Extract From:

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Poem and language

420–493

237 A 28,2 Ms.

In the poem:
1. Direction (wherefrom, whereto), language = solitude = conversation.
2. Time
3. The objects, the world, Being, the to-be, Appearance
4. Thought and language (Theater of vision etc.)

493, 483
4 a. the tropes (Bermudez essay)

352–

238 A 33,2 Ms.

485, 545–493, 485

Mysticism as wordlessness
Poetry as form

445

239 A 33,2 Ms.

381

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”, word-sequence? sentences? writes Valéry, est du langage à l'état naissant; language in statu nascendi, thus language in the process of liberation.

327/34, 230

203–212

=790 240/410 Workbook II, 13 (a) 108.60, Ms.

68/184, 158

The poem is the place where synonomy becomes impossible: it only has the language of a language and there is an underlying meaning. Stepping out of language, the language, steps opposite language. This opposition cannot be sublated.

502/3

=233

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, 277, 808

The assonance of language (as a whole) in the poem—

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—

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 sense: 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.]

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 …

Language in statu nascendi, language setting itself free

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 which the accent; in the poem the perception of its sound pattern also belongs to the perceived image. By the breath-steps in which it stands, you recognize it, by the crease-times; That is by no means the same as this or that cheap impressionistic tone-painting, timber 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 speech-grille, makes this visible.)

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—;

The state of the free-roaring, of the sublated is levitation

Crest times

Time-figures

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Language in statu nascendi, language setting itself free

as stage direction: vacant less—nuisible etc.

possible only as language