contribution that sheds new light on the signified and the signifier of all the things that animate the Dotolian work. Thus, this contribution can only be instructive and fruitful through a double ontological and semiotic reading of otherness.

Thus recognising the magnitude of meaning, the effect of existential lyricism created in the ‘morphology of the voice’ (Dotoli, 2007, p. 12) shows that the poet is nourished by both wandering and the spirit of belonging to a unique place. But how does the poet move towards the “true place” (Bonney, 2005, p. 66-68) if the interiorised constituent of his being is transplanted into each word, carries to the horizons that border the world, does this not mean that Dotolian poetic language carries beyond the outpouring of “the dream of the eternal collapsing from the sky” (Dotoli, 2004) ?

However if it is the otherness that materializes in Dotolian poetry, the adherence of poetic language to the feelings makes the world a perfect spectacle representing the pure desires of the poet’s soul. Otherness in Dotolian poetics reinforces the fundamental character of the sensible, which is in perfect harmony with the so fleeting and penetrating concretisation of the impulse of the journey into otherness. Giovanni Dotoli’s otherness in his poetic language are variations of emblems woven into unending verbiage set in a clarity endowed with natural wisdom and created with a poetic virtue that expresses it. With this, far from being the only founding element of the Dotolian intuition, otherness in the poems *Nouvelle vie* he said “The universe was my green meadow” and in *Choix d’urgence* he declared “We were capturing the road to childhood”. These two poems are the real background that guarantees the poetic spirit to appreciate the world and to “inhabit it as a poet” (Hölderlin, 1770-1843, p. 53).

In the poem *Nouvelle vie*, it is here that Giovanni Dotoli shows the effect of otherness on the feeling being that manifests itself outside the sensory instinct. In the poem, *Choix d’urgence*, Giovanni Dotoli turns sensibility into a lyrical voice filled with constitutive transparency and through which the fundamental magic of words is nourished, formulated in a singular way in simplified images with absolute bareness. Giovanni Dotoli, in the eventful succession of a distant time, aligns and orders his words according to a double sense of otherness. First, there is the one that reduces the finitude of the world, and then there is the one that deals with the consolidation of the image of the world beyond the symbolic function where a large margin of alterity remains.

These two meanings of otherness both have meanings that together constitute the value of Giovanni Dotoli’s luminous world. In other words, the Dotolian world is an imagined world where understanding is only the true expression of things, of the other, of wandering, absence and return. This salutist interpretation of the world is based on lyrical homogeneity. The impulse that allows creative intuition to reveal itself in consideration of the existence of all things mainly bursts forth.

All the appearances of the state of otherness that make up the content of the exacerbated meanings of the vital essence give the Dotolian poems a receptive and spontaneous measure. In short, these appearances join the imaginary conjunctural to the creative intuition according to the limit that Giovanni Dotoli sets as an alternative escape route. In this way, he opens up the infinite and the universal, ordered in representations of the world whose poetic semantics compose various takes of consciousness structured according to the subtle play of expressions of the appearance of things surrounding the poet. Objectively, in this perspective, the mark of Dotolian poetics is at the same time an epistemological corollary that determines otherness in the intuitive effort where the return to the unique place and the vision of wandering that Giovanni Dotoli grants to otherness intersect.

### **The Temporal Ideality of Otherness**

In all his poems, Giovanni Dotoli deli Verse a poetic that emphasises the essential and possible measures of otherness through wandering paths. The imaginary paths of this wandering are lined with everything that both obsesses and delights the poet’s soul. Ultimately, like the poetic work of Dotoli, the poem “LAube” expresses the beauty of a natural world inspired by the immensity of the sky and offers a return to the objective apprehension of otherness-sign. This form of othering is both absolute and relative to the importance of the poet’s attachment to the simple things of nature. The force that is expressed in this relationship translates into a true osmosis of the world at first light. Thus the effect of dawn opens up the organic represented by the evocation of caves, rocks, the whiteness of the sand, the azure of the sky, the immensity of the plains, the grandeur of the mountains, the gentleness of the wind and the infinity of the universe (poem LAube, Stanza 1).

In this great poetic language, the poet’s participation brings tenderness and dynamics to this morning moment of inert things, which we find, for example, in the words “*je traverse le paysage de la voix*” (I cross the landscape of the voice). In this poem Giovanni Dotoli recalls a large number of evocations such as that of the “*semeur de la nuit*” (sower of the night) which can be traced back to Victor Hugo’s “sower of the twilight moment” (1866, p. 319). Finally, it is here that we discover how the poet travels in simplicity, eloquence and fraternity that engenders the possible enchantment to

remind us of the importance that the exploration of the world. It is a new force that pushes the poet to go towards the meeting of “*l'autre qui n'est pas seulement l'autre personne, c'est tout ce qui nous entoure*” (the other which is not only the other person, it is everything that surrounds us) (Jacobée, 2016). This is why we see that the link between the poet and the other is made in a rapprochement that is both ideal and intuitive, formed by the timelessness of the rising day (poem *LAube*, Stanza 15, veres16).

The affinity of the effect of the dawn on the poet's being transforms the obviousness of the lyrical definite into a lively and expressive imaginary indefinite. This paradox-threshold maintains ecstasy and plenitude with otherness when the dawn flees the aurora at the “*portes du matin*” (gates of the morning) (Bernard-Griffiths, Simone & al., 1997, p. 82). From this revival, Giovanni Dotoli nourishes his voice to announce how contemplating the world in all its splendour at first light is a symbol that transports us to the light of the *Rêve de l'éternel*. In the poem *LAube*, the enunciation of the rising day is an invitation to wander and to be inked far away. This is born of the grandeur of renewal (poem *LAube*, Stanza, 8, p. 12), and its luminous rebirth awakens the values of the poet's soul, which he inscribes in his real desires from accumulated reveries. This is where “the fundamental illustrative” (Bachelard, 2012, p. 31) of the world moves, which temporalities itself with the language of otherness.

### **Otherness and Creative Intuition**

Dotolian poetic language is heightened in its clearing, but language is like a being (Merleau-Ponty, 1960, p. 54). It is bound to remain internalised in the iconic expression of the poet's soul. Beyond this, the form and content of the Dotolian creative intuition at issue here is only the morphological appearance of words that their force gives the speech a limitless horizon. From where comes the representation of things that makes any alteration oriented towards the imperatives of the way of being in the world of the sensible.

### **DATA AND METHOD**

Since this is an in-depth analysis of the value of otherness and the perception of Dotolian poetic intuition, the overview of some poems is according to a synoptic grasp of the poetic content. Now, in examining the poetic work of Giovanni Dotoli, even though the exploration of this work has led me to introduce a rather wide variety of research notions in the poetic field that in fact express my only aspiration to go beyond the limits and alienation beyond the insensible. For all these reasons, I have analyzed a series of poems, well mentioned in the content of the text. Moreover, for Vandebroek (2022) “This means that the choice of appropriate methodology is usually viewed as the outcome of a lengthy process of theoretical deliberation”. But what I have discovered is the effect of otherness that serves the Dotolian poetic intuition as a source of action and inspiration.

### **DISCUSSION**

Giovanni Dotoli thus shows us the unity of observed things that cancels out diversity for itself and in relation to the other. In other words, Dotoli's poetics emanates according to the existential vision that enters into a composition of an emotional heritage attached to the vocal act and more naturally to signs. The foundational insights are related to a trance that occupies the poet's self. This attitude is paralleled by what is metaphorical and what is “real to reach a better world” (Theuriau, 2021).

### **An Onto-Semiotic Reading of Dotolian Otherness**

The onto-semiotic reading of otherness in the work of Giovanni Dotoli seeks to show that the semiotic expression of otherness has long been confused with creative intuition. The meaning of an essence-appearance of the exact perception of things through the right words, such as clouds, swallows, a landscape of the voice, leaves, tree (see Poem *LAube*, stanza 1, veres1) structure the distinction of otherness and creative intuition. The intuitive inscription of the whole of things gives otherness the singularity and regularity that let Dotolian poetics adapt to the lyrical rules that value the iterative cutting of reality in relation to the meaning given to each word.

According to Giovanni Dotoli, the first use of the sign that individualises otherness is “the word of the body”. In this sense, the poet sees it as the expression of a moment of exaltation that completes the gesture and distributes the reflux of feelings. Thus, it organises the construction of pure speech. Dotolian poetics is generated by the voice that distances it from confused equivocations and allows it to escape towards “the hope of a new brotherhood” (Dotoli & Dalaballe, 2019, p.1). The semiotic gesture of the Dotolian poetics, for its part is therefore limited to showing the Dotolian poetics

as a foundation that revives the poet's creative and learned intuition. But the representation of the effect produced by otherness can only be measured in the systemic content of the sign transmitted by the word, the verse. The travelling rhyme used by the poet crosses the temporality of the renewal of the constituent of the things of life to give substance to the horizon, the universe and the whole earth (Biberstein-Kazimirski, 1860, p. 40).

In structural diversions inspired by poetic ontology, Giovanni Dotoli expresses the symbolic order of the world in a new conception that builds around the hope of sharing the meaning of a proverbial proposition, the otherness interpreted according to two theses: that of the truth of things in relation to the recognition of the "body-world" unity (Jacob, 1990, p.203). Moreover, that which has a semiotic value thanks to the poet's union with the world. To this end, otherness is considered the established relationship of ideal realism made of signs and expressions and metaphors. The dysphonic returns of what is enunciable and what is produced by the sensibility emanating from oneself are exteriorised.

### **Otherness-Sign**

Giovanni Dotoli brings otherness to life in a poetic composition. In particular, the content of the signifier introduces the arguments in recognition of the sign. Since the same sign expresses different syntactic meanings in Dotolian poetics, Dotolian poetics is conceived in relation to the otherness-sign that is distinguished both by expression and by image.

### **Otherness-Expression**

The construction of alteration-expression arises from the imaginary creation formed as the syntagmatic relation. This construction is only what appears in the dotolian poetic content. For otherness-expression has the merit of showing us the light of the natural world. However, according to this inclination to activate the expressive presences that express expectation, wandering and return, we notice that they are only there to highlight the semantics that has long resided in the language of the poets' world. On the other hand, for the general use of otherness-expression, Giovanni Dotoli uses these expressive presences to guide himself towards a completely different perception of the world of life. The expressions he produces all mean to make sense and signal the intentions and the field of possibilities of existence.

### **Otherness-Image**

The aspirations of the poet's soul are excesses of the otherness present in every image through which we see the horizon as a call to escape and wander. So this form of otherness, the poetic world, is always more than the self and its experiences. Thus, the poetic world is perpetually an endless distance that the poet never finishes exploring. He sees the beginnings of the images that offer themselves to him in visible metaphors, woven with the invisibility that is always felt. The imagined otherness is consecutive to the externalisation of thought, whose emergence of the image pushes the poet's perceptive consciousness to fix the "horizon"<sup>1</sup> as the communicative emblem attached to objective perception. As if to survive, Giovanni Dotoli, through these incomparable images, revives the things fixed in the sensible figure, which is nothing other than the individuality of the poetic dimension converted into a receptive anthological value.

In this value, banality certainly emerges, but through this, the weight of all existence passes, in which the paths of life are affected, and the poet's feelings are explored. It is also from here that the otherness given by the image is grasped in determining the changing aspect of the being with regard to the other. Since the image reinforces the consistency of poetic language to reach the truth of the things of the nature of the world, the constructed imagined otherness already tells us much about Dotolian poetics. Its signifier is a fact of understanding instituted in a simple mixture of words and gestures. But the ontological image of the othered imperatives perpetuates not only the natural forms of observed things in relation to semiotic signifiers that can become a universal voice. The nature of the effect of otherness is thus composed of expressions, gestures, signs and images closely linked to communicative thinking that places the ethics of otherness at the heart of renewal.

### **Otherness-Language**

From the language of otherness to the poetic language, the dimensional principles of the sensible are linked. Still, they remain beyond the discursive reconstruction revealed in the morphology of Dotolian words, at the expense of the natural adaptations and temporal circumstances that liberate the spirit. This is why the crystallisation of the lived moments, is for the poet only the alternation of the appearance in the infinite grace of the first light of the day where all ideality agrees with the values of the time that passes to penetrate the travel-effect. Moreover, the language of otherness

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<sup>1</sup> By horizon, we must understand that not everything perceived is exhausted in the immediate representation, everybody calling for another, every perspective referring in turn to a beyond of the perceived.

illustrates the recognition of successive experiences that emerge from the depths of the night. In this sense, the language of otherness is an existential receptacle filled with “measure and proportion” (Plato, 2002, pp. 311-349) for all forms of otherness, whether temporal or formal. Dotolian poetic language, in this sense, takes the metamorphoses of alteration to discover the true hymn to life. The act of poetising is defined in the encounter with reality through the subjective emanating from the poet’s relationship to the sensitive world.

In Dotolian poetics, we find a language that guides both towards accessing the concordance of the poetically prescribed rhythmic path in relation to each “gestural straightening” (Patočka, 1988, pp. 30-31). It is also to show that Dotolian language is an opening of expressions based on the fact that “to speak is to inherit the words of the other” (Merleau-Ponty, 1960b, p.54), especially that the representation of the “body-ground” (Husserl, 1995, p. 9) is a connection that allows the poet to have his own distance to the world. In this respect, the dotolian poetic language is not an illustration to signify something; it is the thing itself. For it brings together all the signs and expressions that form the essence of the journey into otherness, whose horizon, boundaries and limits are attributes that are only fully constituted within the emerging signified to make poetry an instrument of communication.

If Dotolian poetic language refers more to the intelligible, it is induced by existential consistencies because there is in the expressions used a meaning that cannot be grasped by perception alone. Here, language takes on the particularities of the world’s perception as a true stylistic origin whose rhythm leads to serenity. In truth, Dotoli’s poetic language belongs to nature because it inspires ties with the world of the other. Giovanni Dotoli links his poetic language to the universality of poetic creation to express the importance of the idea of having a place. His path clearly symbolises the statement of the beautiful, although the things he describes are unique only to him.

The dynamics of Dotolian language is a translation of otherness as an intention of the poet’s gesture. This gesture is only intended to be limitless where everything seems to the poet one when he declares that beautiful things always give satisfaction when looked at. In the face of this, poetic language transforms otherness into an omnipresent force. It does not only count in the accentuation of words and in the juxtaposition of rhymes about which the adhesion of the other is in itself poetry that helps to know oneself better. Giovanni Dotoli’s desire in his poetic language is to represent otherness in an avowed liberation. However, we notice there is an inner life that aspires to search for harmony in all the poetry that he creates. And that all poetry becomes one of the motives of the journey. Hence, the arrival and the pause after the journey lets the poet evoke his own history.

## **CONCLUSION**

Dotolian poetics is the field where history, imagination and creation clash with common sense. The poet seeks to produce “worlds” that he always sees differently at each moment and communicates in relation to the distance from the single place. This relationship with the world is only possible with the other. The poet reveals his imaginary being in purely affective interactions. This conversation by addressing the philosophical, even ethical questions (Meslem 2022) raised in this bareness raises the Dotolian poetics in an unusual and intelligible way and fills it with cadence and rigour. The illustration of the content of experiences is in the journey of alterities is a kind of continuity consisting in removing from the poetic language the equivocations of alteration. But the flexibility of Dotoli’s poetics is admirable because the work of the poet Giovanni Dotoli forms a distinct tone with a personality to which the ways of being of the finite mind are added. We can therefore admit, on the one hand, that Dotolian poetics can become the rational consciousness of the world of pure sensibility, which is itself contained in its own object. Thus, we have a poetic language before it is a word or a voice. It was constructed to guarantee the safeguarding of the poet’s being. In terms of sign, gesture, expression and voice, the poet formulates the question of the genesis of the natural structures of the world and of living poetically in this world where the signifier can again become the final form of human hope.

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