Poems

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Francesco Mangone

Of Names

(Translated by Pasquale Verdicchio)

This poem on the epic of writing addresses the reader-author so as to make of him a stage for the activation of three attempts in the descent toward the original word

Archaic chorus: - oh! mischievous Hermes who fluttering the stretched sails nude of festivity it’s beautiful the view of the arch that in rising breath

... to the arboreal rostrums since lustful the dithyramb of wave opened ... from that form of ruinous waters ... to the id dentical of petals ... /shivered associations from the trunks from the breaks from the nudes

(im-melodious plotting)

A – first attempt of descent to the names: water/hull

-1 water and hull in-vocation of “exchange”

-2 from the “exchange” representations permit the place of the speaker

-3 what “permits” is the Necessity that rests on Absence

-4 Absence is not “nothingness” ... it is the “Nothing” and the “Everything” that it allows us

-5 Nothing and Everything are identical

-6 the identic is not tautological ... it is Belonging

-7 Belonging is the turning point ...: the abyss of multiplicity that Everything and Nothing possess

-8 from Multiplicity is imposed the logos that collects contraries in order to make
of them a dis-cursus

-9 the dis-course is a per-course irregular with contraries between Figure and Setting

-10 the “between” (contraries) gives up Hull and Water

B – second attempt of descent to the names air/sail

-1 sail and air are “places”

-2 the Places are what allow the One to gather in the Name

-3 ... as if the text were a pelagus ... fitted with orthographic places ... from the cruelty of a god

-4 measure from the “place”... their being sail—in the wind and its being hips in the air

-5 making a gift of such destiny ... the Place ... assigns or subtracts a Homeland ...

-6 (the Inhabitation—of the world which by making space installs itself in its Time)

-7 finding accord Homeland Appearance permits Sail/Air like “harmonic” assignment of a View

-8 the Place is the reciprocal Saving: memory

-9 Memory is the circular presence of one’s own destiny: the reciprocal belonging of sail and air

-10 Sail and Air are “places” that save the memory of their accord to the: sky

C - third attempt of descent to the names Spectator/Chorus

-1 emerging from the dionysian body the Voice of the goat becomes word, rite ... theatre; it shows itself
and is shipwrecked ... in the tragic space:
the spectator

-2 the Tragic Spectator by looking at himself approaches the archaic Chorus: spectacle that manifests the E V E N T of life. The exterior of the interior is the representation posed at the state of mystery

-3 here, in the scenic space (the blank page) the enigma is not between the reality of life and aesthetic fiction. The Spectator (archaic Chorus) is he who produces aesthetic reality: the only worthy a-temporality

-4 in the Theatre of the Word, the Gaze is overcome by the scandal of sense between the world-of-life and the Letter ... it is afloat over the verticality of its abyss

-5 in tragic poetry it is the word, in its stabilizing power and its constitutional weakness, that is the tragic object of techno-logical man

-6 the sense of the tragic is born of semantic incommunicability. Tragic man experiments upon his body the abyss between the goat’s scream and the conventions of the community

-7 the tragic act passes wholly in language: the conscience of vacillation: the asymmetry of sense between one’s own body that daims itself and the signified that requests a world

-8 the word is quickly shipwrecked upon its appearance ... Like a ship in the surges of orthography. What remains is the intention of a route: the dionysian Body

-9 ... it’s you! who gazes at the pause. From it the word is born: the Shipwreck! ... from the shipwreck of the Voice what is left of it ... the wreckage of sense ... along the shore of the Word

(-10 the Tragic Word functions like a magnetic field. It cannot speak of anything other, it does not want to speak of anything else. It can only say of itself: endless avalanche down upon its origins