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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
dential
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