pp. 104-107
Extract From:

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Poem and language

In the poem:
1. Direction (wherefrom, whereto), language → soliloquy → conversation.
2. Time
3. The objects, the world, Being, the to-be, Appearance
4. Thought and language (Theaetet-citation etc.)

4 9 5 , 8 4 3

4 a.: the tropes (Benveniste essay)

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Mysticism as wordlessness
Poetry as form

The poem is inscribed as the figure of the [complete] language; but language remains invisible [ ]; that which actualizes itself—language—takes steps, as soon as that has happened, back into the realm of the possible. "Le Poème", writes Valéry, est du langage à l'état naissant; language in statu nascendi, thus language in the process of liberation.

The poem is the place where synonymity becomes impossible: it only has its lang{eb}-×/ and therewith its meaningful level. Stepping out of language, the lang the poem. steps opposite language. This opposition cannot be sublated.

×/ that’s why the poem, in its being and not through its subject matter first—is a school of true humanity; it teaches to understand the other as the other [ i.e. in its otherness ], it demands
brotherliness with this—respect before; this other, in the turning toward this other; even there where the other appears as the hooked-nosed and misshapen—in no way almond-eyed—accused by the “straightnosed” ....


The poem comes into being through intercourse with something that remains invisible to us: through intercourse with language. It


a meeting with language is a meeting with the invisible


Something of the foreknowledge of language falls to the one who is attentive: the invisible of the “point of crystallization”


- co-appearance of language in the poem or: language as co-appearing (the poem as translucent) background =


T. poem as epiphany of language.


Opinion is more than reflection

-i. The poem is monotone/monotonic


There is a fate of the words of the poem prefigured by language—wrt, as there is Censure and Economy for, Emile Benveniste[,] has shown it for ὀνομα, for thought.


- Language as the language of the one who speaks / / the one who speaks as the speaker of the language = in this antinomy—without synthesis—stands the poem.
The Poem

27: 272, 808

The assonance of language (as a whole) in the poem—\( \rightarrow \) Timbre = untransferable.

We converse with language—despite and with all the "speakers"

- Carefulness in the intercourse with language, in light of the real opening-up of language—

The floating, the lightness, i.e. the floating away of many a poem recalls—and that is, like high art a dream of great magic, the state of levitation. "With it I saw the power of heaviness end".

He who attains this state as language and through language—through as poem—, will realize—this dream and what's great in it lives on!—, will realize art—I am quoting a saying by A. Schönberg, I quote it according to T. Adorno—"Art doesn't come from being able to, it comes from having to. You see, there is also this kind of etymology: not through what has been derived from the imperceptible root do we have the true and the ground; we become aware of it through the root-distant branch, the branch that stands into time, the branch driven into time by the root.

Art—I quote here, following Th. W. Adorno,—a word by Arnold Schönberg—, art doesn't come from being able to, it comes from having to. There is also this etymology: not the one derived from a root, but that has not been visible for a long time, but the one perceived on the branch—

Levitation

B-R

9. 10.

B-speech

Levitation / for sublation, hovering, status nase.
Re metaphor, image etc:

The pictorial is by no means something visual; it is, like everything else connected with language, a mental phenomenon. [Language: is that not an encounter with the invisible.] It is, even in what is furthest from the voice, a question [to.] of the accent; in the poem the perception of its soundpattern also belongs to the perceived image. [By the breath-steads in which it stands, you recognize it, by the crest-times.] That is by no means the same as this or that cheap impressionistic tone-painting, timbre etc. It is, here too, a manifestation of language, a speech-art that has to be heard in the written, i.e. the silent (The language-grille, which is also the speechgrille, makes this visible.)

--- The state of the free-soaring, of the sublated is levitation
Crest-times
Time-figures

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Ms.  

The action of the precipitation of language from language is an arbitrary action [i] by the single direction of this arbitrariness—it can be recognized by the [unnoticeable, but consequent.] deviation from the morphological, syntactic and semantic categories—;

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Ms.  

The poem estranges. It estranges by its existence, by the mode of its existence, it stands opposite and against one, voiceful and voiceless simultaneously, as language, as language setting itself free, as language in statu nascendi—as Valéry once said—,... and around the middle of language are grouped,—*each word calls for a counter ....

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Ms.  

Language in statu nascendi, language setting itself free

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Ms.  

as stage direction: vacant lots—rubble etc.

possible only as language

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