

thinking

togetherness

ANDREJ BOŽIČ (*Ed.*)

**THINKING TOGETHERNESS**

**PHENOMENOLOGY AND SOCIALITY**

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Andrej Božič

## “MITSAMMEN.”

### PAUL CELAN’S POETRY IN THE “IN-BETWEEN” OF (CULTURAL) WORLD(S)

*Abstract:* The enigmatic poetic work of Paul Celan, which has attracted the attention of numerous philosophers, is fundamentally denoted by dialogicality: whilst the (German) language “incorporates” into Celan’s poems words, phrases, or idioms from different cultural realms, dis-owning thus poetry for the acceptance of the other, it nonetheless opens the “in-between” of mutual understanding and cohabitation. The inter-weaving of (cultural) world(s) in the language of poetic creativity gives rise to the dis-hearted search for sense in the embodied permeation of (remaining) cultural—not only linguistic and literary, but also historical as well as political and social—fragments. The confounding complexity of Celan’s lyric oeuvre, therefore, re-presents a specific, unique hermeneutic challenge: a challenging of hermeneutics as such in the encounter with the alterity of poetry. The paper addresses certain questions related to—the inter-culturality of—sociality through the interpretation of Celan’s poem “Anabasis” from the collection *Die Niemandrose* (1963).

*Keywords:* Paul Celan, poetry, the other, language, sociality.

At first sight, it might seem somewhat peculiar, perhaps surprising and strange to attempt to acknowledge, during a debate about the problem(s) of (the relation between) phenomenology and sociality, the—diversly, divertingly—heterogenous creativity of literary arts, in general, and of poetry, in particular, as one of the—if not quite “equ(iv)al(ent),” with regard to its specific significance

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and referential relevance nonetheless “not(ice)able”—interlocutors of the conversation. Can it be that phenomenology, with the vast wealth of its meticulously elaborated methodological and epistemological approaches, of its immensely intricate historic development, as, indeed, an original orientation, a movement of contemporary philosophical thought, is not self-sufficient enough to convincingly and conclusively grasp not only the disparate details, but also the constitutive conditions of the social dimension of humanity? Must it be, in order to accurately comprehend the overwhelming wholeness of the human as a being capable of establishing senseful and sensitive inter-personal, sociable and societal associations, supplemented by instructive insights stemming from other (if not stringently scientific) realms of knowledge? Does it, due to the helplessness of an essential lack(ing), necessitate assistance?

428 And: is it actually at all compulsory to complicate additionally the convoluted matter of the relationship of phenomenology towards the social by entangling and entailing the endeavored discussion with the ancient, albeit (still) not obsolete, (for)ever (and as yet) un-resolved concern(s) of kindred dis-similarity between *Dichten* and *Denken*, between poetizing and thinking, between the poetic uttering, the poem, and the philosophical concept, the idea, between poetry and philosophy? And: if the latter issue has, to a certain degree, co-determined the specificity of phenomenological research—and, thus, likewise, although as such not especially thematized, co-delineates the background horizon of the present contemplation—, wherefrom comes, if at all, such a compulsion of the counterparts that con-figure within the cor-relating inter-connection to continually return, from without, to each other, to the other?

But: has the other, on the contrary—in truth?—, (not), however it re-occurs and however it re-emerges, always already, from beginning onwards, addressed itself, been by itself addressed both to philosophy as well as to poetry or, better, both to the philosopher as well as to the poet: do they (not), confronted with what co-constitutes them, whilst they cor-respond to its adjuration, already always find themselves—their (authentic?) selves?—, as social beings—despite often (as predominantly the popular opinion stereo-typically claims) merely *per negationem*, by withdrawing from the social to the refuge of solitude—, before, and for, the other? With-standing (with-in) the encounter? The secret of the encounter?

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The following deliberation would like to, on the circumscribed pathways and crossroads of questioning, seeking, if not a categorically de-finite answer, at least its infinitesimally ameliorated re-assumption, dedicate attention to the work(s), to the poetry and to the poetics of one of the greatest poets—maybe *the* poet—of the—cataclysmic conflicts and catastrophic contradictions of the—20<sup>th</sup> century, the German-speaking author of Jewish descent: Paul Celan (1920–1970). Through the (sketch of a) commentary upon the poem “Anabasis” from the collection *Die Niemandrose* (1963), I shall strive to show—“exemplify”—how Celan’s poetic oeuvre—(by) traversing the “in-between” of (cultural) world(s)—maintains—and remains ardently devoted to—the tie(s) to the—im-possible, im-probable—potentiality of mutuality, of the common—the communal and the communitarian—, despite the total(itarian) disintegration of sociality, despite “that which happened” (Celan 2001, 395),<sup>1</sup> that which lets, and does not let, itself be mis-spelled with the epitome of the ominously infamous name (“)Auschwitz(“): the (historic) “event” of the Holocaust.

Fatefully denoted by the experience of the Shoah, by the survival of the genocidal deluge, the experience, which, as an impasse of a caesura in the passage of time, resists all and any—im-mediate(d)—re-presentation, which con-tests, perchance, (with) the essentially unfathomable abyssality of experience as such, Celan’s poetry, from within the de-portative dis-placement of its selfmost exile(dness), remits, and ceaselessly, without pause keeps remitting, (itself) to(wards)—both the anti-polar (other) as well as the self-same (other) *as*—the other, to(wards) a conversation: the poet, with-in his wor(l)d(s), not only frequently re-evokes—literally quotes or alchemistically translates—poignantly meaningful notions—terms and phrases, expressions and neologisms—from other languages, from variegated linguistic usages, from miscellaneous idioms, and from omnifarious jargons—the scientific as well as the philosophic, the religious as well as the secular, the journalistic as well as the banal—, in order to impart onto them distinct signification, but also partakes, on the one hand, in the (outward) dialogue with the celebrated

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1 Cf. the German original of the cited phrase—from Celan’s “Speech on the Occasion of Receiving the Literature Prize of the Free Hanseatic City of Bremen” (“Ansprache anlässlich der Entgegennahme des Literaturpreises der Freien Hansestadt Bremen”; 1958)—reads: “das, was geschah” (Celan 2000, III, 186).

tradition of (precursory and contemporary) literature and, on the other hand, in the (inward) dialogue with the (former and foreshadowing) unfolding of his poetry. Trans-pierced, trans-mu(ta)ted by silence(s), dis-possessing (of) the poems themselves, the polyphonically dialogical dis-position(ality) of Celan's secretive language can be—approximately, approximatively—de-marked as a twofold, but by itself unified, plurally unique and uniquely plural, as a singular movement of inter-linking counter-currents of the appropriation of the foreign—i.e., of estrangement through the re-accommodation of the alien—and of the alienation of the proper—i.e., the estrangement through the re-acceptance of the own—: a movement that, with-holding (to) the openness of the wound, the woundedness of the open, requires a hermeneutically in-act(ivat)ed dis-tension—of the sort threatening to radically suspend the hermeneutic (effort) itself—: it raises to all readers, the admirer as well as the interpreter, the question of the de-limit(ation)s of the ability to understand, demands consideration, readiness for a concentrated listening, an auscultation of its multilayered nuances of suggestive con-notation, shades of non-sense, a hearkening. It necessitates a response to the address of its inter-(ap)pellation: a cor-respondence of responsibility. A heart.

As such, thus dialogically distinguished, Celan's opus has attracted the worldwide attention not only of literary connoisseurs, of literary critics, and of literary scientists—among the personalities of the 20<sup>th</sup>-century poetry, the many-sided implications of his work are doubtlessly one of the most thoroughly scholarly researched and interpretively debated—, but also of philosophers appertaining to a multiplicity of proveniences and schools of thought. The latter is particularly true of numerous phenomenologically oriented thinkers or of thinkers more or less tightly, more or less loosely affiliated with the movement, with one of its many embodiments: not only Hans-Georg Gadamer or Jacques Derrida, not only Otto Pöggeler, not only Philippe Lacoue-Labarthe or Jean Greisch dedicated separate, sometimes—for their own philosophical profiling and proficiency—pivotal writings to Celan's creativity, one discovers decisive, albeit transitory, fragmentary references to the poet in the works, for instance, of Emmanuel Levinas or Bernhard Waldenfels.

However: before becoming, before being the “case” of (any kind of) philosophical interrogation, Celan's poetic aspirations, both his poems as

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well as his auto-poetological reflections, by themselves, divulge the author’s life-long profound interest in and for philosophy and, within it, for and in phenomenology. The extensive library of publications with contents concerning (the problems of) philosophical thought, meticulously catalogued—with exact transcriptions of all the marginalia of markings, underlinings, and annotations—by Alexandra Richter, Patrick Alac, and Bertrand Badiou in the vast volume entitled *La Bibliothèque philosophique. Die philosophische Bibliothek* (2004)—yet, encompassing only one tenth of the ample amount of all the books the poet owned—, bears witness to the circumstance that Celan was an avid, concentrated reader whose remarkably manifold pre-occupation(s) spanned, with special emphasis on Russian and Jewish thinkers, almost the entire history of “western” (and parts of “eastern”) philosophy. However, within it, one can perspicuously discern, as one of central focal points, the poet’s, almost systematic, commitment to the authors encircling the phenomenological tradition.<sup>2</sup>

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2 Beside the copious amount of consummately studied works of, and about, Martin Heidegger—his thought stands, as the editors of the abovementioned volume state in the afterword, at the beginning and at the end of Celan’s philosophical library (cf. Celan 2004, 742); the controversial relation between Celan and Heidegger has been the subject of numerous, almost innumerable studies—, the poet read, sometimes in first or rare, (in Paris) hard-to-find editions (e.g., the *Jahrbücher für Philosophie und phänomenologische Forschung*), both “primary” as well as “secondary” literature of, and on,—to name, for illustration purposes, without taking a detailed account of the encompassing con-text(s) of the oeuvre as a whole, but a few of the carefully scrutinized writings of perhaps pronounced importance—the following phenomenological philosophers. Whereas Celan’s reception of Edmund Husserl can be ascertained through the corroboration of some of the thinker’s paramount monographs, such as the *Logical Investigations*, *The Idea of Phenomenology*, or *Cartesian Meditations*, the crucial significance of the reading of the *Lectures on the Phenomenology of Internal Time-Consciousness* has already been shown by several researchers. Likewise, Celan devoted diligent consideration to select essays and treatises of O. Becker, H. Conrad-Martius, H. Arendt, E. Stein, and L. Binswanger, whilst also the copy of Max Scheler’s famous programmatic discourse on *Man’s Place in Nature* (*Die Stellung des Menschen im Kosmos*) demonstrates a conscientiously dedicated reader. The list could, and should, go on to include also the works of Celan’s contemporaries, with some of whom he was bound through friendship (Derrida, Pöggeler, and Levinas). The cursory, incomplete overview that only re-counts assorted publications with phenomenological content within the poet’s personal philosophical library, first and foremost, of course,

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The marginalia, (along) with the assiduously de-nominated (purchase and reading) dates, doubtlessly reveal that Celan's captivation by the philosophical, preponderantly phenomenological thinking, concentrated cardinally during the course of the 1950s, i.e., during the time of creative crisis—from it, the poetic language was to re-ensue (as) trans-figured—, is principally guided by the author's search for a self-comprehension as a poet, for the self-attestation of the (testimony of the) poetic itself, its "legitimization" and its "justification" before, and within a confrontation with, the exigencies of (the historic) time(s), which found its finest and final, publicly enunciated articulation in the auto-poetological speech on the occasion of the award of the Georg Büchner prize, the speech entitled "The Meridian" ("Der Meridian"; 1960),<sup>3</sup> but which can be re-traced to Celan's private notations in preparation both for the speech itself as well as for the unrealized lecture project "On the Darkness of the Poetic" ("Von der Dunkelheit des Dichterischen"; 1959).<sup>4</sup>

432 Poetry, as Celan conceives (of) it, as he attempts to demarcate it in "The Meridian," is a language of a crossing—of borders—, of a movement—between them—, of trans-position(s) and of trans-version(s), of traversal that is borne and comes to the world—becomes it—, as life itself characterized, outlined with the shadow of death, as the—always plurally, by and through itself differ(enti)ed—event of singularity, as a barely perceptible, well-nigh imperceptible breath of air. It is a language, the voice of which, through and by its naming—also of the unnamed, also of the unnamable—, dis-closes the mortal human being as a person, as an I. It is a language that—always on its way to the other, but nevertheless enduringly mindful of the dates, the endured experiences—with-in the turn of breath, with-in the breathturn—*Atemwende* (cf. Celan 2000, III, 195)—, with-stands (with-in) the frightful muting. A language, which offers itself from one hand to the other hand, from the hand of the poet to the hand of the reader, in order only, albeit

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formulates a task for further, in-depth examination, which would require a cautious consideration of (all?) the presumed resonances within Celan's poetry. For a general assessment of the poet's philosophical interests and especially of the relevance of phenomenology and Heidegger, cf. May, Goßens, and Lehmann 2008, 249–258.

3 Cf. Celan 2000, III, 187–202. Cf. also the English translation by John Felstiner in: Celan 2001, 401–414.

4 Cf. Celan 2005, 130–152.

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broken, albeit transformed, (maybe) to come home: to be able to testify to and for humanity, for and to the realm, the reality—the *ethos* (not “ethics”)—of the human(e). Language, always underway: a writing, the remaining, disappearing trace of “*the secret of the encounter* [*Geheimnis der Begegnung*]” (Celan 2000, III, 198).<sup>5</sup>

Of such an encounter, of such a secret—through(out) its be-speaking, with(in) its multi-linguality—sings the poem that Celan wrote between July 27 and 28, 1961, during a family vacation in Kermorvan (Trébabu) on the Breton coast,<sup>6</sup> and that he later included, as part of the third cycle, into the collection *The No-One’s-Rose* (*Die Niemandrose*; 1963): “Anabasis”—in the original of the German language and in the English translation of Michael Hamburger—sings:

ANABASIS

Dieses  
schmal zwischen Mauern geschriebne  
unwegsam-wahre  
Hinauf und Zurück  
in die herzhelle Zukunft.

Dort.

Silben-  
mole, meer-  
farben, weit  
ins Unbefahrne hinaus.

ANABASIS

This  
narrow sign between walls  
the impassable-true  
Upward and Back  
to the heart-bright future.

There.

Syllable-  
mole, sea-  
coloured, far out  
into the unnavigated.

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<sup>5</sup> Felstiner renders the author’s diction as: “*the mystery of an encounter*” (Celan 2001, 409).

<sup>6</sup> Cf. the elucidation by Barbara Wiedemann in: Celan 2018, 812.

	Dann:	Then:
	Bojen-,	buoys,
	Kummerbojen-Spalier	espalier of sorrow-buoys
	mit den	with those
	sekundenschön hüpfenden	breath reflexes leaping and
	Atemreflexen –: Leucht-	lovely for seconds only –: light-
	glockentöne (dum-,	bellsounds (dum-,
	dun-, un-,	dun-, un-,
	<i>unde suspirat</i>	<i>unde suspirat</i>
	<i>cor</i> ),	<i>cor</i> ),
	aus-	re-
	gelöst, ein-	leased, re-
	gelöst, unser.	deemed, ours.
	Sichtbares, Hörbares, das	Visible, audible thing, the
	frei-	tent-
434	werdende Zeltwort:	word growing free:
	Mitsammen.	Together.

(Celan 2000, I, 256–257.)

(Celan 2007, 223.)

Before endeavoring, on the course towards the conclusion, to dis-engage (some of) the—pre-supposed—con-textually inter-related con-junctions de-not(at)ed by the—maybe, at first, enigmatic—title of the poem, let us, let me try to accompany the movement of “Anabasis” with a—“simple”?—(re-)reading: the ad-venture of listening.

In concordance with the established con-summation of Celan’s—mature(d), later(r)—creativity, the poem’s six strophes seek to, through the (“typical”) fragmentary manner of para-tactical, paren-thetic re-citing of seemingly scattered—cantillated—“impressions,” contorted—beyond decipherment?—by the refracting proliferation of (verse and line) breaks, by the lacunal gaping of a wound(ing) that in-habit(uate)s, dif-fuses (with) the interiority of the utterance itself, offer “expression,” sup-press(ur)ed perchance by the abyssal

ambiguity of the in-effa(cea)ble, to the experience, which cogently culminates with—the (counter-?)diction, the dictate (?) of—the final—the last? the first?—word: (to) the world of togetherness. Whereas the singing of the initial stanza re-collects the—singular?—sign(ing)—the cryptic con-scription: the script(ure)—of a gradual progression—a path? a trace?—that leads, although remaining, whilst it winds—being barely legible, barren in its readability: narrow, sparse—(by) itself between the—enclosing and encasing: anguish-and anxiety-precipitating—walls, at once impassable, but true, at once true, but impassable, although denying—or: obstructing?—passage, despite—or: because of?—its truth(fulness), nonetheless, upwards and back, into and towards the heart-bright future, the precarious prospect of futurity, alight with com-passionate heartfulness, towards and into what may—someday—be-come to be encountered as the (f)actual realization of the heartfelt, the condensed, one-word “statement” of the second strophe in-directly indicates the—silent, silenced—“here” (of speaking)—the constraint, the strait of confinement?—by orienting the—poet’s? poem’s?—gaze to—the freedom, the errancy of the liberating?—: “There.” From the—binding: vertical?—closedness of the walled-up—“here”—, the—wandering? wondering?—gaze reveals the—boundless: horizontal?—openness of the oceanic—“there”—, where—within its sur-rounding—the—re-semblance of a—mole—i.e., (mound) breakwater—appears to sur-face (it), however, as built by—re-sounding?—syllables—by the immaterial “materiality” of language—and as colored by—re-surg-ing?—sea—by the material “immateriality” of water—, paradoxically, simultaneously (both) *in-visible* and *in-visible* as well as (both) *in-audible* and *in-audible*: mole, stretching—losing: dis-solving?—itself somewhere “far out,” in(to) the remoteness of what the poem (re-?)maps (as) “the unnavigated,” in(to) that, which has—beyond the perpetually elusive horizon(s)—hitherto not been circumnavigated by human beings, which—as the substantive derived from seamen’s speech (“un/befahren”: “un/trying”) suggests—neither has been—still not, not yet—explored nor has been—not yet, still not—experienced: the as-yet-to-be-explored and the as-yet-to-be-experienced. But: the inter-cession, the scission of another deixis ruptures the—im-?measurable?—monotony of oceanic dis-continuity: suddenly, (as) signaled by the (ap-pointed) colon, the—poem’s? poet’s—gaze—even further onwards? even farther away?—

catches a glimpse of buoys, of an espalier—a (s)train—of buoys as sign(post)s of—car(etak)ing?—sorrow(s)—of re-assuring worries cautiously, as guidance, trans-posed onto the (endless?) openness of the sea, in order to promise a safe(r) crossing towards “the unnavigated,” (back?) from it?—, emitting the re-chanting of breath reflexes—the “breathing” of the waving waters: the re-percussions of the vertical fluctuation of the sea’s horizontality?—, leaping, rising and falling, skipping, each one, after the other(s), lovely, subtle and serene, beautiful solely for few seconds, the re-reflections of breath that are, from afar, re-cognizable—as the source of sounds—only by the distant flickering of sunlight:—the reception re-gathers around the axis of the pause(,) of the dash, and, with the ensuing syn-esthetic break, re-gains, as it were, a consonant “translation”—: (as) “Light-/bellsounds.” Through the (bracketed) interpolated interjection of the onomatopoeic, which struggles, in vain, to re-capture the reverberating echoes, but which, in turn, commences to reproduce the reviving verses in the Latin language, transpires the re-leasing and the re-deeming of the—in-audible—sights and the—in-visible—sounds of the—espalier of—buoys that eventually allows them—allows it?—to become, to be (as) “ours”; however, if the English translator rendered the anaphoric completion of the stanza with the re-iteration of the prefix “re-,” the German original accentuates the—(ar-?)rhythmic (a-)symmetry of the—chiasmatic inter-lacing of the (preceding) outward and (subsequent) inward directedness of the re-settlement of re-appropriation: re-alienation of the un/known and un/owned: the—properly? strangely?—“own.” The concluding two strophes—or, (perhaps) better: one, in-dividual strophe torn by the chasm of an eloquently mute(d), empty (verse) line, following the cleft of a colon and permeating the poem’s ending with emphasis—, as a sort of an envoi, recapitulate the movement of the whole with a succinct re-densification of the encountered, of the experienced—the (in-)visible, the (in-)audible (“thing”)—, from which, through its—poetic?—trans-formation, growing freely, becoming free, a-rises—respires—the—emancipated? emancipating?—word that, like a sheltering tent, provides protection of safe solace before, and from, the whirlwinds of the (deserted, devastated) world: the counter-world, the counter-word: the (counter-)wor(l)d: “Together.” “Mitsammen.”

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If one (maybe) may be tempted to (mis-?)“interpret” “Anabasis”—with regard (also) to the biographical, “empirical” circumstance of its nascency—as an opaquely sophisticated, perhaps perplexingly sublim(at)e(d)—“empyrean”—poetic portrayal—a transcriptive re-narration—of a family outing at the beach, wherethrough the dis-united elements of described—visual and auditory—“reality”—the road between the walls, the sea and the mole, the buoys—become, as momentous events, imbued with the—privat(iv)ely?—personal, confidential intimacy of the familial, the movement of the poem, which the title bestows with a name, which comes to a halt, to a de-termination with the closing utterance of togetherness, receives a contra-distinctive meaning(fulness), another—dia-critically con-sequential—signification in—the enciphered—light of the (c)overt—explicit as well as implicit—(inter-cultural) references that need to be taken into account, that Celan’s language by itself necessitates to take into account, although they might safeguard the silence of compelling withdrawal without response. Within the present context, I confine myself to a few—helpful, albeit desperately deficient—hints.<sup>7</sup>

Whilst the—Greek word of the—poem’s title originates—as a verbal “borrowing,” as a literal “allowance”—from the—title of the—celebrated re-telling of Xenophon’s voyages with an army of mercenaries, who—in 401 B. C.—traveled, hired by Cyrus the Younger, to Persia to seize the throne from the latter’s brother, king Artaxerxes II, but were, after the fateful skirmish at Kunaxa, left forsaken amongst “barbarians” to procure for themselves a route back to Greece, Celan’s poetic com-position, of course, by no means, can be straightforwardly reduced to—the purpose of—a lyrical illustration of the ancient author’s *Anabasis*. However: the potential parallel between the prominent episode of Xenophon’s story, within which the roaming, dismayed soldiers again, after all adversities, catch sight of the Black Sea, encouraging them with the hope for a hurtless homecoming, and the scene(ry) as well as the (e)motion, the singing of Celan’s poem might primarily, as (its) “inspiration,” reside within the—(multifarious) meaning(s) of the—the name, (within) the re-naming itself: “march up

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<sup>7</sup> For comprehensive commentaries upon Celan’s “Anabasis,” cf.: Speier 1993, Lehmann 2003 (esp. 221–226), and Badiou 2008 (esp. 86–97). On the latter analysis, cf. also Betteridge 2015.

(the country),” “expedition (into interior territories),” “embarkment”: *ascension*.<sup>8</sup>

If the entirety of—the movement of—Celan’s “Anabasis” is directly design(at)ed by the—prologue of the—Greek title, the quotation in the Latin language enters its texture indirectly, through the poem’s inter-mediary and inter-medial effort to—non-?imitatively?—demonstrate—by the (repetitively modulating) scansion of syllables—the pulsating sonority of sea, (as) mirrored by the stirring of the buoys: it itself, indeed, is music(al): namely, the citation—as the title remaining untranslated, as the title retaining its alienness—is a verse from the solo motet *Exultate, jubilate* (1773) by Wolfgang Amadeus Mozart, but, within the poetic text, it re-appears—as (it) regularly recurs in Celan’s oeuvre—with a slight alteration, with an enjambement that specifically highlights the sequestered “cor”: *heart*.<sup>9</sup>

8 Cf. Celan 2018, 812–813. Already in 1955, Celan obtained a copy of the German translation of Xenophon’s work in the Reclam edition, published in 1943. The concluding, summarizing sentence of the historical account reads (almost) like a pre-figuration of the poet’s posterior (re-?)“interpretation”: “Die Dauer des ganzen Zuges *hin und zurück* betrug ein Jahr und drei Monate. [The entire expedition *up and back* lasted one year and three months.]” (Xenophon 1943, 261; my emphasis.) Speier’s study dedicated to Celan’s poem additionally draws attention (also) to—the in-direct “influence” of—the French lyrical epos *Anabase* (1924) by Saint-John Perse as well as the foreword Hugo von Hofmannsthal wrote to accompany the publication of its German translation (1929).

9 The strophe from the libretto of Mozart’s motet, encompassing the cited verse, sounds thus: “Tu virginum corona, / tu nobis pacem dona, / tu consolare affectus, / unde suspirat cor. [Thou, the crown of virgins, / thou give us peace, though soothe (appease) the afflictions, / wherefore the heart sighs.]” (Quoted, e.g., in: Speier 1993, 75–76.) In one of the (earlier) drafts of the poem, Celan mistakenly—maybe from memory?—mis-quotes the Latin original—yet at once promptly mis-associates it to the (poem’s) fundamental dimension of breathing—: “dumque respirat cor [while the heart breathes]” (Celan 1996, 84). Likewise, it might perhaps be worth mentioning that “Anabasis” was written around the time, when the poet was reading the—second volume of the—Russian almanac entitled *Aerial Ways* (*Воздушные пути*; 1961), which he had recently purchased (on June 20, 1961) and which contains Ossip Mandelstam’s posthumous poem about the re-sounding of Franz Schubert’s music on water and of Mozart’s echoes in birds’ noise (cf. Ivanović 1996, 122–124, and Celan 2018, 813): Celan dedicated the entire collection *Die Niemandrose* to the remembrance of the Russian poet of Jewish descent Mandelstam. On the productive reception of Mozart’s

With the conclusion of the poem “Anabasis,” with its ultimate utterance, emanating from the circumscribed, if fatally fragmented, fragile movement, with the—wishly?—whispered—non-?adverbial? non-?substantival?—re-assertion—“Mitsammen.”—, which, within Celan’s original, contrary to the (much more) common usage of the terms “miteinander” or “zusammen”—all three of them are analogously translatable—, re-calls—not a poetic trans-fusion of both (other) options, but—an idiomatic, idiosyncratic lexeme that Martin Buber and Franz Rosenzweig employed for their acclaimed German translation of the *Bible*, that Buber himself adopted also for his own writings (cf. Celan 2018, 813), with a (single, singular) word, with its (plural, plurivocal) world, language, by itself de-parting from itself, by itself de-creasing towards itself, re-turning—re-(e)volving?—from the other towards the other, dis-closes the germ(ination)—the seed([l]ing)—of sociality: *togetherness*.<sup>10</sup>

★

At the threshold of mutually metamorphic con-vers(at)ion(s) of verticality and horizontality, of visibility and audibility, of landscape and language, born(e) by the movement of ascension—through the (response of the) heart (to the other)—towards togetherness, Celan’s poem “Anabasis,” as a poetic trans-(con)figuration of human(e) dwelling, through its inter-(con)textuality, passes through—the impasse (?) of—the inter-cultural—both temporal as well as spatial—“in-between” of—and, of course, between—wor(l)d(s)—*amidst*

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work in Celan’s poetry, cf. Pöggeler 1993. Cf. also Pöggeler 1990, 296.

10 I would like to extend my sincere gratitude to Sonja Rinofner-Kreidl who—during The 6th Conference of the Central and East European Society for Phenomenology (CEESP) on *Phenomenology and Sociality* (December 2–4, 2021; Ljubljana, Slovenia), where the rudimentary version of this contribution was first presented—graciously conveyed that—the notion of—“mitsammen,” for the Austrian German, does not altogether possess the aura of rarity and that it is commonly connected with the distinct tint of (snug) nearness and of (cozy) intimacy, of (comfortable) mutuality of endearment. A corroboration of Celan’s predilection for the Austrian dialect of the German language can be found within Gisela Dischner’s memoirs concerning the poet, which accompany the book of correspondence between them: she states that Celan’s “voice would become, whenever he was emotionally agitated—either positively or negatively—, ‘more Austrian [österreichischer]’” (Celan and Dischner 2012, 130).

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*and across* others, the German, the Greek, and the Latin, but likewise the Russian and the Jewish, and still countless others—: within it—within them—, a polyphonous dialogue—without (final?) re-solution?—takes place—always anew displaced? always anew misplaced?—, which, whilst co-constituting what the—non-?spoken?—“we” addresses as “ours,” (perhaps) warrants—with the im-mediacy of co-existing life, despite death—the futurity of the communal: the community of the future. A home(coming) for the homeless (humanity)?

But: can—*must*?—I (not) be solitary, (solely?) because I already *am*—have been?— solidary: (be)for(e) the other?

And: vice versa?

Poetry, (as)—the guardian of—the secret of the encounter with the other— (as) the Other?—, thus, embodied with a poem—a poem like “Anabasis” by Paul Celan—, is “a message in a bottle”—a (“)message(”) (also) for a debate about the problem(s) of (the relation between) phenomenology and sociality?—: a—*the*?—*Flaschenpost*:

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A poem, as a manifestation of language and thus essentially dialogue, can be a message in a bottle [*Flaschenpost*], sent out in the—not always greatly hopeful—belief that somewhere and sometime it could wash up on land, on heartland [*Herzland*] perhaps. Poems in this sense too are underway: they are making toward something.

Toward what? Toward something standing open, occupiable, perhaps toward an addressable Thou, toward an addressable reality.

Such realities, I think, are at stake in a poem.

And I also believe that ways of thought like these attend not only my own efforts, but those of other lyric poets in the younger generation. They are the efforts of someone who, overarched by stars that are human handiwork, and who, shelterless [*zeltlos*] in this till now undreamt-of sense and thus most uncannily in the open [*auf das unheimlichste im Freien*], goes with his very being to language, stricken by and seeking reality. (Celan 2001, 396.)<sup>11</sup>

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11 For the (author’s) interpolations from the—German original of the—conclusion of the poet’s speech delivered at the award ceremony in Bremen, cf. Celan 2000, III, 186.

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