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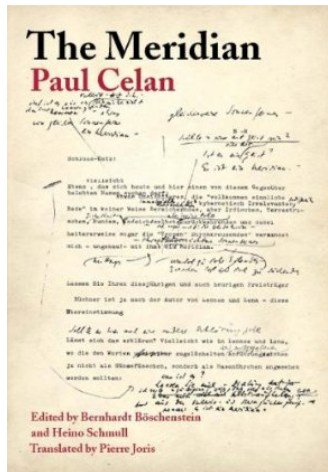
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Poem and language

420↔484	237	A 28,2	Ms.
◆◆◆			
272	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 a. : the tropes (Benveniste essay)		
595, 843			
◆◆◆			
152↔	238	A 33,1	Ms.
445, 34/493, 843	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-sequences? sentences? writes Valéry, est du langage à l'état naissant; language in statu nascendi, thus language in the process of liberation.		
26, 27, 255; 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(eb)-×/ and therewith its meaning 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 ~~new page, dated: 18.19.60~~ [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”

33/111, 401, 747,
843
394

◆◆◆

Ms. B 3a 241 465↔547

The poem comes into being through intercourse with something that remains (I)invisible to us: 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 attentive: the invisible of the “point of crystallization”

◆◆◆

Ms. F 115,2 244 ▶427
=909

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

◆◆◆

from 22.8.60, Ms. Workbook II, 21 [10] 245 =809

T.<he> poem as epiphany of language. 468

◆◆◆

Ms. C 14,1 246 516↔

Opinion is more than reflection

-i- The poem is monotone/monotonic || 658

Ms. C 14,2 247 ▶682

There is a fate of the words of the poem prefigured by language—whi, as there is Censure and Economy for, Emile Benveniste{,} has shown it for οὐσία, for thought.

◆◆◆

from 22.8.60, Ms. Workbook II, 21 [19] 248 =818

-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. 502

◆◆◆

►671 =763	249	Workbook II, 15 [1]	Ms.
27; 272, 808	The assonance of language (as a whole) in the poem— _l → Timbre = = untransferable _j ◆◆◆		
744◀►596	250	F 29,2	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 _l real _j opening-up of language— ◆◆◆			
338◀►386	252	C 10,2	Ts.
The floating, _l the lightness _j i.e. the floating away of many a poem recalls _l —and that is, like high art a dream of great magic _j the state of levitation. _l ”With it I saw the power of heaviness end” _j 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 _l the branch that stands into time _j ,the branch driven into time by the root. ◆◆◆			
587	253	F 28,2	Ms.
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 <u>this</u> etymon: not the one derived from a <u>root</u> , but that has not been visible for a long time, but the one perceived on the branch— ◆◆◆			
385◀►215	254	F 27,1	Ms.
<u>Levitation</u> <u>l</u> B-R _j ◆◆◆			
587◀	255	C 6,1	9. 10. 60, Ts. B-speech
26, 27, 239, 259	Levitation / for sublation, hovering, status nasc.		

9.10.60, Ts.	C 6,2	256	
Re metaphor, image etc:			
The pictorial is by no means something visual; it is, like everything else connected with language, a mental phenomenon. _l Language: is that not an encounter with the <u>invisible</u> _j It is, even in what is furthest from the voice, a question _l to _j of the accent; in the poem the perception of its soundpattern also belongs to the perceived image. _l By the breath-steads in which it stands, you recognize it, by the crest-times _j 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.) 121, 333, 68/584 242 215, 611 400; 394			
9.10.60, Ts.	C 6,3	257	►80/303
---- The state of the free-soaring, of the sublated is levitation Crest-times Time-figures ◆◆◆			
Ms.	C 14,4	258	682◀►701
The action of the precipitation of language from language is an arbitrary action {i} by the <u>single</u> direction of this arbitrariness—it can be recognized by the <u>unnoticeable</u> , but consequent deviation from the morphological, syntactic and semantic categories—; ◆◆◆			
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—, _l and around the _j middle of language are grouped,—“each word calls for a counter ... ◆◆◆			
Ms.	F 10,2	260	340◀►356
Language in statu nascendi, language setting itself free ◆◆◆			
Ms.	F 30,3	261	113◀►357
↘ -i- as stage direction: vacant lots—rubble etc. possible only as language ◆◆◆			
740, 745, 843			