

THAT IS TO SAY
Heidegger's Poetics

Marc Froment-Meurice

TRANSLATED BY IAN PLUG

C H O S I N G A B S T R A C T I O N S

That Is To Say Heideggers Poetics Meridian

Eric Kligerman



That Is To Say Heideggers Poetics Meridian:

That Is to Say: Heidegger's Poetics Marc Froment-Meurice, 1998 This first book length study of what Heidegger called thinking poetics expounds the sense of language from the perspective of fundamental ontology It is based on readings of the pertinent chapters of Being and Time the lectures on Hlderlin The Origin of the Work of Art and On the Way to Language

Poetry and the Question of Modernity Ian Cooper, 2020-01-15 Interest in Martin Heidegger was recently reawakened by the revelations in his newly published Black Notebooks of the full terrible extent of his political commitments in the 1930s and 1940s The revelations reminded us of the dark allegiances co existing with one of the profoundest and most important philosophical projects of the twentieth century one that is of incomparable importance for literature and especially for poetry which Heidegger saw as embodying a receptiveness to Being and a resistance to the instrumental tendencies of modernity Poetry and the Question of Modernity From Heidegger to the Present is the first extended account of the relationship between Heidegger's philosophy and the modern lyric It argues that some of the best known modern poets in German and English from Paul Celan to Seamus Heaney and Les Murray are in deep imaginative affinity with Heidegger's enquiry into finitude language and Being But the work of each of these poets challenges Heidegger because each appeals to a transcendence taking place in language that is inseparable from the motion of encounter with embodied others It is thus poetry which reveals the full measure of Heidegger's relevance in redefining modern selfhood and poetry which reveals the depth of his blindness

Inflected Language: Toward a Hermeneutics of Nearness Krzysztof Ziarek, 1994-10-11 In the aftermath of poststructuralist debates *Inflected Language* proposes to rethink the ontological and ethical dimensions of language by rereading Heidegger's work more specifically his reflection on poetry and by engaging Levinas ethics and contemporary poetics Building on the readings of Heidegger Levinas Stevens and Celan the author contends that against common misinterpretations their approach to language forces us to reexamine the very basis of relations to alterity whether that of the world things or people According to the new view of language offered in these works thought's job is not first and foremost cognition in the sense of understanding calculations and definition but in securing alterity against cognitive assimilation instead In this context *Inflected Language* reshapes the current philosophico literary debate about language by showing how the apparently neutral differential play of signification is already invested with ethical and worldly signification In order to avoid obliterating this elusive signification in theorizing language Ziarek proposes following a new mode of reading a post Heideggerian hermeneutics of nearness which foregrounds the poetic element in language and its ways of figuring the other

The Rhetorical Afterlife of Photographic Evidence John Hancock Muse, 2006 Late modernist poetics Anthony Mellors, 2024-06-04 This book explores the uncanny afterlife of modernist ideals in the second half of the twentieth century Rejecting the familiar notion that modernism dissolved during the 1930s it argues that the fusion of rationalism and mysticism which characterises modernist poetics was sustained long after its politics had been discredited by

the events of World War Two The book's central concern is why the aesthetic mysticism that Walter Benjamin called the faith of those who made common cause with Fascism continued to be a guiding principle for literary elites and countercultural movements alike New light is shed on the relationship between occultism and the Pound tradition especially in terms of Pound's influence on post 1945 Anglo American poetry and a critical theory of late modernism is offered which shows how belated notions of cultural redemption have survived in contemporary poetry This wide ranging contextual study focuses on the poetry of Ezra Pound Charles Olson Paul Celan and J H Prynne and explores the development of modernist culture through its theories of phenomenology psychoanalysis science ethnography and ancient history

The End of the Poem

Giorgio Agamben, Daniel Heller-Roazen, 1999 This book by one of Italy's most important and original contemporary philosophers represents a broad general and ambitious undertaking nothing less than an attempt to rethink the nature of poetic language and to rearticulate relationships among theology poetry and philosophy in a tradition of literature initiated by Dante The author presents literature as a set of formal or linguistic genres that discuss or develop theological issues at a certain distance from the discourse of theology This distance begins to appear in Virgil and Ovid but it becomes decisive in Dante and in his decision to write in the vernacular His vernacular Italian reaches back through classical allusion to the Latin that was in his day the language of theology but it does so with a difference It is no accident that in the *Commedia* Virgil is Dante's guide The book opens with a discussion of just how Dante's poem is a comedy and it concludes with a discussion of the ends of poetry in a variety of senses enjambment at the ends of lines the concluding lines of poems and the end of poetry as a mode of writing this sort of literature Of course to have poetry end does not mean that people stop writing it but that literature passes into a period in which it is concerned with its own ending with its own bounds and limits historical and otherwise Though most of the essays make specific reference to various authors of the Italian literary tradition including Dante Polifilo Pascoli Delfini and Caproni they transcend the confines of Italian literature and engage several other literary and philosophical authors Plato Aristotle the Stoics Boethius the Provençal poets Mallarmé and Hölderlin among others

In Praise of Nonsense Winfried Menninghaus, 1999-10-01 Shells leafwork picture frames hummingbirds wallpaper decorations hems of clothing such are the examples Kant's *Critique of Judgment* offers for a free and purely aesthetic beauty

Menninghaus's book demonstrates that all these examples refer to a widely unknown debate on the arabesque and that Kant in displacing it addresses genuinely modern phenomena The early Romantic poetics and literature of the arabesque follow and radicalize Kant's move Menninghaus shows parergonality and nonsense to be two key features in the spread of the arabesque from architecture and the fine arts to philosophy and finally to literature On the one hand comparative readings of the parergon in Enlightenment aesthetics Kant and Schlegel reveal the importance of this term for establishing the very notion of a self reflective work of art On the other hand drawing on Kant's posthumous anthropological notebooks Menninghaus extrapolates an entire Kantian theory of what it means to produce nonsense and why the *Critique of Judgment*

defines genius precisely through the power as well as the dangers of doing so Ludwig Tieck's 1797 rewriting of Charles Perrault's famous Bluebeard tale 1697 explicitly claims to be an arabesque book without any sense and coherence Menninghaus's close reading of this capricious narrative reveals a specifically Romantic as opposed say to a Victorian or dadaistic type of nonsense Benjamin's as well as Propp's Lévi Strauss's and Meletinskij's oppositions of myth and fairy tale lend additional credit to a Romantic poetics that inaugurates universal poetry while performing a bizarre trajectory through arabesque ornament nonsense parergonality and the fairy tale *Festivals of Interpretation* Kathleen Wright, 1990-08-27 This book engages and clarifies concepts crucial to Hans Georg Gadamer's philosophical hermeneutics including the concepts of effective history tradition dialogue and language *Festivals of Interpretation* exhibits the universal scope of hermeneutics The authors respond to three questions often raised about Gadamer's philosophical hermeneutics Part One takes up the question of how Gadamer understands truth It discusses how hermeneutical truth relates to methods how truth may be thought to be historically conditioned without at the same time being relative and how a truthful interpretation can produce a new understanding while simultaneously remaining faithful to the text Part Two brings out the political legal and social relevance of Gadamer's philosophical hermeneutics by focusing on the role interpretation plays in times of political crisis of disputes in Constitutional law of changing ideas of societal needs such as health care and of increased technological control of public opinion The last question often asked about Gadamer's work concerns its relation to poetry Part Three treats the challenge posed to philosophy by poetry in general and particularly by the poetry of Paul Celan as well as questions raised recently by Jacques Derrida about different ways of thinking about interpretation and text

Counter-figures: An Essay on Anti-metaphoric Resistance. Paul Celan's Poetry and Poetics at the Limits of Figurality Pajari Räsänen, 2007 *The Ethical Imagination in Shakespeare and Heidegger* Andy Amato, 2019-02-21 While large bodies of scholarship exist on the plays of Shakespeare and the philosophy of Heidegger this book is the first to read these two influential figures alongside one another and to reveal how they can help us develop a creative and contemplative sense of ethics or an ethical imagination Following the increased interest in reading Shakespeare philosophically it seems only fitting that an encounter take place between the English language's most prominent poet and the philosopher widely considered to be central to continental philosophy Interpreting the plays of Shakespeare through the writings of Heidegger and vice versa each chapter pairs a select play with a select work of philosophy In these pairings the themes events and arguments of each work are first carefully unpacked and then key passages and concepts are taken up and read against and through one another As these hermeneutic engagements and cross readings unfold we find that the words and deeds of Shakespeare's characters uniquely illuminate and are uniquely illuminated by Heidegger's phenomenological analyses of being language and art *After Derrida* Jean-Michel Rabaté, 2018-05-31 This collection of essays explores the main concepts and methods of reading launched by French philosopher Jacques Derrida who died in 2004 Derrida exerted a huge influence on literary

critics in the 1980s but later there was a backlash against his theories Today one witnesses a general return to his way of reading literature the rationale of which is detailed and explained in the essays The authors both well known and younger specialists give many precise examples of how Derrida who always remained at the cusp between literature and philosophy posed fundamental questions and thus changed the field of literary criticism especially with regard to poetry The contributors also highlight the way Derrida made spectacular interventions in feminism psychoanalytic studies animal studies digital humanities and post colonial studies

Encounters with Paul Celan's Poetry Pajari Räsänen, 2021-09-21 Encounters with Paul Celan's Poetry The Other's Time consists of encounters with poetry with its readers and with the other that poetry seeks to encounter What does it mean when Celan insists that every real encounter every true encounter happens in memory of the poetic encounter the secret of the encounter This book presents close readings of various poems often attempting textual and intellectual dialogue with philosophers who read Celan or who were read by Celan such as Jacques Derrida Werner Hamacher Edmund Husserl Hans Georg Gadamer and Maurice Merleau Ponty

Between Celan and Heidegger Pablo Oyarzun, 2022-06-01 The relevance of Martin Heidegger's thinking to Paul Celan's poetry is well known Between Celan and Heidegger proposes that while the relation between them is undeniable it is also marked by irreducible discord Pablo Oyarzun begins with a deconstruction of Celan's Todtnauberg written after the poet visited Heidegger in his Schwarzwald cabin The poem stands as a milestone not only in the complex relationship between the two men but also in the state of poetry and philosophy in late modernity in the aftermath of the Holocaust Discussion then turns to The Meridian Celan's acceptance speech for the prestigious Böckler Prize for German language literature Other issues are insistently addressed place art language pain existence and the Heideggerian notion of dialogue as Oyarzun revisits several essential poems from Celan's oeuvre A rare translation of Oyarzun's work into English Between Celan and Heidegger affirms the uniqueness of Celan's poetry in confrontation both with Heidegger's discourse on Dichtung a poetic saying centered in the idea of gathering and with Western philosophical notions of art techné mimesis poiesis language and thinking more broadly

Lyric Orientations Hannah Vandegrift Eldridge, 2016-01-18 In Lyric Orientations Hannah Vandegrift Eldridge explores the power of lyric poetry to stir the social and emotional lives of human beings in the face of the ineffable nature of our mortality She focuses on two German speaking masters of lyric prose and poetry Friedrich Hölderlin 1770-1843 and Rainer Maria Rilke 1875-1926 While Hölderlin and Rilke are stylistically very different each believes in the power of poetic language to orient us as social beings in contexts that otherwise can be alienating They likewise share the conviction that such alienation cannot be overcome once and for all in any universal event Both argue that to deny the uncertainty created by the absence of any such event or to deny the alienation itself is likewise to deny the particularly human condition of uncertainty and mortality By drawing on the work of Stanley Cavell who explores how language in all its formal aspects actually enables us to engage meaningfully with the world Eldridge challenges poststructuralist scholarship which stresses the limitations even the failure

of language in the face of reality Eldridge provides detailed readings of Hölderlin and Rilke and positions them in a broader narrative of modernity that helps make sense of their difficult and occasionally contradictory self characterizations Her account of the orienting and engaging capabilities of language reconciles the extraordinarily ambitious claims that Hölderlin and Rilke make for poetry that it can create political communities that it can change how humans relate to death and that it can unite the sensual and intellectual components of human subjectivity and the often difficult fragmented or hermetic nature of their individual poems

Genealogy of Nihilism Conor Cunningham, 2005-06-29 This text re reads Western history in the light of nihilistic logic which pervades two millennia of Western thought From Parmenides to Alain Badiou via Plotinus Avicenna Duns Scotus Ockham Descartes Spinoza Kant Hegel Heidegger Sartre Lacan Deleuze and Derrida a genealogy of nothingness can be witnessed in development with devastating consequences for the way we live

Resistances of Psychoanalysis Jacques Derrida, 1998 In the three essays that make up this stimulating and often startling book Jacques Derrida argues against the notion that the basic ideas of psychoanalysis have been thoroughly worked through argued and assimilated The continuing interest in psychoanalysis is here examined in the various resistances to analysis conceived not only as a phenomenon theorized at the heart of psychoanalysis but as psychoanalysis's resistance to itself an insusceptibility to analysis that has to do with the structure of analysis itself Derrida not only shows how the interest of psychoanalysis and psychoanalytic writing can be renewed today but these essays afford him the opportunity to revisit and reassess a subject he first confronted in an essay on Freud in 1966 They also serve to clarify Derrida's thinking about the subjects of the essays Freud Lacan and Foucault a thinking that especially with regard to the last two has been greatly distorted and misunderstood The first essay on Freud is a tour de force of close reading of Freud's texts as philosophical reflection By means of the fine distinctions Derrida makes in this analytical reading particularly of *The Interpretation of Dreams* he opens up the realm of analysis into new and unpredictable forms such as meeting with an interdiction when taking an analysis further is forbidden by a structural limit Following the essay that might be dubbed Derrida's return to Freud the next is devoted to Lacan the figure for whom that phrase was something of a slogan In this essay and the next on Foucault Derrida reencounters two thinkers to whom he had earlier devoted important essays which precipitated stormy discussions and numerous divisions within the intellectual milieus influenced by their writings In this essay which skillfully integrates the concept of resistance into larger questions Derrida asks in effect What is the origin and nature of the text that constitutes Lacanian psychoanalysis considering its existence as an archive as teachings as seminars transcripts quotations etc Derrida's third essay may be called not simply a criticism but an appreciation of Foucault's work an appreciation not only in the psychological and rhetorical sense but also in the sense that it elevates Foucault's thought by giving back to it ranges and nuances lost through its reduction by his readers his own texts and its formulaic packaging

Paul Celan and Martin Heidegger James K. Lyon, 2006-02-22 Publisher description

Poetry as Experience Philippe Lacoue-Labarthe, 1999 An

analysis of the historical position of Paul Celan's poetry this book addresses the question of a lyric language that would not be the expression of subjectivity Lacoue Labarthe defines the subject as the principle that founds organizes and secures both cognition and action a figure not only of domination but of the extermination of everything other than itself

The Spirit of Utopia, 2000-08 I am We are That is enough Now we have to start These are the opening words of Ernst Bloch's first major work *The Spirit of Utopia* written mostly in 1915-16 published in its first version just after the First World War republished five years later 1923 in the version here presented for the first time in English translation *The Spirit of Utopia* is one of the great historic books from the beginning of the century but it is not an obsolete one In its style of thinking a peculiar amalgam of biblical Marxist and Expressionist turns in its analytical skills deeply informed by Simmel taking its information from both Hegel and Schopenhauer for the groundwork of its metaphysics of music but consistently interpreting the cultural legacy in the light of a certain Marxism Bloch's *Spirit of Utopia* is a unique attempt to rethink the history of Western civilizations as a process of revolutionary disruptions and to reread the artworks religions and philosophies of this tradition as incentives to continue disrupting The alliance between messianism and Marxism which was proclaimed in this book for the first time with epic breadth has met with more critique than acclaim The expressive and baroque diction of the book was considered as offensive as its stubborn disregard for the limits of disciplines Yet there is hardly a discipline that didn't adopt however unknowingly some of Bloch's insights and his provocative associations often proved more productive than the statistical account of social shifts The first part of this philosophical meditation which is also a narrative an analysis a rhapsody and a manifesto concerns a mode of self encounter that presents itself in the history of music from Mozart through Mahler as an encounter with the problem of a community to come This we problem is worked out by Bloch in terms of a philosophy of the history of music The self encounter however has to be conceived as self invention as the active affirmative fight for freedom and social justice under the sign of Marx The second part of the book is entitled *Karl Marx Death and the Apocalypse* I am We are That's hardly anything But enough to start

Sites of the Uncanny Eric Kligerman, 2012-02-13 *Sites of the Uncanny* Paul Celan *Specularity and the Visual Arts* is the first book length study that examines Celan's impact on visual culture Exploring poetry's relation to film painting and architecture this study tracks the transformation of Celan in postwar German culture and shows the extent to which his poetics accompany the country's memory politics after the Holocaust The book posits a new theoretical model of the Holocaustal uncanny evolving out of a crossing between Celan Freud Heidegger and Levinas that provides a map for entering other modes of Holocaust representations After probing Celan's critique of the uncanny in Heidegger this study shifts to the translation of Celan's uncanny poetics in Resnais film *Night and Fog* Kiefer's art and Libeskind's architecture

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