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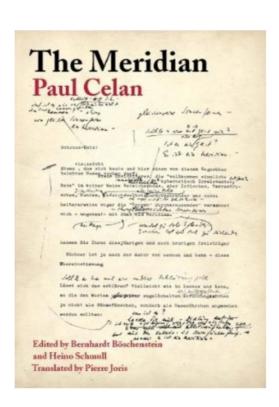
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Poem and language

420∢►484	237 A 28,2	Ms.		
	In the poem:			
272	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.)			
595, 843	4 a.: the tropes (Benveniste essay)			

152∢	238 A 33,1	Ms.		
445, 34/493, 843	Mysticism as wordlessness			
	Poetry as form			
▶ 443	239 A 33,2	Ms.		
	The poem is inscribed as the figure of the complete language; but language rem	ains invisible		
381	{.}; that which actualizes itself—language—takes steps, as soon as that has happened, back into			
	the realm of the possible. "Le Poème", word-sequences? sentences? writes Valéry, est du langage			
26, 27, 255;	à l'état naissant; language in statu nascendi, thus language in the process of liberation.			
32/74, 259				

203∢►212				
=766	240/410 Workbook II, 15 [4]	19.8.60, Ms.		
68/384, 338	The poem is the place where synonymity becomes impossible: it only has its lang therewith its meaning level. Stepping out of language, the lang the poem. ste	-		

therewith its meaning level. Stepping out of language, the language the poem. steps opposite language. This opposition cannot be sublated.

 \times / 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 <code>_i.e.</code> in its otherness <code>_j</code>, it demands

502

brotherliness with <new "8.19.60"="" dated:="" page,=""> respect before this other, in other, even there where the other appears as the hooked-nosed and missha</new>	_		33/111, 401, 747, 843
eyed—accused by the "straightnosed"	pon min		394

Ms.	В 3а	241	463 ∢≻ 547
IVIS.	В 3а	241	403 4 5 3 4 7
The poem comes into being through intercourse with something that re	mains {I}invisibl	e to us:	10
through intercourse with language. It			
Ts.	C 5,3	242	26∢►587
a meeting with language is a meeting with the invisible			256

Ms.	F 55,1	243	535∢►307
Something of the foreknowledge of language falls to the one who is atter "point of crystallization"	tive: the invisible	e of the	771; 854

			► 427
Ms.	F 115,2	244	=909
-i- co-appearance of language in the poem or: language as co-ap	pearing (the p	oem as	
translucent) background =			
***	ook II, 21 [10]	245	=809
from 22.8.60, Ms. Workbo	ook II, 21 [10]	245	=809 468
from 22.8.60, Ms. Workbo	ook II, 21 [10] C 14,1	245	
from 22.8.60, Ms. Workbo			468
from 22.8.60, Ms. Workbo T. <he> poem as epiphany of language. *** Ms. Opinion is more than reflection</he>			468 516 ≺
from 22.8.60, Ms. Workber T. <he> poem as epiphany of language. *** Ms. Opinion is more than reflection</he>			468
from 22.8.60, Ms. T. <he> poem as epiphany of language. *** Ms. Opinion is more than reflection -i- The poem is monotone/monotonic</he>			468 516 ≺
from 22.8.60, Ms. T. <he> poem as epiphany of language. *** Ms. Opinion is more than reflection -i- The poem is monotone/monotonic Ms. There is a fate of the words of the poem prefigured by language; whi,</he>	C 14,1 C 14,2	246	468 516 ∢ 658
from 22.8.60, Ms. T. <he> poem as epiphany of language. *** Ms. Opinion is more than reflection -i- The poem is monotone/monotonic Ms. There is a fate of the words of the poem prefigured by language; whi,</he>	C 14,1 C 14,2	246	468 516 ∢ 658
from 22.8.60, Ms. T. <he> poem as epiphany of language. Ms. Opinion is more than reflection -i- The poem is monotone/monotonic Ms. There is a fate of the words of the poem prefigured by language; whi, Economy for, Emile Benveniste{,} has shown it for οὐσία, for thought.</he>	C 14,1 C 14,2	246	468 516 ∢ 658

-i- 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.

►671 =763249 Workbook II, 15 [1] Ms. The assonance of language (as a whole) in the poem—

→ Timbre = 27: 272, 808 = untransferable | *** F 29.2 744∢▶596 250 Ms. We converse with language—despite and with all the "speakers" *** 326∢►118 251 F 65,4 Ms. -i- Carefulness in the intercourse with language, in light of the real opening-up of language— *** C 10.2 Ts.338∢▶386 252 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 587 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. *** 253 F 28.2 349∢▶744 MsArt—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 etymon: not the one derived from a root, but that has not been visible for a long time, but the one perceived on the branch-000 383∢▶215 254 F 27,1 Ms.

Levitation

000 587◀ 255 C 6,1 9.10.60, Ts.

> 9. 10. B-speech

Levitation / for sublation, hovering, status nasc. 26, 27, 239, 259

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 <u>invisible</u> 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 speechart that has to be heard in the written, i.e. the silent (The language-grille, which is also the speechgrille, makes this visible.)

121, 333, 68/384

242

215, 611

400; 394

9.10.60, Ts.	C 6,3	257	▶80/303
The state of the free-soaring, of the sublated is levitation			27
Crest-times			
Time-figures			211

Ms.	C 14,4	258	682∢►701

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—;

25, 47

Ms. ÜR 6.12,19v [1] 259

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-, Land around the middle of language

11/708, 33/111,

422

55, 271, 336, 398, 507;32/74,

330, 307,32

239, 255

Ms. F 10,2 260 340∢≻556

Language in statu nascendi, language setting itself free

are grouped,—"each word calls for a counter

Ms. F30,3 261 113**≺≻**557

+ -ias stage direction: vacant lots—rubble etc.

740, 745, 843

possible only as language