

# Differentia: Review of Italian Thought

---

Number 8 *Combined Issue 8-9 Spring/Autumn*

Article 29

---

1999

## Poems

Francesco Mangone

Follow this and additional works at: <https://commons.library.stonybrook.edu/differentia>

---

### Recommended Citation

Mangone, Francesco (1999) "Poems," *Differentia: Review of Italian Thought*. Vol. 8 , Article 29.  
Available at: <https://commons.library.stonybrook.edu/differentia/vol8/iss1/29>

This document is brought to you for free and open access by Academic Commons. It has been accepted for inclusion in *Differentia: Review of Italian Thought* by an authorized editor of Academic Commons. For more information, please contact [mona.ramonetti@stonybrook.edu](mailto:mona.ramonetti@stonybrook.edu), [hu.wang.2@stonybrook.edu](mailto:hu.wang.2@stonybrook.edu).

# 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