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heidegger e i poeti

a cura di
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Abstracts

GIOVANNI GURISATTI

The uncanny word.

Etho-logy of the poet in Martin Heidegger

We can call “ethology” the zoobiological discipline that studies animal habits and behavior. However, there are those who argue, in an anti-metaphysical and anti-humanistic sense, that humans also fall under this ethology. Heidegger also subjects the anthropocentric humanism of the metaphysical tradition to criticism, however, he does not fall into the zoobiocentric antihumanism of the ethological perspective. Rather, his is an ontocentric ultrahumanism, in which it is being that has priority over man, whose essential task is to respond to its call through language. In this sense, the *logos* is originally not only a “promethean” tool of mastering being, but is also a *welcoming, inhabiting* and *sharing* of being, which are all forms of *ethos*. For Heidegger, the poet is an example of ontocentric and ultra-humanistic *humanitas*, since his mode of existence and his speech preserve the trace and memory of the original co-partnership of *logos* and *ethos*. We therefore feel authorized to speak, in Heidegger’s case, of the “etho-logy” of the poet and the poetic.

Keywords: *Logos, Ethos, Welcoming, Inhabiting, Sharing.*

MARCELLO BARISON

Knowledge and Technology of Violence. Heidegger and Greek Tragedy

This essay deals with Heidegger’s confrontation with the tragic poets, seeking to show how it developed in light of the ‘question concerning technology’. Already beginning with his reading of Aeschylus as it unfolds in the 1933 *Rektoratsrede*, Heidegger refers to Greek tragedy to think about the relationship between *techne* and *Wissen*, the dimension of knowledge as an instrumental intelligent action capable of imposing its visible form on the emerging being. A same conceptual network, is also to be found in the Heideggerian reading of Sophocles’ *Antigone* (*Introduction to Metaphysics*). With the addition that in the 1935 lecture the thematization of human technical action is explicitly connected not only to the topic of the work of art, but also to that of violence, from both sides – of being that

manifests itself unconditionally, and of *Dasein* that sets out to violently impose its own action on the manifestation of being in order to determine it according to its own will. The paper investigates the dense web of cross-references that metaphysically articulates the relationship between technology and knowledge, finally seeking to see how this relationship is also witnessed in its most current form, that of information technology.

Keywords: Heidegger, Technology, Greek Tragedy, Sophocles, Violence.

LUCA BIANCHIN

The Guardians of Inception. Heidegger Interpreter of Pindar and Homer

This paper considers Heidegger's interpretation of Pindar and Homer. First (1), I show the role and the peculiarity of these two authors in Heidegger's works. I clarify what Heidegger means with *Anfang* and why it is necessary to examine Pindar and Homer in depth in order to explain it. Second (2), I consider Heidegger's analysis of φύσις, relating it with his interpretations of some passages by Pindar and Homer. Third (3), I link these analyses with the ones Heidegger carries out on ἀλήθεια, explaining how it is necessary to highlight this phenomenon to understand the very features of φύσις. Here too, I show how deeply Heidegger is indebted to Pindar and Homer. Finally (4), I draw a relationship between (2) and (3) to explain the nature of *Anfang* and the place Pindar and Homer occupy in the history of metaphysics.

Keywords: Pindar, Omer, *Physis*, *Aletheia*, *Ereignis*.

SILVIA CAPODIVACCA

At the Extreme Sunset.

Departure and Other Beginning in Trakl's Heideggerian Erörterung

The paper analyzes the Heideggerian interpretation of Trakl's poetic work through three terms that represent three focal points of the philosopher's reading. The three terms are: *Erörterung*, *Abgeschiedenheit*, and *Aufgang*. The *Erörterung* first allows us to properly situate Trakl's poetry, which, according to Heidegger, should be understood and interpreted beyond any biographical event. *Abgeschiedenheit*, on the other hand, speaks about the detachment the poet makes from *Abendland*, the "land of sunset", which in Trakl's verses (in perfect resonance with Heidegger's philosophy) corresponds to the Western metaphysics of the will to power. Finally, *Aufgang* is a signal, in Heidegger's reading of Trakl's poetic work, of the possibility of another beginning, in the light of which even the aforementioned sunset is to be seen as a passage and not as a nihilistic end.

Keywords: Heidegger, Trakl, Decline of the West, History of Being, *Abgeschiedenheit*.

ANNALISA CAPUTO

At the extreme edge of existence. A Path with Martin Heidegger and Stefan George

The essay deals with Stefan George's poem *Das Wort*, commented by Heidegger in *Unterwegs zur Sprache*. More than a reconstruction of Heidegger's interpretation or a his-

toriological examination of the relationship between the Thinker and the Poet, it is an existential rereading of the intuitions opened up by this dialogue. In parallel with the experience of poetry and the dimension of living, the article wonders if and how we can really have the habitus of a poetic existence, and what are the consequences of this choice, compared to the way we see and live our affectivity, our dialogues, interpersonal relationships and in particular the dualities of love and friendship.

Keywords: Poetry, Existence, Dialogue, Living Poetically, Ineffable.

FRANCESCO CATTANEO

The poet as friend of the house: Heidegger and Hebel

The Swabian poet Hebel is for Heidegger the poet of the *Heimat*, in a way that is both close to and far apart from the poetic experience of another Swabian poet, Friedrich Hölderlin. At the center of Hebel's Alemannic lyric poems (*Alemannische Gedichte*) lies the nostalgia for his homeland. This nostalgia, in Heidegger's view, lets the presence of the homeland disclose itself in a fuller, and thus more essential, fashion. That's because the presencing is experienced as one with the absencing. This kind of presence reveals the very heart of what it means to dwell in the homeland. The essential homeland is for Heidegger "nature", not in the modern sense, but rather in the Greek sense of *physis*, the arising and emerging that lets things be in their presence. The essential homeland is therefore being itself in its fundamental proximity to the human being. The *Heimat* appears as such in language, and precisely in poetic language. Hebel writes in Alemannic dialect: in Heidegger's view his poetry discloses the essence of dialect as the essence of language itself. It's only moving from this background, that Hebel, according to Heidegger, has been able to write the beautiful prose of the calendar stories for the *Rheinländischer Hausfreund*.

Keywords: Heidegger, Hebel, Homeland, Nostalgia, Dialect.

MARCO CAVAZZA

Brightness: Heidegger and Mörike

This paper is part of the strand of studies originated from the Heidegger/Staiger debate about Mörike's famous poem *Auf eine Lampe*. Focusing on Heidegger's interpretation of the verb *scheinen* – an inapparent shining –, light is shed on a conjunction of key concepts (poetry, thought, light, beauty, space-time) of Heidegger's thought, highlighting the fruitfulness of his reading of Mörike. More specifically, the first part briefly reconstructs Mörike's presence in Heidegger's pages, suggesting a more intimate connection with the thought of the *Geviert*. The two central sections, on the other hand, investigate the meaning of the lamp's shining (since it is unlit), and then conclude with an analysis of the space-time structure that makes room for beauty within the poetic composition.

Keywords: Heidegger, Mörike, Staiger, Beauty, Poetry.

SEBASTIANO GALANTI GROLLO

The Proximity of the Inaccessible. On Heidegger and Rimbaud

This paper examines the relationship between Martin Heidegger and Arthur Rimbaud, with particular reference to the Heideggerian text entitled "Rimbaud vivant", which dates to 1972 but was published only in 1976. In this writing, Heidegger refers to the concept of "event" (*Ereignis*), in which being withdraws itself from that which is present. At issue are also the concepts of "the future ones" (*Zukunftiges*), "restraint" (*Verhaltenheit*), and "Relation" (*Verhältnis*), which assume considerable importance in the mid-1930s and in particular in the "Contributions to Philosophy". Finally, Heidegger holds that poetic language should say "the proximity of the inaccessible", i.e. the withdrawal of being, by bearing silence.

Keywords: Martin Heidegger; Arthur Rimbaud; Event; Being; Poetic Language.

ALBERTO GIACOMELLI

Haiku and Dichtung. Some notes on the poetic conception of Heidegger and Bashō

The paper aims to analyse in a novel way the relationship between Heidegger's conception of poetry and the peculiar Japanese poetic form of haiku, with particular reference to some haiku compositions by the monk-poet Matsuo Bashō. The goal of this article is therefore to make a fruitful contribution to the aesthetic and intercultural debate between Germany and Japan. The first part of the paper presents a reconstruction of the reception of Heidegger's thought in Japan through the description of Tsujimura Kōichi. The second part highlights the affinity between Heideggerian and Japanese poetic concepts through a critique of the notion of technique and a reflection on the notion of «abandonment» (*Gelassenheit*). The third part questions the problem of time in relation to poetry, showing some affinities and differences between the expressive form of haiku and the notion of «event» (*Ereignis*). Finally, the paradoxical proximity between Being and Nothingness as well as the relationship between language and «flowering» is argued through a brief analysis of the essay *A Dialogue on Language*.

Keywords: Technique, Abandonment, Haiku, Event, Time.

ENRICO GIANNETTO

Blanchot, Heidegger and Rilke: towards a poetic phenomenology of dying

Blanchot's interpretation of Rilke's poetic work and criticism of Heidegger's philosophy are analyzed in order to trace a possible poetic phenomenology of existence and in particular of the meaning of death and dying. Blanchot shows that Heidegger, despite the criticisms expressed in the 1946 essay, takes up many themes of his existential analysis from Rilke's poetry. Blanchot also criticizes Heidegger's positivization of death in terms of possibility and tries to outpoint the irreducibility of death to any egocentric and anthropocentric discourse. Death is what deprives us of being subjects, it cannot be considered our possibility. Like the lovers continually evoked in the Duino Elegies, we are not only ourselves, but we "extend" ourselves in others thanks to love: "in-der-Liebe-sein". Our being, according to Rilke, is a "being-in-love".

Keywords: Blanchot, Heidegger, Rilke, Poetry, Death.

GIULIANA GREGORIO

Heidegger e Hölderlin: the Wanderschaft as the essence of one's own

By focusing on a crucial passage within Heidegger's path of thought, this paper aims to highlight how he, through his dialogue with Hölderlin, lands on a very radical reflection on the essence of the historical *Dasein* and the relationship between the own (*das Eigene*) and the foreign (*das Fremde*). Especially in the course of the SS 1942 on Hölderlin's hymn *Der Ister*, Heidegger shows how the human being, characterised by an essential and uncanny not-being-at-home (*Unheimischsein*), is always forced, in order to become homely (*Heimischwerden*) on this earth, to a long and arduous journey that passes through the inescapable confrontation with the dimension of the foreign, of the otherness. But this, according to the hypothesis proposed here, reveals how the very 'being', the very dwelling of the *Dasein* in the dimension of *das Eigene*, remains necessarily and intimately marked by the constitutive traits of displacement, wandering, errancy.

Keywords: Heidegger, Hölderlin, *das Eigene*, *das Fremde*, *Wanderschaft*.

ROSA MARIA MARAFIOTTI

The "image" of things in the "desolate" time. Heidegger reading Rilke

Author of "thing poems", Rilke had been esteemed by Heidegger since the 1920s, as he was quoted in order to exemplify a phenomenological seeing that can make the Being of beings to appear. However, it is particularly in the 1940s that the tinker examines in depth Rilke's works and situates them in a "border zone". For Heidegger, on the one hand Rilke poetically describes the essence of the reflexion proper to modern subject and interprets the Being of beings – the Nature – as will. He thus moves within the completion of metaphysics, in which Nietzsche's philosophy places itself. On the other hand, Rilke already points to an "other" beginning of the history of Being, insofar he claims that the task of poets in the age of technology is remembering the true image of things in the interior of consciousness. Understanding that "song is existence", Rilke finally grasps the poetic nature of language, in which world unfolds as "fourfold" of sky, earth, divinities and mortals.

Keywords: Enowning, The Open, Animal, Departure, Song.

ALBERTO MERZARI

Goethe, Heidegger and Poetic Language

J.W. Goethe's *Naturphilosophie* is relatively present in Heidegger's *Denkweg*, but his poetry has a very modest place in it. This asymmetry – which apparently has remained unnoticed in the studies so far – is addressed by this paper, which specifically focuses on Heidegger's indifference towards Goethe as a poet. In the first part, (1) I show that Heidegger directly opposes Goethe to Hölderlin, following an epochal dichotomy which may be traced back to N. von Hellingrath, and (2) I recall the very few passages where Goethe's poetry is taken into account in the *Gesamtausgabe*. Then, (3) I argue that Heidegger's idiosyncrasy for Goethe as a poet is rooted in their deeply different attitudes towards language: although Goethe's meditative way of seeing Nature is very close to Heidegger's thinking of *Ereignis*,

Goethe still conceives language in subjectivist-representational terms, which makes his poetry – unlike his *Naturphilosophie* – quite uninteresting to Heidegger.

Keywords: Language, Poetry, Nature, Representative Thinking, *Ereignis*.

ALINA NOVEANU

On the Question of the Reason and the Interpretation of an Angelus Silesius Passage

In the lecture *Der Satz vom Grund* Heidegger proposes to listen to a second key in the reading of the principle of sufficient reason. “Nothing is without reason” becomes “nothing is without *reason*.” Following Heidegger’s interpretation, the sentence that seemed to speak of universal causality now stresses the grounding ubiquity of being. This second “hearing” is initiated and prepared by the poetic language of Angelus Silesius, which sounds unfamiliar, dark, almost incomprehensible, when the poet’s word is uttered. What thus closes itself to the usual understanding opens up another dimension, a change of view and the leap into the other tone and reading. «Sie blühet, weil sie blühet/ it blooms, because it blooms» is the insight into the non-causal coreference of being and reason addressed in a historical mode of understanding. What the verses of Angelus Silesius should open in the historical age of causal, calculating thinking which remains caught in representation is, according to Heidegger, the way to imageless, tautological thinking. The darkness of this abyss (*Ab-Grund*) is passed through by the bright, gathering sound of the poetically vibrating word. This is what Heidegger sees as the essential task of human being: to assume a language that preserves the truthfulness of being itself, which remains the sole reason and ground for the proximity to things.

Keywords: Silesius, Rose, Fundament, Heidegger, Poetry.

PIER ALBERTO PORCEDDU CILIONE

Heidegger and Celan

The intellectual intersection between Heidegger’s ‘*Denkweg*’ and Paul Celan’s poetical production shows peculiar characteristics compared to the other moments in which Heidegger’s philosophical reflection turned to poetic texts. The Heidegger/Celan relationship cannot structurally have the consistency of a testimony, recorded within the Heideggerian *corpus*. Despite the tragic diversity of their personal destinies, Heidegger and Celan find themselves united in a reflection and in a creative production on some fundamental ‘places’ of our use of language: appropriateness/appropriation, poetry, meaning, history, translation. The ‘meeting’ of the philosopher and the poet in Todtnauberg not only represents an ‘impossible’ encounter between the two protagonists, but also an apex for reflecting on the ‘ancient difference’ between poetry and philosophy. The lyric that Celan composed to record that meeting represents a monument to the structural interweaving – as well as to the abysmal distance – of *Denken* and *Dichten*.

Keywords: Heidegger, Celan, Language, Meaning, Todtnauberg.

SIMONA VENEZIA

«*The irrecusable colossus*»: Heidegger and Char between “true life” and poetry

The relationship between *Poetizing and Thinking* [*Dichten und Denken*] that characterizes Martin Heidegger's thought after the so called *Kehre/ Turn* finds its culmination in the dialogue with the Provençal poet René Char. In this dialogue, the essential status of the poetic word and the role of the poet are placed at the center of the discussion in order to demonstrate the crisis of the substantialism and the subjectivism of the Western metaphysical tradition and the necessity of the attempt of their overcoming. In the deep distance between an ontologist like Heidegger and a poet of the human, of the “true life” like Char, a closeness opens up by suggesting that the poetic saying is the authentic future, the new beginning, *i.e.*, the highest task for both the thinker and the poet.

Keywords: Heidegger, Char, Thinking and Poetizing, Poetic Word, Poet.