

**Effigies or Imaginary Affinities? The Conception  
of the Image in the Poetry and Poetics of Paul  
Celan and André du Bouchet**

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## Abstract

The poets Paul Celan and André du Bouchet were close friends and translated each other's poetry in the 1960s. Despite their proximity and friendship, this study suggests that they differ fundamentally in their poetics of the image. These two important authors outline two very different avenues in engaging with the image as a centuries old topos in philosophy and art.

In his conception of the image, Celan links the iconoclastic impetus of the Second Commandment with the biblical confusion of tongues, believing that our need to speak in metaphors and *typos* images (*Abbilder*) after Babel impedes truthful poetic expression. For Celan, the Holocaust is a form of renewal of this linguistic Fall of Man. Nonetheless Celan's poetry also suggests that we can give testimony to an *archetypos* (*Urbild*) through truthful poetic expression.

Du Bouchet, on the other hand, conceives of the image as encompassing the visual juxtaposition of black ink on the white page and the semantic paradoxes of his poetry. Du Bouchet distributes words across the page and as his poetry thematises gaps of meaning these gaps not only surface in his language but also extra-linguistically in the white gaps of the page.

These different conceptions of the image in Celan and du Bouchet are first delineated by alternating analyses of the two authors' poetry and poetics. These investigations show Celan's desire to overcome a *typified* speech and, in his creation of poetic images, to tend toward truth, or an *archetypos*, whereas du Bouchet perennially negotiates the paradoxes which constitute his poetic image. In a second step, this study investigates how these differences in their conception of the image inform their respective approach to translating the other.

## Abbreviations

- GS Benjamin, Walter *Gesammelte Schriften*, I-VII [Arabic numerals refer to sub-partitions of volumes], ed. by Rolf Tiedemann and Hermann Schweppenhäuser (Frankfurt a. M.: Suhrkamp, 1974-1989).
- AB Du Bouchet, André, *Aveuglante ou banale. Essais sur la poésie, 1949-1959*, ed. by Clément Layet and François Tison (Paris: Le Bruit du temps, 2011).
- M Celan, Paul, *Der Meridian. Endfassung – Entwürfe – Materialien*, ed. by Bernhard Böschstein and Heino Schmull (Frankfurt a. M.: Suhrkamp, 1999) [=Tübinger Ausgabe]
- CW I-V Celan, Paul, *Gesammelte Werke*, I-V, ed. by Beda Allemann and Stefan Reichert (Frankfurt a. M.: Suhrkamp, 1983).
- HKA Celan, Paul, *Historisch kritische Ausgabe*, 1-16 [in two-part volumes, Arabic numerals refer to sub-partitions], ed. by Rolf Bücher and Axel Gellhaus (Frankfurt a. M.: Suhrkamp, 2003-2017).
- KG Celan, Paul, *Kommentierte Gesamtausgabe*, ed. by Barbara Wiedemann (Frankfurt a. M.: Suhrkamp, 2005).
- Mikro Celan, Paul, ‘*Mikrolithen sinds, Steinchen*’. *Die Prosa aus dem Nachlass*, ed. Barbara Wiedemann and Bertrand Badiou (Frankfurt a. M.: Suhrkamp, 2005).
- SA Hölderlin, Friedrich, *Sämtliche Werke*, I-VIII, ed. by Friedrich Beissner (Stuttgart: Kohlhammer, 1946-1985) [= gr. Stuttgarter Ausgabe].

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I do not believe in souls and therefore I also do not believe in soulmates. I do believe in *Geistesverwandtschaft* and I could not be happier to share it with you, Robin. Until death do us part: two idiots one thought.

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## Introduction

The ‘image’ is a notoriously difficult term to render in sharp contours. Frequently the image is thought to be synonymous with metaphor. However, ‘[t]here is something fundamentally awkward and strange in using the word “image” as a substitute for “metaphor” [...]. For the word “image”, unlike “metaphor”, seems to suggest that the end result of what the author is doing is a picture’.<sup>1</sup> Yet ‘[i]f you read Milton’s phrase “a Forest huge of Spears”, the final result of your reading can’t be a picture, since you cannot permanently present something to your mind’s eye as being a forest and spears.’<sup>2</sup> The image understood as metaphor thus soon comes up against considerable obstacles.

But the word image is not always only used as a synonym for metaphor. Perhaps even more frequently it occurs as denoting a concoction of sense impressions,<sup>3</sup> for instance a vividly visual scene, smells, sounds, or any poetic appeal to the senses. Understood in this sense the image can be virtually anything. Used in such a way by critics the image almost becomes an analytical panacea denoting an atomic unit, so to speak, which is often not further examined. In short, all too frequently the use of ‘image’ to fix evasive literary meanings simply results in relegating the semantic evasiveness on the level of the poem to the level of the scholarly vocabulary employed.

The pervasiveness of the frequent inattention in the use of the word ‘image’ among critics is perhaps epitomized when as eminent a philosopher and literary critic as Hans-Georg Gadamer uses the word within the space of three pages in completely different circumstances without any regard for contradiction or at least lack of conceptual coherence. Interpreting Celan’s poem ‘Die Zahlen’ he initially sees ‘Bilder’ as a mode of apprehension in the ‘Bewußtsein, in dem immer etwas sich abbildet’. This would make ‘Bilder’ a mental phenomenon. Yet somehow these images are also of semantic nature, because he subsequently utilises ‘Bilder’ in order to describe the textual and linguistic phenomenon of Celan’s description of apparently vivisected body parts in the poem ‘Weißgrau’.<sup>4</sup> Eventually the lack of a critical discussion of the term in Gadamer’s interpretation leads to a mingling of Celan’s own use of the word ‘Bilder’ in the poem

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1 Philip Nicholas Furbank, *Reflections on the Word ‘Image’*. (London: Secker & Warburg, 1970), p. 4.

2 Ibid.

3 Ibid., p. 20.

4 Hans G. Gadamer, *Gesammelte Werke: Aesthetik und Poetik II. Hermeneutik im Vollzug*, 10 vols (Tübingen: Mohr Siebeck, 1993), IX, pp. 403 & 406.

‘Die Zahlen’ with the critic’s employment of the term by which he denotes the poet’s metaphors more generally.

The use of the word image becomes even more problematic if critics employ it inadvertently anachronistically. Only in around the seventeenth and eighteenth centuries did the word ‘image’ come into common usage in application to literature and was treated as synonymous with metaphors based on sense impressions.<sup>5</sup> There is a long tradition of rhetoric and classic literary criticism on which this notion of image builds, resting on a conceptual background in which the rhetorician appeals to the imagination of his audience.<sup>6</sup> Nonetheless, the ubiquitous use of the word image by poets and literary critics is unique particularly to the eighteenth century where it is integrated into a framework of (divine) inspiration and creative imagination.<sup>7</sup>

It is necessary to further illuminate the extremely rich conceptual history of the image which will return particularly powerfully in Celan’s poetry, but also in du Bouchet’s early writings on other poets. This background will also help us realise particularly how different du Bouchet’s later notion of the image is compared to traditional thinking about the image. We can briefly point to some of the difficulties in defining the image in Celan and du Bouchet here. In his famous *Meridian* speech Celan seems to use the word ‘Bild’ synonymously with tropes, figures of speech, or simply metaphor (M, 10). His notes to his speech, however, reveal that the presumed parallels between ‘Bild’ and

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5 Asmuth, Bernhard, ‘Seit wann gilt die Metapher als Bild? Zur Geschichte der Begriffe “Bild” und “Bildlichkeit” und ihrer gattungspoetischen Verwendung’, in *Rhetorik zwischen den Wissenschaften. Geschichte, System, Praxis als Probleme des ‘Historischen Wörterbuchs Der Rhetorik’*, ed. by Gert Ueding, Walter Jens, and Joachim Dyck (Tübingen: Max Niemeyer, 1991), i, 299–311; Philip Nicholas Furbank, p. 25 ff.; Ray Frazer, ‘The Origin of the Term “Image”’, *ELH*, 27.2 (1960), 149.

6 Murray W. Bundy, ‘“Invention” and “Imagination” in the Renaissance’, *The Journal of English and Germanic Philology*, 29.4 (1930), 535–545; Murray Wright Bundy, *The Theory of Imagination in Classical and Mediaeval Thought*, (Urbana, 1927); Gerard Watson, *Phantasia in Classical Thought* (Galway: Galway UP, 1988); cf. also Philip Nicholas Furbank, p. 26; particularly notable in this respect is Loginus’s treatment of visualisation and imagination Plato, Aristotle, Horace, Longinus, *Classical Literary Criticism*, trans. by Penelope Murray and T. S. Dorsch, Reissue edition (London; New York: Penguin Classics, 2004), p. 133 ff.

7 The list of works is long, but the most comprehensive are: James Engell, *The Creative Imagination: Enlightenment to Romanticism* (Cambridge, Mass: Harvard UP, 1981); Eva T. H. Brann, *The World of the Imagination: Sum and Substance* (Lanham: Rowman & Littlefield Publishers, 1993); Richard Kearney, *The Wake of Imagination Ideas of Creativity in Western Culture* (London: Hutchinson, 1988); Jochen Schmidt, *Die Geschichte des Genie-Gedankens in der deutschen Literatur, Philosophie und Politik, 1750-1945* (Heidelberg: Winter, 2004), i; Daut shows that at least in Latin writing traditions the words for image (effigies, imago, signum, simulacrum, and statua) are nearly exclusively used with respect to physical images as opposed to written, literary ones: Raimund Daut, *Imago: Untersuchungen zum Bildbegriff der Römer*. (Heidelberg, 1975).

metaphor are actually much more problematic.<sup>8</sup> A similarly problematic relationship to image as metaphor, image as mental image, and the image as concept which cannot be fully visually captured can be observed in du Bouchet's early writings.<sup>9</sup> The conception of the image becomes even more complex as the later du Bouchet regards the poetic image at least in part as a visual image as he deliberately inserts spaces or gaps into his poetic texts (see chapter 5). To disentangle these different aspects of the image upon which both authors draw and to distinguish more lucidly the developments in their conception of the image, let us first examine the most important strands in the history of the discourses on the image.

## The Distinction between *Archetypos* and *Typos* in the Image

Before it was applied to literature, the image was part of a lively discussion in philosophy, theology, and the visual arts, particularly in Platonic and Neoplatonic contexts.<sup>10</sup> Some of the complexity of these discussions is constituted by the fact that the discourse took place across Old Greek and Latin with their wide range of different terms for the visual or mental image.<sup>11</sup> We will encounter linguistic disparities and translational difficulties again when we come to Celan and du Bouchet. The German language provides Celan with a wider range of terms for image, including the distinction between the image of something or someone (*Abbild*) and that of which the image is an image (*Urbild*). French and English on the other hand only render the former in their word 'image'. Thus whenever the distinction between 'Urbild' and

8 Celan writes for example: 'Sinnbild und das Bild ist nicht Metapher' (M, 69).

9 For instance du Bouchet attributes the following conception of image to his admired fellow poet Pierre Reverdy: 'les images de la poésie la plus imagée qui soit passent *inaperçues*; la syntaxe, portée par des images, reste entièrement soumise à leur avènement, et cependant ces images sont *invisibles*' (AB, 55; my emphases).

10 To name only a few important titles: Erwin Panofsky, *Idea. Ein Beitrag zur Begriffsgeschichte der älteren Kunsttheorie* (Leipzig/Berlin: Bruno Hessling, 1924); Werner Beierwaltes, *Denken Des Einen* (Frankfurt a. M.: Klostermann, 1985), p. 73 ff.; E. H. Gombrich, 'Icones Symbolicae: The Visual Image in Neo-Platonic Thought', *Journal of the Warburg and Courtauld Institutes*, 11 (1948), 163–92.

11 Michael Syrotinski, 'Image', in *Dictionary of Untranslatables: A Philosophical Lexicon*, ed. by Barbara Cassin, Steven Rendall, and Emily S. Apter (Princeton: Princeton UP, 2014), p. 478. For Plato's different but also overlapping conception of eidolon, eikon, phantasma, and mimema see: Ambuel, David, 'Platon: In Bildern denken', in *Denken mit dem Bild. Philosophische Einsätze des Bildbegriffs von Platon bis Hegel*, ed. by Arno Schubbach Johannes Grave (München: Wilhelm Fink, 2010), pp. 13–41.

‘Abbild’ becomes relevant in the discussion here, I will render it in the Old Greek terms of *archetypos* and *typos*, respectively.

This distinction between the image and the model which gives the image its appearance is of fundamental importance. Discussed in the biblical context of man as *imago Dei* in Western philosophy and theology, the distinction lies at the heart of nothing less than the very constitution of human nature. Particularly influential in this respect was Augustine’s discussion of humankind as *imago Dei* which we will visit in the context of Celan’s poem ‘Tenebrae’ in chapter three.<sup>12</sup> The conception of the distinction between *archetypos* and *typos* also goes to the core of the debates on the status of the visual arts, since another discourse on the image in Western theology and philosophy revolves around the Second Commandment ‘Thou shalt not not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth’ (Exodus 20:4).<sup>13</sup> Thus depending on the interpretation of the nature of this distinction humankind was more or less close to God and the creation of artistic representations were more or less legitimate.

To familiarise ourselves with this distinction let us retrace the arguments in some of the historical philosophical and theological debates. The image’s rootedness in the material present and its character as a sign referring to something other than itself, is at the core of the Byzantine iconoclastic discussions (between 726 and 787 and again between 814 and 842). Iconophiles defended Christian icons by carefully situating the image (*typos*), semiotically and ontologically, between the material embodiment (*homoiousia*) of the invisible original image of the divinity (*archetypos*).<sup>14</sup> Thus the *typos*-image remained ontologically dependent on the *archetypos*, which it resembled and imitated. Precisely

12 Kreuzer also discusses Eriugena and Eckhart von Hochheim: Johann Kreuzer, ‘Was heißt es, sich als Bild zu verstehen? Von Augustinus zu Eckhart’, in *Denken mit dem Bild. Philosophische Einsätze des Bildbegriffs von Platon bis Hegel*, ed. by Arno Schubbach Johannes Grave (München: Wilhelm Fink, 2010), pp. 75–99. Of fundamental importance is also Cusanus, see amongst others: Leinkauf, Thomas, ‘Der Bild-Begriff bei Cusanus’, in *Denken mit dem Bild. Philosophische Einsätze des Bildbegriffs von Platon bis Hegel*, ed. by Arno Schubbach Johannes Grave (München: Wilhelm Fink, 2010), pp. 99–129.

13 All quotations from the Bible in this study will be from: King James Version (Glasgow: Collins, 1991).

14 *Homoiousia*, the assimilation of essence or being, is not to be confused with *homoousia*, which is the sameness of essence or being; cf. Emmanuel Alloa, ‘Bildwissenschaft in Byzanz. Ein iconic turn avant la lettre?’, in *Philosophie des Bildes. Philosophie de l’image*, ed. by Anton Hügli (Basel: Schwabe, 2010), pp. 11–35 (p. 23 ff.); cf. also Gerhart B. Ladner, ‘The Concept of the Image in the Greek Fathers and the Byzantine Iconoclastic Controversy’, *Dumbarton Oaks Papers*, 7 (1953), 1–34; Gottfried Bauch, Kurt, ‘Imago’, in *Was ist ein Bild?*, ed. by Gottfried Boehm (München: Wilhelm Fink, 1994), pp. 11–39; Georg Ostrogorsky, *Studien zur Geschichte des Byzantinischen Bilderstreites* (Wrocław: M. & H. Marcus, 1929).

in this resemblance lies the crucial difference to the *archetypus*. It is due to its resembling the *archetypus* that the *typos* is different from the *archetypus*. The *typos* consequently embodies the difference to the *archetypus* in resembling it, thereby referring *ex negativo* to the *archetypus* it portrays.<sup>15</sup> In the view of the iconophiles, it is the fact that the religious icon (that is a *typos*-image) is discrepant to the *archetypus* visualised by the icon which sets the icon apart from the pagan idol that feigns to be *typos* and *archetypus* at once. The fact that the representation of divinity and the very divinity itself pretend to coincide in the idol reveals its blasphemous character in the eyes of the iconophiles.<sup>16</sup> According to the interpretation of the iconophiles such a believed coincidence of *typos* and *archetypus* in the idol denigrated the status of the divinity to that of a material object.

Forms of iconoclasm targeted at the image's physicality in favour of an immaterial truth, an 'inner form',<sup>17</sup> are just as pervasive in the centuries after the Byzantine discussions. For instance the perceived dual nature of the image is reflected in the Renaissance in the art theoretical debates about *perspectiva*. The word perspective literally means 'to look through' and hence implies that the onlooker looks through the image, presumably onto some form of essence behind the image, as if the image were transparent, irrespective of its artistically shaped material nature.<sup>18</sup> In a similar manner controversies between artistic schools were articulated in the distinction between *archetypus* and *typos*. Hence Vasari opposed Michelangelo's art, which emphasised form and outline (*Disegno*), to (mostly Venetian) schools focusing on the *Colore*. According to Vasari only the *Disegno* could properly render the immaterial *concetto* of the drawn objects, whereas the *Colore* was bound in its materiality.<sup>19</sup> To give one last

15 Emmanuel Alloa, p. 31.

16 Ibid., p. 30 f.

17 Panofsky traces this conception to antiquity, where 'forma' or 'species' was a 'Zwitterbildung aus dem aristotelischen ενδον εἶδος, mit dem sie die Eigenschaft teilt, eine bewußtseinsimmanente Vorstellung zu sein, und der platonischen Idee, mit der sie die Eigenschaft der absoluten Vollendung, des "perfectum et excellens" gemeinsam hat'. Panofsky, p. 10.

18 E.g. in Albrecht Dürer, cf. Mersch, Dieter, 'Materialität und Formalität. Zur duplizitären Ordnung des Bildlichen', in *Materialität und Bildlichkeit: visuelle Artefakte zwischen Aisthesis und Semiosis*, ed. by Marcel Finke and Mark A. Halawa (Berlin: Kadmos, 2012), pp. 21–49.

19 Giorgio Vasari, *The Lives of the Artists*, ed. by Julia Conaway Bondanella (Oxford: Oxford UP, 2008), pp. 24 & 29. Although Vasari refrains from overt judgement and revealing his bias, he quotes others as his mouthpiece. He quotes his fellow painter Buonarroti, 'declaring that he [Buonarroti, J.K.] liked his [Titian's, J.K.] colouring and style very much but that it was a pity artisans in Venice did not learn to draw well from the beginning and that Venetian painters did not have a better method of study. 'If Titian', he said, 'had been assisted by art and design as greatly as he had been by Nature [...] no artist could achieve more or paint better [...].' And in fact this is true, for anyone who has not drawn a great deal and studied selected works, both

example for the pervasiveness of the *archetypus-typos* distinction we turn to Eckhart von Hochheim (c. 1260 - 1328), a German mystic who was an enormous influence on the subsequent development of the German meaning of 'Bild'. He conceived of the image of God in man (*imago Dei*) dialectically as a continuous process of 'Bildung', implying a process of assimilation to the *archetypal* Deity ('Einbildung' and 'Überbildung'), and a parallel process of 'Entbildung' in which man dismantles himself of his mortal body that is mere *typified* representation of the *archetypus*.<sup>20</sup>

Such discourses on the artistic image and the image in relation to humankind fed into the debates on the imagination and artistic or poetic genius in the eighteenth century. The genius was conceived as a *poeta alter deus*, 'a second maker, a just Prometheus under Jove'.<sup>21</sup> The emphasis was subsequently increasingly placed on the creative individual rather than divine inspiration. Soon enough the *archetypus* providing the artistic creation that is the *typos*-image resided in the mind of the imaginative subject rather than an absolutely other, invisible, and unattainable divine being. Possibly nowhere is the notion of the imaginative poet-creator as pronounced as in F. W. J. Schelling's *System des transzendentalen Idealismus*, in which he elevates the 'Einbildung' to highest power, effectively forming the infinite *archetypus* into the finite artistic creation.<sup>22</sup> Although Celan's own declarations in his poems 'Bei Wein und Verlorenheit', 'Wortaufschüttung', or 'Halbzerfressener' (chapters 4, 6, and 7) are not quite as confident as Schelling is of the poetic ability to embody or express the *archetypus*, Celan's conception of poetry as genuine, truthful expression echoes and is indebted to these debates on the image in intellectual history. Similarly du Bouchet's discussion of his poetic predecessors in thinking about the image touches upon these debates of *archetypus* and *typos* (see chapter 2).

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ancient and modern, cannot succeed through his own experience or improve the things he copies from life by giving them the grace and perfection that derive from a skill that goes beyond Nature, some of whose parts are normally not beautiful.' (p. 501).

20 Johann Kreuzer, op. cit. p. 89; Wolfgang Wackernagel, 'Subimaginale Versenkung. Meister Eckharts Ethik der Bild-ergründenden Entbildung', in *Was ist ein Bild?*, ed. by Gottfried Boehm (München: Wilhelm Fink, 1994), pp. 184–207; Alois Maria Haas, 'Meister Eckharts mystische Bildlehre', in *Der Begriff der Repraesentatio im Mittelalter: Stellvertretung, Symbol, Zeichen, Bild.*, ed. by Albert Zimmermann editor (Berlin: Gruyter, 1971), pp. 113–38; Mauritius Wilde, *Das neue Bild vom Gottesbild: Bild und Theologie bei Meister Eckhart* (Freiburg, Switzerland: Freiburg Universitätsverlag, 2000).

21 Anthony Ashley Cooper Shaftesbury, *Characteristics of Men, Manners, Opinions, Times*, ed. by Lawrence Eliot Klein (Cambridge: Cambridge UP, 1999), p. 93; Jochen Schmidt, I, p. 258.

22 F.W.J. Schelling, *Sämmtliche Werke*, I, 3, ed. by K.F.A. Schelling (Stuttgart/Augsburg: Cotta, 1856-1858), p. 626 f.

## The Image as Natural Sign

Another strand of thought runs parallel to the rise of the conception of creative imagination with the image in its tow. In the eighteenth century philosophers and critics were increasingly preoccupied with the nature of language and particularly hoped to root words in reality, that is, they conceived or hoped to conceive of words as a natural signs.<sup>23</sup> One way to do this was to link the word to the image – in doing which they looked back on a proud intellectual tradition, from Plato’s conception of names as images in *Cratylus* to Horace’s *ut pictura poesis*.<sup>24</sup> The physical presence of visual artworks increasingly fascinated poets who were hoping to transfix words and their meanings into similarly self-expressing signs that were – in modern terminology – signifiers and signifieds in one.<sup>25</sup> Whereas the majority of linguistic signs are arbitrary, as already indicated by the many vastly different languages in the world, the image seems at least to some extent to be self-explicatory or self-expressing. There is no phenomenon in the visual arts similar to the phenomenon of translation across languages.

Certainly, there may be crass differences between different epochs and painters. Some of the symbolism may also be lost on the modern contemplator of medieval art, and she may not know ‘that representations of God the Father, God the Son, the angels and the apostles should have the feet bare, while there would be real impropriety in representing the Virgin and the saints with bare feet’ or that ‘[l]ittle figures of nude and sexless children, ranged side by side in the folds of Abraham’s mantle, signified the eternal rest of the life to come’.<sup>26</sup> Thus there is a certain arbitrariness at play in highly symbolic visual art such as medieval art. But these types of symbolism work more like arbitrary signs, such as words, rather than being constituted by the specific signifying visuality of

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23 Cf. among others: Wendy Steiner, *Colours of Rhetoric: Problems in the Relation Between Modern Literature and Painting* (Chicago: UP Chicago, 1982), pp. 6–11; Yvonne Al-Taie, *Tropus und Erkenntnis: Sprach- und Bildtheorie der deutschen Frühromantik* (Göttingen: Vandenhoeck & Ruprecht, 2015), p. 99 ff.

24 Plato, *Cratylus. Parmenides. Greater Hippias. Lesser Hippias.*, trans. by H. N. Fowler, Loeb Classical Library (Cambridge, Mass: Harvard UP, 1939), 430 E & 439; Horace, *Satires, Epistles, and Ars Poetica*, trans. by Henry Rushton Fairclough (London: Harvard UP, 1936), p. 480, l. 361.

25 In the German-speaking context this project is probably most closely associated with the name of Breitinger: Johann Jakob Breitinger, *Critische Dichtkunst worinnen die poetische Mahlerey in Absicht auf die Erfindung im Grunde untersucht und mit Beyspielen aus den berühmtesten Alten und Neuem erläutert wird* (Zürich: Conrad Drell und Comp., 1740), esp. p. 9.

26 Emile Mâle, *The Gothic Image: Religious Art in France, 13th Century*, trans. by Dora Nussey (New York: Harper, 1958), p. 2.

the image. Hence if we chisel away the complex and constructed symbolism of the bare feet as a sign for a certain group of people in the Christian faith, we still have, fundamentally and visually, the bare feet which we recognise as bare feet. Similarly we recognise the human shape in the figures of the saints, however rudimentary their form and even if we are ignorant of their iconographic meaning.<sup>27</sup>

Linking words with the image therefore seemed to salvage poetic language as self-expressing natural sign. Even though Lessing had persuasively argued that the sign systems of writing and the visual arts worked in different ways and made previously commonplace assumptions about their similarity impossible,<sup>28</sup> the hope to conjoin language and image to create a form of natural sign was never fully extinguished. Wendy Steiner argues this history and idea of the image as natural sign ultimately culminated in the concrete poetry of modernism.<sup>29</sup>

In Celan's poetry we see clear vestiges of the desire for words to be natural signs that are meaningful in themselves independent of linguistic conventions. For Celan truthful poetic speech is not arbitrary, but a veridical expression of reality without recourse to convention.<sup>30</sup> Certainly it is highly doubtful whether such pure poetic expression is attainable. Apart from perhaps his early text 'Edgar Jené. Der Traum vom Traume' Celan does not claim that it is and in his *Meridian* speech he even unambiguously denies the possibility of such an absolute poetry (M, 10). Yet the demand of poetry to approximate it is perennially present (M, 10). However, unlike for

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27 In his seminal work *Languages of Art* Goodman points out why and how images signify differently from symbols. He calls images 'semantically and syntactically dense' (this is briefly touched upon in chapter 5). *Languages of Art: An Approach to a Theory of Symbols* (Indianapolis: Hackett, 1976). Sachs-Hombach discusses Goodman's approach further and designates images to be 'wahrnehmungsnahe Zeichen' Sachs-Hombach, Klaus, 'Funktionen der Materialität von Bildern', in *Materialität und Bildlichkeit: visuelle Artefakte zwischen Aisthesis und Semiosis*, ed. by Finke, Marcel and Halawa, Mark A. (Berlin: Kadmos, 2012), pp. 50–68. It should be noted that the image never loses its status as a sign. An entirely realistic image (however this may materialise) would be completely self-effacing with respect to its materiality that 'carries' the sign: in effect, it is a surrogate (in the twofold meaning of servicing and substituting) to the object it displays, its referent. The referential or representational character in the perfectly realistic painting is as completely erased as the image accurately represents its referent (cf. p. 67). Cf. also Klaus Sachs-Hombach, *Das Bild als kommunikatives Medium: Elemente einer allgemeinen Bildwissenschaft* (Köln: Von Halem, 2006).

28 Gotthold Ephraim Lessing, *Laokoon oder Über die Grenzen der Malerei und Poesie: Studienausgabe*, ed. by Friedrich Vollhardt (Stuttgart: Reclam, 2012); cf. also David E. Wellbery, *Lessing's Laocoon: Semiotics and Aesthetics in the Age of Reason* (Cambridge UP, 1984).

29 Wendy Steiner, op. cit., p. 197 ff.

30 Probably the most illuminating study on this is that of Winfried Menninghaus, *Paul Celan: Magie der Form* (Frankfurt a. M.: Suhrkamp, 1980).



instance the concrete poets, Celan's desire for truthful poetic speech in some form of self-expressing natural sign is not articulated by means of the image as a visual sign.<sup>31</sup> Rather when Celan expresses this ambition for poetry to speak truthfully through the image, it is the poetic image as a concept indebted to Platonic and Neoplatonist ideas of the image as *archetypos* or *Urbild* and not the poetic image somehow conceived as visual image.

Du Bouchet's poetic image on the other hand is clearly also a visual one. Yet rather than desiring the status of the natural sign, his poetry perennially problematises the idea that a poem's visuality and its semantic content can be unified into a self-expressing sign. Du Bouchet's poetic image is constituted precisely by the difference between the visuality and the semantics of his poetry (see chapter 5).

## The Renewal of the Image Discourse in France

Various aspects of previous discussions of the image and its relation to the written word resurfaced in France at around the turn of the twentieth century, which already had some roots in the poetic movement of Symbolism prior to the turn of the century.<sup>32</sup> Perhaps the preoccupation with visuality in poetry was inevitable in an age when photography was distributed widely through newspapers and moving images were soon to captivate large audiences.<sup>33</sup> There seem to be three distinct but interrelated ways in which the image sparked fruitful and controversial debates in twentieth-century poetry and poetics from around 1900 until the 2000s, particularly in France, spanning movements such as Futurism, Cubism, Dadaism, Surrealism, and the more loosely grouped writers of *L'Éphémère*, especially du Bouchet (1924-2001), Celan (1920-1970), and Bonnefoy (1923-2016). These ways differ with respect to what aspect of the image is focused on: (1) the image as a particular visual arrangement of text, (2) the image conjoining poetry

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31 As Celan stated in a conversation with Hugo Huppert he despised 'konkrete Poeten'; cf. Hugo Huppert, "'Spirituell". Ein Gespräch mit Paul Celan', in *Paul Celan*, ed. by Werner Hamacher and Winfried Menninghaus (Frankfurt a. M.: Suhrkamp, 1988), pp. 319–25 (p. 320).

32 Cf. e.g. the compilation of documents and discussions of the image in Symbolism by Guy Michaud, *La Doctrine symboliste (Documents)* (Paris: Librairie Nizet, 1947), p. 36 ff.

33 Willard Bohn, *The Aesthetics of Visual Poetry, 1914-1928* (Cambridge: Cambridge UP, 1986), p. 1 ff.

and visual arts, (3) and the image as a poetic and painterly theoretical discourse. Let us briefly outline these three concurrent developments.

(1) Perhaps no single text has had as much an influence on the visual arrangement of poetry in the modern period as Mallarmé's 'Un Coup de dés' (1897). The poem was the first piece of Modern visual poetry and proved a continuous source of inspiration for the following generation.<sup>34</sup> Although the visuality of his poem served more as a means to the end of 'metaphysical speculation' rather than as an end itself,<sup>35</sup> Mallarmé's poem had helped the coming generation to turn an eye to the visual and material aspect of poetry. Mallarmé thus explicated in a letter to Degas: '[c]e n'est point avec des idées que l'on fait des vers ... C'est avec des mots.'<sup>36</sup> Mallarmé's experiments with spacing and typography in his poem had outlined a whole new set of instruments emphasising the visual character of poetry, which were then to be used by the concrete poets, even if for a different end. Apollinaire's *Lettre-Océan* (1914) would conjoin Mallarmé's abstract visual experiments and figurative ones which could be found in religious Christian poetry.<sup>37</sup> Inspired by Pierre Reverdy's own adaptations of Mallarmé's revolution in spacing, du Bouchet's experiments with the space of the page can be traced back to Mallarmé's seminal poem.<sup>38</sup>

(2) Almost contemporaneous to Mallarmé's 'Un Coup de dés', another revolution in the visualisation of poetry took place. The twentieth century became the century of the *livres d'artistes*, books created in collaboration between poets and painters. Even though these types of books had a long and rich history especially in France, going back to medieval book illustrations, the development of the abstract visual arts would

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34 Even half a century after Mallarmé's death, du Bouchet was to say that 'to be a poet in France is to already write "sous le harnais post-mallarméen."' Ctd. in: Michael Sohn, 'In Mallarmé's Harness? André du Bouchet and Stéphane Mallarmé', *French Forum*, 32.1/2 (2007), 117–35 (p. 117).

35 Bohn, *The Aesthetics of Visual Poetry, 1914-1928*, p. 49. Sohn likewise emphasises that Mallarmé saw the paper's visuality not 'beyond [its] immediate "operational" quality in the text'. Sohn, *op. cit.*, p. 19.

36 Ctd. in David Scott, *Pictorialist Poetics: Poetry and the Visual Arts in Nineteenth-Century France* (Cambridge: Cambridge UP, 2009), p. 19.

37 Bohn, *The Aesthetics of Visual Poetry, 1914-1928*, p. 49. Cf. also the very comprehensive anthology and commentary: *Text als Figur: Visuelle Poesie von der Antike bis zur Moderne*, ed. by Jeremy D. Adler and Ulrich Ernst (Konstanz: VCH, 1988).

38 Sohn, *op. cit.*, p. 118; Serge Linares, 'Quant au blanc', *Poétique*, n° 160.4 (2009), 471–84 (p. 471 ff.). On the almost invisible influence of Mallarmé on du Bouchet and du Bouchet's allusion to the *Coup de dés* see: François Rannou, 'André du Bouchet lecteur de Mallarmé', in *Présence d'André du Bouchet*, ed. by Michel Collot and Jean-Pascal Léger (Paris: Hermann, 2012), pp. 28–39, (esp. p. 30 ff.); cf. also Martinez' remarks on du Bouchet's syntax: Victor Martinez, *André du Bouchet: poésie, langue, événement* (Amsterdam: Rodopi, 2013), p. 66 ff.

fundamentally change the way illustrations interact with the text. Instead of having self-contained images which would be clearly kept spatially and visually separate from the text, text and illustration would merge and interact not only on the level of signification and meaning but also visually. Perhaps the earliest and one of the most impressive examples of such a collaboration between painter and poet is *La Prose du transsibérien* by the poet Blaise Cendrars and the painter Sonia Delaunay (1913).<sup>39</sup>

(3) Apart from the visual innovations of Mallarmé and concrete poets and apart from the increasing collaborations between painters and poets, from around 1910 onward a lively poetic discourse arose on the nature of the image. The discourse has its roots in the increased engagement and interaction of poets and painters in the second half of the nineteenth century in France (perhaps beginning with Baudelaire's *Salons*), but also in the more abstract idea of the poet as seer as poignantly formulated in Rimbaud's *Lettres du voyant* (with Hugo as a predecessor, amongst others).<sup>40</sup> France had not had discussions of *ut pictura poesis* and imagination on a scale similar to that in German-speaking lands or even Britain,<sup>41</sup> which perhaps explains why this field still seemed ripe for exploration and cultivation in the eyes of the French poets. It was potentially the temporal difference to the earlier debates in Germany and Britain and the different cultural context of nineteenth-century France which reshaped and reinvigorated poetic conceptions of the image and helped respark the discussions beyond the borders of France at the very latest as the Surrealist movement spread across Europe. A particularly influential early figure for the French poetic discourse on the image starting around 1910 was Remy de Gourmont, for whom the image seems to lie at the heart of all thought.<sup>42</sup> Gourmont reduces all ideas, even abstract ideas, to sense impressions in his *Le Problème du style* (1902): '[u]ne idée n'est qu'une sensation défraîchie, une image effacée'.<sup>43</sup> What Gourmont appears to mean by 'effacée' here is less a complete obliteration of what originally constituted sensory content in our thoughts, but rather the fact that it has been forgotten that ideas are images or sense impressions ('dénudées de

39 It should be noted that the rise of this new type of *livre d'artiste* is associated with the printers Ambroise Vollard and later Henry Kahnweiler: Gordon Norton Ray, *The Art of the French Illustrated Book 1700-1914*, 2 vols (New York: Pierpont Morgan Library, 1982), II, p. 487 f.

40 Cf. Marc Eigeldinger and Arthur Rimbaud, *Lettres du voyant: 13 et 15 mai 1871. Précédées de: La voyance avant Rimbaud* (Genève: Librairie Droz, 1975).

41 Scott, op. cit., p. 12: 'It was not until the 1840s and 1850s, with the formulations made by Baudelaire in his *Salons* (especially those of 1846 and 1859) that the implications of the romantic theory of the Imagination for the arts of poetry and painting were, in France, fully to be worked out'.

42 Philip Nicholas Furbank, op. cit., p. 34 ff.

43 Remy de Gourmont, *Le Problème du style* (Paris: Société du Mercure de France, 1902), p. 69.

mémoire ou d'imagination visuelle').<sup>44</sup> Hence an idea appears to be nothing but a representation of which we have forgotten that it is derived from sensory content. If these ideas cannot be retranslated into images, they are deprived of any insight and effectively blind ('[c]'est un aveugle mental').<sup>45</sup> If it is thus images that make us see in more than just the literal sense, then the arts and their shared roots in sense impressions, which Gourmont predominantly describes visually, using visual metaphors, let us engage with and experience reality:<sup>46</sup> '[l]a sensation se transforme en mots-images; ceux-ci en mots-idées; ceux-ci en mots-sentiments.'<sup>47</sup> This fundamental conception of the image, combined with the idea propagated in *La Culture des idées* (1900) that no images are so different that they cannot be combined in thought,<sup>48</sup> became fundamentally influential for Apollinaire, Pierre Reverdy, and their contemporaries.<sup>49</sup>

In Reverdy's influential conception of the image we see that the image has been accorded an even more privileged position compared to its place in Gourmont's thinking.<sup>50</sup> The image is able to elicit the same effect in our mind as reality itself without our being required to make recourse to reality.<sup>51</sup> Furthermore in Reverdy the image understood as synonymous with metaphor, which transposes a term into a new context, is combined with Gourmont's proclamation that any two images can be combined and Gourmont's assumption that what underlies images is reality:

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44 Ibid., p. 68.

45 Ibid., p. 67.

46 Gourmont does not simply equate the visual and written arts. Drawing on Lessing's argument from the eighteenth chapitre of his *Laocoon*, Gourmont holds that 'le tableau donne une impression synthétique et le poème une impression analytique ou successive' (ibid., p. 150). Yet the shared roots in sense impressions bind these arts together.

47 Ibid., p. 81.

48 Remy de Gourmont, *La Culture des idées* (Paris: Société du Mercure de France, 1900), p. 74.

49 For a more elaborate discussion of the image see Etienne-Alain Hubert's scrupulous essay: Hubert, Etienne-Alain, 'Autour de la théorie de l'image de Pierre Reverdy', in *Bousquet, Jouve, Reverdy: colloques poésie Cerisy*, ed. by Charles Bachat, Daniel Leuwers, and Etienne-Alain Hubert (Marseille: Sud, 1981), pp. 289–317. Some lines of Gourmont's thought have been picked up in T.E. Hulme's *Lecture on Modern Poetry* (1908), where he speaks of 'images which, put into juxtaposition in separate lines, serve to suggest and evoke the state he feels' T. E. Hulme, 'A Lecture on Modern Poetry', in *T. E. Hulme*, ed. by Michael Roberts (London: Faber and Faber, 1938), pp. 258–70 (p. 266). Hulme and his image proved to be a tremendous influence for the English Imagist movement: Paul Peppis, 'Schools, Movements, Manifestoes', in *The Cambridge Companion to Modernist Poetry*, ed. by Alex Davis and Lee M. Jenkins (Cambridge: Cambridge UP, 2007), pp. 28–50 (p. 31 f.). For more background see also: Gerald Mead, *The Surrealist Image: A Stylistic Study*. (Berne: Peter Lang, 1978), pp. 11–30.

50 The influence of Cubism on Reverdy, his poetics, and his conception of the image should also be noted: Robert W. Greene, *The Poetic Theory of Pierre Reverdy* (Berkeley: University of California Press, 1967), p. 13 ff.

51 Etienne-Alain Hubert, op. cit., p. 304; Dirscherl, Klaus, 'Wirklichkeit und Kunstwirklichkeit. Reverdys Kubismustheorie als Programm für eine a-mimetische Lyrik', in *Lyrik und Malerei der Avantgarde*, ed. by Rainer Warning and Winfried Wehle (München: Wilhelm Fink, 1982), pp. 445–80.

L'Image est une création pure de l'esprit.

Elle ne peut naître d'une comparaison mais du rapprochement de deux réalités plus ou moins éloignées. [...]

Deux réalités qui n'ont aucun rapport ne peuvent se rapprocher utilement. Il n'y a pas création d'image.<sup>52</sup>

In Reverdy's conception the image therefore unites what he calls two realities which are equal constituents of the image (unlike metaphor which engrafts a term into a context alien to it). Although counterfactual claims may be historically dubious, it is very unlikely that Reverdy's image would have been as influential as it was had Breton not cited it and transformed it according to his own preferences in his first Surrealist manifesto (1924). Nonetheless, Reverdy's conception of the image as comprising two distinct realities probably suited Breton's palate who, under the influence of Apollinaire's aesthetics of surprise,<sup>53</sup> favoured the unforeseeable, shocking clash of the unknown to which Reverdy objected<sup>54</sup> (we will see this influence in Celan's 'Traum vom Traume', see chapter 1). Breton's interpretation of Reverdy's image therefore emphasised the dichotomous clash of the two realities, disregarding that to be juxtaposed Reverdy believed the realities needed an underlying connection ('rapport'), and dispensed with Reverdy's notion of a conscious 'esprit' in which the image is formed.<sup>55</sup> Reverdy's image in the Surrealist guise began to spread across Europe and, during and after World War II, the Americas.

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52 Pierre Reverdy, 'L'Image', *Nord-Sud*, March 1918, unpaginated. We should also point out that the idea of juxtaposing two realities in Reverdy might have its roots in Gourmont as well: '[...] la pratique grave et neuve d'une théorie du style serait celle où l'on essaierait de montrer comment se pénètrent ces deux mondes séparés, le monde des sensations et le monde des mots. Il y a là un grand mystère, puisque ces deux mondes sont infiniment loin l'un de l'autre, c'est-à-dire parallèles: il faut y voir peut-être une sorte de télégraphie sans fils: on constate que les aiguilles des deux cadrans se commandent mutuellement, et c'est tout.' Remy de Gourmont, *La Culture des idées*, p. 20.

53 Willard Bohn, *The Rise of Surrealism: Cubism, Dada, and the Pursuit of the Marvelous* (Albany, NY: SUNY, 2012), p. 138.

54 Philippe Geinoz, *Relations au travail: dialogue entre poésie et peinture à l'époque du cubisme: Apollinaire - Picasso - Braque - Gris - Reverdy* (Genève: Droz, 2014), p. 426 f.

55 Bohn, *Rise of Surrealism*, p. 136 ff.; cf. also Hugo Azérad, 'Parisian Literary Fields: James Joyce and Pierre Reverdy's Theory of the Image', *The Modern Language Review*, 103.3 (2008), 666–81 (p. 674 f.); Geinoz, op. cit., p. 427 f.

## The Image in du Bouchet and Celan

Both Paul Celan and André du Bouchet are informed by Reverdy's and Breton's image and the wider historical and conceptual context of the image. As editors of the Parisian poetry journal *L'Éphémère*, they found a shared platform for their approaches to poetry and painting, yet grew up in different contexts and traditions leading them to follow quite distinct paths in poetry – paths, however, that intersected particularly in the Paris of the 1960s. Paul Celan grew up as a German-speaking Jew in Bukowina in what is today Ukraine. During World War II his parents died as a result of the Nazi-persecution of Jews, while Celan survived forced labour. After the war he spent six months in Vienna (17.12.1947 - July 1948)<sup>56</sup> before moving permanently to Paris, eventually becoming a French citizen in 1955.<sup>57</sup> In Paris Celan emerged as one of the foremost German-speaking poets and translators after the war, demonstrating most powerfully the possibilities but also the difficulty of writing after Auschwitz. In the year of his arrival in Paris (1955) Celan met and (in 1966) befriended André du Bouchet,<sup>58</sup> child of a French-American father and a Russian-Jewish mother, who had returned to Paris almost at the same time as Celan arrived after having spent the war years in American exile. After a few years as a researcher at the *Centre National de la Recherche Scientifique*, du Bouchet took the poetic stage by storm with the publication of his first full volume of poetry, *Dans la Chaleur vacante* (1961), which Celan would translate in 1968. During Celan's deteriorating psychological health in the sixties, he found in du Bouchet a close friend of similar mind in whom he could confide.<sup>59</sup> The most apparent testimony to their friendship and poetic engagement are their reciprocal translations, and du Bouchet would continue honouring his friend in translating his poetry until long after Celan had committed suicide in 1970.

France and specifically French poetry from the turn to the twentieth century onwards was the site of a resurgent urgency in discussing the meaning and significance of the image. As we have seen the implications of the term 'image' are vast and not mutually

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56 Peter Goßens, Markus May, and Jürgen Lehmann, 'Leben und Werk - eine kurze Chronik', in *Celan-Handbuch: Leben, Werk, Wirkung*, ed. by Markus May, Peter Goßens, and Jürgen Lehmann, 2nd edn (Stuttgart: Metzler, 2012), pp. 7–15 (p. 11).

57 *Ibid.*, p. 12.

58 Bertrand Badiou, "... Vivant et redevable à la poésie". Le dialogue entre Paul Celan et André du Bouchet à travers sept lettres écrites au tournant de l'année 1968', in *Europe. Revue Littéraire Mensuelle*, ed. by Nikolai Zabolotski, 2011, pp. 208–31 (pp. 208–9).

59 Michela Lo Feudo, 'Paul Celan and Jacques Dupin in the Journal «L'Éphémère»', *Studi Germanici*, 2013, 129–54 (p. 137 f.).

exclusive: it can be anything from a trope similar to metaphor, to the encroachment of visuality and the painterly on poetry, to a more specific conception of an entire poetic movement. For instance Surrealism, which underwent a brief but powerful renaissance after the war, combined all of these conceptions of the image, working together with painters and other artists and pursuing a variation on Reverdy's image at the heart of its poetic programme. Celan would briefly and never in an orthodox manner engage with the Surrealist conception of the image in his months in Vienna. But his poetry also betrayed the presence of much earlier theological and philosophical conceptions of the image between *archetypos* and *typos* (see chapter 1). In his later poetry Celan's image would increasingly move away from Surrealist or even French poetic discussions of the image (whether Mallarméan or Reverdian) and increasingly engage with the theological and philosophical discourse around the image which seems to underlie his conception of poetry and language as such.

Even though he was more influenced by the specific Reverdian image than by its Surrealist re-definition, du Bouchet would encounter in the Paris of 1948 a similar discursive environment revolving around the image to the one that Celan did. At the CNRS du Bouchet examined via Friedrich Hölderlin, Maurice Scève, Victor Hugo, and Charles Baudelaire some of the philosophical and theological implications which also interested Celan. Unlike Celan, however, du Bouchet would soon thereafter move away from a terminology and conception of the image imbued with the distinction between *archetypos* and *typos*. Rather he embraced a radical and paradoxical interpretation of the image in which the visual interaction between black ink and white page gets as important and positively connoted a place as semantic meaning. The currency of the more particularly French poetic discourse of the image in du Bouchet's thought is apparent. Du Bouchet's poetry and poetics unite all of the three French strands of thought about the image in poetry outlined above. Du Bouchet makes extreme use of the space of the page to express his poetry; he carries on the tradition of the *livre d'artiste* in his many collaborations with painters such as Tal Coat (*Sur le pas*, 1959; *Laisses*, 1975; *Sous le linteau en forme de joug*, 1978), Giacometti (*L'Inhabité*, 1967), Bram van Velde (*L'Unique*, 1973; *Dans leur voix les eaux*, 1980) Geneviève Asse (*Ici en deux*, 1982), Rafols-Casamada (*Le Surcroît*, 1989), and the photographer Francis Helgorsky (*Andains*, 1996);<sup>60</sup> and du Bouchet puts forth his own conception of the

60 Cf. the extensive chronology by his wife Anne de Staël: *L'Étrangère*, 16-17-18 (Bruxelles: Lettre volée, 2007), p. 355 ff.; du Bouchet also continues a different tradition of poetic

image indebted to the rich traditions of discourse on the image, from the image as constituted by *archetypos* and *typos* (see chapter 2)<sup>61</sup> to an image inspired by Reverdy as the juxtaposition of disjunct but equal entities (see chapter 5). The extremes to which du Bouchet carries his notion of the image establishes him as a singular and perhaps most radical exponent in the centuries-old poetic discourse on the image.

The image in Celan's poetry would not reach similar extremes as du Bouchet's image, which at least in part is due to the fact that his poetry shows more reservations to the heritage of 'Un Coup de dés', to which Reverdy's and du Bouchet's conceptions of the image and the visuality of their poetry are clearly indebted. Having experienced the Holocaust much more closely than his friend, Celan must have felt in his poetry a greater urgency than du Bouchet to remain grounded in a reality that is clearly not only a poetic reality but shares the same discursive and historical realm as his listeners and readers (most evident in the *Meridian* speech).<sup>62</sup> This need articulates itself in his poetics of the image, for instance, by taking up in his poem 'Tenebrae' the discourse of the impossibility of the *imago Dei* after the Holocaust.

## Literature Review

The poetics of the image of Celan and du Bouchet offer themselves up for comparison not only because they negotiate so fruitfully the many rich traditions of discourse revolving around the image, but also because their reciprocal translations allow for direct comparisons of how each transformed the poetry of the other in his own image. This study will not only seek to complement existing literature on Celan's and du Bouchet's conceptions of the image, but also hopes to illuminate some of the richness of

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engagement with the image in his ekphrastic theoretical and poetic writing on Giacometti's drawings: André du Bouchet, *Qui n'est pas tourné vers nous* (Paris: Mercure de France, 1974).

61 Most of du Bouchet's early essays revolve around this question as we will see in chapter 2.

62 On the imperative of Celan's poetry, despite its often enigmatic character, to remain engaged with and rooted in reality see: Marlies Janz, *Vom Engagement absoluter Poesie. Zur Lyrik und Ästhetik Paul Celans* (Frankfurt a. M.: Syndikat, 1976); Bernhard Böschstein, 'André du Bouchet im Gespräch mit Paul Celan', in *Celan-Jahrbuch*, ed. by Hans-Michael Speier (Carl Winter, 2001), VIII, 225–35 (p. 235). Böschstein believes that du Bouchet is 'vielleicht heute der letzte absolute Dichter' and shows this to be a fundamental difference between Celan and du Bouchet. However, some qualifying remarks are needed on this notion of 'absolute', because du Bouchet eschews Mallarmé's notion of the poet-priest who partakes in a higher sphere through writing (*ibid.*).



previous thinking and writing about the image with which Celan and du Bouchet engage in their different ways. We discover in Celan's and in du Bouchet's conceptions of the image many of the theological and philosophical debates, whereas particularly the mature poetry of du Bouchet lets us see the relation between word and image in a new way.

As we have seen in the example of Gadamer's analysis of Celan at the beginning of this introduction, the image is often conflated with metaphor in the vocabulary of critics. It is thus perhaps not surprising that Celan's poetics of the image has been scrutinised under the rubric of metaphor.<sup>63</sup> Another patent avenue of inquiry into Celan and the image is his relation to the visual arts,<sup>64</sup> with studies focusing on concrete biographical contexts of Celan's Surrealist period and his collaboration with Jené,<sup>65</sup> his translation of Picasso,<sup>66</sup> or the collaborations with his wife Gisèle Celan-Lestrange on the *livres d'artistes Atemkristall* (1965) and *Schwarzmaut* (1969).<sup>67</sup> The question of the poetic image as a poetological concept in Celan that is distinct from metaphor ('das Bild ist nicht Metapher'; M, 69) and distinct from the visual artifice ('Bildhaftes, das ist keineswegs etwas Visuelles'; M, 107) is thus overlooked in Celan research. Only Fournanty-Fabre's study tries to balance between these different poles, scrutinising the relation of Celan's image to metaphor, other poetic forms (even sonic ones), the visual arts, and tries to give the image a more fundamental conceptual underpinning.<sup>68</sup>

63 E.g. Gerhard Neumann, 'Die 'absolute' Metapher: Ein Abgrenzungsversuch am Beispiel Stéphane Mallarmés und Paul Celans', *Poetica*, 3 (1970), 188–225; Winfried Menninghaus, *Paul Celan*, p. 80 ff; Christine Ivanović, 'Eine Sprache der Bilder: Notizen zur immanenten Poetik der Lyrik Paul Celans', *Études Germaniques*, 55.3 (2000), 541–59.

64 Frank Brüder, 'Kunst', in *Celan-Handbuch: Leben, Werk, Wirkung*, ed. by Markus May, Peter Goßens, and Jürgen Lehmann (Stuttgart: Metzler, 2012), pp. 264–71; Sabine Könniker, 'Sichtbares, Hörbares': *die Beziehung zwischen Sprachkunst und bildender Kunst am Beispiel Paul Celans* (Bielefeld: Aisthesis, 1995); Otto Pöggeler, "'Schwarzmaut': Bildende Kunst in der Lyrik Paul Celans", in *Die Frage nach der Kunst: von Hegel zu Heidegger*, ed. by Otto Pöggeler (Freiburg i. Br.: Alber, 1984).

65 Christine Ivanović, "'des menschen farbe ist freiheit". Paul Celans Umweg über den Wiener Surrealismus', in *'Displaced': Paul Celan in Wien 1947- 1948*, ed. by Peter Goßens and Marcus Patka (Frankfurt a. M.: Suhrkamp, 2001), pp. 62–70.

66 Christine Ivanović, 'Kunst - der von der Dichtung zurückzulegende Weg. Pablo Picasso und Paul Celan', in *Stationen: Kontinuität und Entwicklung in Paul Celans Übersetzungswerk*, ed. by Jürgen Lehmann and Christine Ivanović (Heidelberg: Winter, 1997), pp. 27–53.

67 Otto Pöggeler, 'Schwerpunkt: Wort und Bild. Paul Celan und Gisèle Celan-Lestrange.', *Sprache und Literatur*, 33.89 (2002), 3–42; Barbara Wiedemann, "'Und sie auf meine Art entziffern'", in *Jahrbuch des freien Deutschen Hochstifts* (Tübingen: Niemeyer, 2001), pp. 263–92. Celan created two *livres d'artistes* with his wife Lestrange: Paul Celan, *Atemkristall. Radierungen von Gisèle Celan-Lestrange* (Frankfurt a. M.: Suhrkamp, 1990); Paul Celan, *Schwarzmaut. Radierungen von Gisèle Celan-Lestrange* (Frankfurt a. M.: Suhrkamp, 1990).

68 Catherine Fournanty-Fabre, *Images et réalité dans l'oeuvre de Paul Celan* (Université de Paris 4: unpublished doctoral thesis, 1999).

However, she does not realise that Celan's conception of the image is underpinned by the long-standing philosophical discussions of *archetypos* and *typos* – discussions which are especially prevalent in the German context given that the German 'Bild' resonates in both 'Urbild' and 'Abbild'.

We will not closely consider Celan's *livres d'artistes*, because our main focus is on the underlying discursive context of *archetypos* and *typos* in Celan's conception of language. Studying the correspondence between poems and images in Celan's and Lestranger's *livres d'artistes* simply does not provide the most fertile ground for engaging with Celan's conception of the image. Hugo Huppert's short transcript of a conversation with Celan, which is often cited when looking for a poetological reflection by Celan on the influence of the visual arts and particularly his wife's work on his poetics, does not yield much insight beyond a few metaphors taken from the visual arts:

Das Zeichnerische liegt mir näher, nur schattiere ich mehr als Gisèle, ich verschatte absichtlich manche Kontur, um der Wahrheit der Nuance willen, getreu meinem Seelenrealismus. Und was meine angeblichen Verschlüsselungen anlangt, so würde ich eher sagen: Mehrdeutigkeit ohne Maske, so entspricht sie exakt meinem Gefühl für Begriffsüberschneidung [...]. Sie kennen doch auch die Erscheinung der Interferenz, Einwirkung zusammentreffender kohärenter Wellen aufeinander. [...] Dem entspricht meine [...] Mehrdeutigkeit.<sup>69</sup>

While Celan admits to feeling closer to the visual arts than he does to 'Tonkunst', the core passages revolving around the 'Wahrheit' and the 'Seelenrealismus' of his poetry are not described in painterly terms and soon he switches to a scientific metaphor from the field of physics to circumscribe the polysemy of his poetry as working by interferences. Indeed the poetologically more fruitful outcome in the context of Celan's engagement with Celan-Lestranger's work is his translation of Jean Bazaine's *Notes sur la peinture d'aujourd'hui* in which Bazaine's conception of the painted image shares much with Celan's poetic image and its implied distinction between *archetypos* and *typos* (see chapters 1 and 7).<sup>70</sup> More variegated reasons apply for not conceding more

69 Huppert, *op. cit.*, pp. 320–21.

70 For Celan the collaborative projects appear to have been driven mostly by private concerns, and it seems that at least for 'Schwarzmaut' Celan had written the poems independently of Celan-Lestranger's illustrations. Wiedemann, *op. cit.*, p. 267 ff.; Pöggeler, 'Schwerpunkt: Wort und Bild. Paul Celan und Gisèle Celan-Lestranger.' (pp. 21 & 33); Könneker, *op. cit.*, p. 123 ff., on

space for discussing Celan's ekphrastic poems ('Einkanter', 'Unter ein Bild', 'Bei Brancusi, zu zweit', 'Blitzgeschreckt'; 'Hüttenfenster' may have been inspired by Chagall).<sup>71</sup> Many of these poems ('Bei Brancusi, zu zweit', 'Blitzgeschreckt', 'Hüttenfenster', 'Unter ein Bild') did not lend themselves as readily to demonstrating Celan's conception of the image and his notion of *archetypus* and *typos* as the poems under consideration in this study.<sup>72</sup> If his ekphrastic poems do yield more fundamental poetological insights about the concept of image in Celan ('Einkanter'), in part due to Reuß's excellent interpretation,<sup>73</sup> they are integrated into our analysis (see chapter 6).

Given the prominence of the image in du Bouchet, it is not surprising that various aspects of the image in du Bouchet's poetry have received critical attention. There are studies on du Bouchet's image as visual image with regard to his *blancs*<sup>74</sup> or his *livres d'artistes*,<sup>75</sup> on his early thought about the image in its Reverdian context,<sup>76</sup> or the image as more general abstract concept.<sup>77</sup> However, none of them fully consider the genesis of du Bouchet's early thought about the image which has recently become widely accessible by the publication of selections from his *Carnets* and particularly the publication in *Aveuglante ou banale* of du Bouchet's collected early essays written at the *Centre National de la Recherche Scientifique*. We gain completely new insights into the development of the poet's early image and its impact on his later thought, which

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Celan and the *livre d'artiste*, p. 144 ff.

71 Klaus Mönig, *Malerei und Graphik in deutscher Lyrik des 20. Jahrhunderts* (Freiburg i. Br.: Rombach, 2002), p. 231 ff.; Könneker, pp. 42–47 & 57–77.

72 Furthermore some of these poems have already found eloquent interpreters, e.g. 'Unter ein Bild': Timothy Bahti, 'A Minor Form and Its Inversions: The Image, the Poem, the Book in Celan's "Unter Ein Bild"', *MLN*, 110.3 (1995), 565–78.

73 Roland Reuß, *Im Zeithof: Celan-Provokationen* (Frankfurt a. M.: Stroemfeld, 2001), particularly p. 19 ff.

74 E.g. Sohn, op. cit.; Victor Martinez, *Poésie, langue, événement*, p. 63 ff.; Henri Maldiney, *Art et existence* (Paris: Klincksieck, 2003), p. 213 ff.

75 Emma Wagstaff, 'André du Bouchet and Pierre Tal Coat: "Sous le linteau en forme de joug"', in *The Dialogue Between Painting and Poetry: Livres d'artistes, 1874–1999*, ed. by Jean Khalfa (Cambridge: Black Apollo, 2001), pp. 105–27; Emma Wagstaff, 'Francis Ponge and André du Bouchet on Giacometti: Art Criticism as Testimony', *The Modern Language Review*, 2006, 75–89; Emma Wagstaff, *Provisionality and the Poem: Transition in the Work of du Bouchet, Jaccottet and Noël* (Amsterdam: Rodopi, 2006), p. 165 ff.

76 Clément Layet, "'Annuler les images, les casser": l'image dans la poésie d'André du Bouchet', *French Forum*, 37.1 (2012), 137–47; Michael Bishop, *Altérités d'André du Bouchet: de Hugo, Shakespeare et Poussin à Celan, Mandelstam et Giacometti* (Amsterdam: Rodopi, 2003), p. 63 ff.; Serge Linares, 'Reverdy et du Bouchet, deux poètes en regard', in *Présence d'André du Bouchet*, ed. by Michel Collot and Jean-Pascal Léger (Paris: Hermann, 2012), pp. 41–57.

77 Michel Collot, *L'Horizon fabuleux* (Paris: José Corti, 1988), pp. 179–211; Martinez, Victor, 'La "phénoménologie de l'inapparent" dans les œuvres de Heidegger et du Bouchet', in *Figuren der Absenz*, ed. by Anke Grutschus (Berlin/Leipzig: Frank & Timme, 2010), pp. 59–71; Victor Martinez, *Poésie, langue, événement*, p. 60 ff.

remains largely unstudied excepting Clément Layet's work.<sup>78</sup> Du Bouchet's early conception of the image, still framed in a discourse on *archetypos* and *typos*, can be traced through his discussions of Maurice Scève, Friedrich Hölderlin, Victor Hugo, and Charles Baudelaire. Du Bouchet ultimately develops his own conception of the image as divested from an *archetypos*, straddling the visible and invisible (see chapter 2). His distancing from notions of the *archetypos* should also compel us to keep a respectful distance from some of the ontologising or more Heideggerian readings of du Bouchet.<sup>79</sup> I do not believe that du Bouchet pursues a 'théologie négative' when his poetry tends toward absence or disappearance, as Serge Champeau holds.<sup>80</sup> Even though du Bouchet is regularly read through various types of dialectical terminology, e.g. 'figure' and 'fond',<sup>81</sup> 'Grund' and 'Abgrund',<sup>82</sup> 'figure' and 'défigure',<sup>83</sup> or 'je' and 'dehors',<sup>84</sup> the dialectical terms are often not in equipoise in most studies and one term is given preference over the other or a form of Hegelian synthesis is suggested. For instance Victor Martinez reads du Bouchet's white space not as 'substantialisation[s] de l'absence,' but rather rather as 'une indication du rapport, et non un sémantisme.'<sup>85</sup> However, these assertions fly in the face of Martinez's later reinstating through the back door of an ontology of absence, 'au-delà de tout phénomène visible',<sup>86</sup> that is metaphysically circumscribed as 'constitu[ant] la *réalité ultime* de ce que nous

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- 78 Clément Layet, 'Temps apparent', in *Présence d'André du Bouchet*, ed. by Michel Collot and Jean-Pascal Léger (Paris: Hermann, 2012), pp. 227–43; Layet, 'Annuler les images, les casser'.
- 79 Victor Martinez, 'La "phénoménologie de l'inapparent"'; Henri Maldiney, op. cit., p. 213 ff.; Serge Champeau, *Ontologie et poésie: trois études sur les limites du langage* (Paris: Jvrin, 1995), p. 101 ff.
- 80 Serge Champeau, op. cit., p. 139; Stéphane Bacquey seems to share a very similar belief as Champeau, cf.: Stéphane Bacquey, 'Le sens du dehors', in *Europe. Revue Littéraire Mensuelle*, ed. by Nikolai Zabolotski, 2011, pp. 84–93 (p. 85).
- 81 Schneider, Pierre, 'La figure et le fond', in *Autour d'André du Bouchet: actes du colloque des 8, 9, 10 décembre 1983*, ed. by Michel Collot (Paris: Presses de l'École Normale Supérieure, 1986), pp. 101–9.
- 82 Collot, *L'Horizon fabuleux*, p. 179 ff.
- 83 Michel Collot, "'D'un trait qui figure et défigure". Du Bouchet et Giacometti', in *André du Bouchet et ses Autres*, ed. by Michel Minard and Philippe Met (Paris-Caen: Lettres modernes Minard, 2003), pp. 95–107. These terms are in fact du Bouchet's own.
- 84 Serge Champeau, op. cit., p. 106 ff.
- 85 Victor Martinez, 'La "phénoménologie de l'inapparent"', p. 64; Had Martinez consulted not only du Bouchet's volume on Giacometti (Qui n'est pas tourné vers nous), but Giacometti's writings themselves, he would have realised that du Bouchet's preoccupation with perception (apart from his early essays on other poets) would have been done more justice looking at Giacometti's lifelong quest to reproduce the act of seeing: 'la vision de l'objet et non simplement l'objet vu', as Christian Berner puts it: Berner, Christian, "'Se rendre compte de ce qu'on voit". À propos de La Jampe de Giacometti', in *Puissances de l'image*, ed. by Jean-Claude Gens and Pierre Rodrigo (Dijon: Éditions universitaires de Dijon, 2007), pp. 187–99 (p. 192); Cf. also Alberto Giacometti, *Écrits* (Paris: Hermann, 2007), p. 284.
- 86 Victor Martinez, 'La "phénoménologie de l'inapparent"', p. 59.

nommons le réel'.<sup>87</sup> Similarly Michael Bishop interprets du Bouchet's paradoxes to be 'moins oppositionnelle qu'unificatrice',<sup>88</sup> asserting an 'ontologie [...] de l'attente'.<sup>89</sup> In this ontology he sees, enshrouded in Platonic terms, 'la manifestation aléthique d'une opacité'<sup>90</sup> from which du Bouchet's poetic reality springs, but that is yet also somehow 'sans transcendance.'<sup>91</sup> To then implicate all ontology as being entangled in such paradoxes and difficulties, as Bishop does,<sup>92</sup> merely relegates the problem to a different level.

Layet seems to me to frame du Bouchet's poetics in much more apposite terms by leaving aside questions of ontology and focusing on the logical and semantic nature of the contradictions inhering in du Bouchet's image, which he poses as irresolvable.<sup>93</sup> There is not only tension within the semantics of du Bouchet's poetry, but also between the different visual aspects of his poetry. I will share ground with other researchers who believe that du Bouchet's white space is a bearer of signification in that it makes signification possible, while it at the same time disrupts signification by the nature of the white gaps' interrupting his writing.<sup>94</sup> We will see that du Bouchet's image is constituted by relations negotiated intra-semantically between notions of absence and presence, but also visually between the white page of the text and the ink inscribed upon it. While an interpretation of the white gaps in du Bouchet's poetry from a semantic and visual perspective is not without precedent,<sup>95</sup> a clear framework for how these different tensions should be approached within the semantics and between the semantics and the visuality of the text has not been developed.

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87 Ibid., p. 70 (my emphasis, J.K.). This is hardly a surprising result, considering that Martinez draws on Heidegger's Questions, particularly 'Le séminaire de Zähringen' here, whose own approach of Husserl's problem of seeing the objectness or objectivity of the object ('[l]'objectivité de l'objet'), of a seeing of seeing is motivated by his all-encompassing quest for the 'l'être de l'étant'. Martin Heidegger, *Questions III et IV* (Paris: Gallimard, 1990), pp. 463 & 465.

88 Michael Bishop, *Altérités d'André du Bouchet*, p. 25.

89 Ibid., p. 24.

90 Ibid., p. 93.

91 Ibid. More discussion of du Bouchet's presumed ontology here: Michael Bishop, 'Longer, sans attache : neuf remarques pour une ontologie dubouchettienne', in *Présence d'André du Bouchet*, ed. by Michel Collot and Jean-Pascal Léger (Paris: Hermann, 2012), pp. 213–25.

92 'Mais toute ontologie tourne autour de telles difficultés' Michael Bishop, *Altérités d'André du Bouchet*, p. 216.

93 Clément Layet, 'Demain diamant', *Europe. André du Bouchet. Nikolai Zabolotski*, 89.986/987 (2011), 27–39 (p. 33).

94 Cf. e.g. Collot: '[c]ette coupure qui permet à l'insignifiance du fond de transparaître, est paradoxalement nécessaire à la constitution de toute signification' Collot, *L'Horizon fabuleux.*, p. 197; cf. also Emma Wagstaff, *Provisionality and the Poem*, p. 31 ff.

95 Cf. Victor Martinez, *Poésie, langue, événement*, p. 61 ff.; Collot, *L'Horizon fabuleux*.

As with Celan I will not be looking at the *livres d'artistes* to which du Bouchet contributed. This is for similar reasons as with Celan. On the one hand, at least in his collaborations with Tal Coat, du Bouchet had already written the text to which the painter then would add his illustrations,<sup>96</sup> and thus if our interest lies with du Bouchet's conception of the image, his particular poems seem to have been conceived prior to and without the artistic contribution. On the other hand, leaving out of close consideration those works that sprang from true collaboration between du Bouchet and other artists strengthens possibilities of comparison between du Bouchet and Celan. While the aesthetic appeal of each of the *livres d'artistes* is unique and they seem to be more central to the poetics of du Bouchet than Celan's collaborations with his wife are to his respective poetics, the fundamental points about the conception of du Bouchet's image will remain unchanged by this omission (as should become clear from our discussion in chapter 5).

## Overview of Chapters

We will follow an overall chronological structure with respect to the development of Celan's and du Bouchet's thinking. We will begin by looking at Celan's conception of the image in his early text 'Edgar Jené. Der Traum vom Traume' as inflected by Breton's Surrealism and his image as a surprise conjunction of disparate elements. Yet we will see that despite the influence of Surrealism, *archetypos* and *typos* and their philosophical and theological contexts constitute the fundamental tenets of Celan's thinking (chapter 1). In the subsequent chapter we see that du Bouchet, in his early critical and philosophical discussions written while researching at the CNRS, pursues a similar line of thinking about the image in terms of *archetypos* and *typos* and retraces it in the poetics of Maurice Scève, Friedrich Hölderlin, Victor Hugo, and Charles Baudelaire. As we approach du Bouchet's discussion of the notion of the image in Hugo and Baudelaire, however, we will see that particularly (du Bouchet's) Baudelaire and, indeed, du Bouchet himself increasingly move away from conceiving of the image in terms of *typos* and *archetypos*. In du Bouchet's interpretation of Baudelaire this seems to be a consequence of the fact that the poet is perennially confined to the limits of his

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96 Wagstaff, 'André du Bouchet and Pierre Tal Coat: "Sous le linteau en forme de joug"', p. 195.

own subjectivity, having been uprooted from its connection to the objectivity of divine vision (chapter 2). Returning to Celan, we discover a similar distrust of the poetic subject's rootedness in the divine as *imago Dei* and a distrust in a divine paragon as such, which Celan associates with the Holocaust in his poem 'Tenebrae' (chapter 3). Ultimately and unlike du Bouchet, Celan does not give up thinking about the image in terms of *archetypos* and *typos*. As poetic speech is still able to carry on in 'Tenebrae', we will see, approaching Celan through the lens of Walter Benjamin's notion of the image, how in Celan's poem 'Bei Wein und Verlorenheit' poetic speech is closely linked to the *archetypos* as opposed to its translation into written language that is a mere *typos*-image (chapter 4). Celan's notion of writing as *typos*-image contrasts quite starkly with the image of the mature du Bouchet, who embraces the visual and material character of his poetry. The mature du Bouchet develops a polychotomous image in which semantics and visual aspects of his poetry contrast and interact (chapter 5). The different position of the visual image in the poetics of Celan compared to du Bouchet will be further illuminated in our examination of Celan's 'Wortaufschüttung' by looking at Walter Benjamin's conception of the allegorical image and connecting it to Celan's evocation of baroque notions of the visual image as *typos* in the poem and in his ekphrastic poetry indebted to the tradition of baroque emblem books (chapter 6). The *archetypal* image, on the other hand, is positively connotated in Celan's 'Halbzerfressener' where the poetic act of creation becomes an act of continually forming oneself as image (chapter 7). In the last two chapters (9 and 10) we can compare and contrast most clearly the different conceptions of the image in the poetics of Celan and du Bouchet as we examine their reciprocal translations. After outlining the notion of translation and its relation to the image in each poet's respective poetics (chapter 9), we will scrutinise how their respective conceptions the image informed their translations (chapter 10).

A note on terminology: whenever we speak of an image as originary model or paradigm, that is in the sense of the German *Urbild*, I will use the word *archetypos*. On the other hand, when we speak of the image in the common sense as a representation of something else, that is in the German sense of *Abbild*, we will call it *typos* or – if the relations have to be made especially clear – *typos*-image. I opted for these Greek terms over simply importing the German ones, because these terms are already present in the English language, even if they ordinarily carry slightly different meanings. To avoid confusions with the ordinary English usage of, for instance, archetype, I have left the

original Greek ending ‘-os’ unaltered when I use these terms with respect to the image. At the same time the terms *archetypos* and *typos* convey much more clearly that they both designate the two sides in a representational relation than would the traditional Latin terms *exemplar* as opposed to *imago* or *species*. The term image will generally be used as an umbrella term which can, depending on the context, encompass visual, semantic, and conceptual aspects of poetry and will also generally denote both the *archetypos* and the *typos*. The terms *archetypos* and *typos* introduce into our English text designators for the two aspects of the image that reflect the German *Urbild* and *Abbild*. Both *Urbild* and *Abbild* contain the word *Bild*, and thus when Celan uses the word *Bild* he can mean either of the two, depending on the context, whereas in English the word image commonly excludes the former and only denotes the latter sense. Consequently our using *archetypos* and *typos* makes it clearer that both *archetypos* and *typos* pertain to the image. Finally, when I occasionally speak of Celan’s image or du Bouchet’s image this is shorthand for Celan’s or du Bouchet’s *conception of the image*. I will *not* be using the word image to denote a specific or an extended metaphor, as in the common English usage of the word imagery.



## Chapter 1: Paul Celan's Early Image

Our examination of the image in Celan commences with Celan's text 'Edgar Jené. Der Traum vom Traume.' The text marks the beginning of Celan's poetological preoccupation with the image. The image in the context of poetry is, as we have seen in the introduction, a perilous subject with many pitfalls. So prevalent is the assumption that everyone has an intuitive understanding of what is meant by 'image' that Gadamer (and others) did not define the term. Since about the late seventeenth and early eighteenth century, the image has come to be a form of metaphor for metaphor in a literary context.<sup>97</sup> However, the image – even in the literary context – is still very strongly associated with a specific form of visual representation of reality. The Latin 'imago' is derived from 'imitatio' and thus the image is associated with much older discourses on representation than the conception of image as metaphor.<sup>98</sup> Both of these meanings of the term image played a role when, at the beginning of the twentieth century, poets in France actively debated the 'image'. As we have seen in the introduction, the image – long having seemed the most promising candidate for a natural sign<sup>99</sup> – rose to increasing prominence in the Mallarméan and larger a-mimetic literary discourses not long after the turn of the twentieth century.<sup>100</sup> The poetic image seemed to promise to bring poetry and the visual arts closer together and, indeed, in the twentieth century the *livres d'artistes* went far beyond offering illustrations of a text and created an artistic dialogue between poet and painter.<sup>101</sup>

An avid reader of French poetry, having studied languages between 1940 and 1941 in Romania, Celan will certainly not have missed these discourses, not least since Breton's first 'Manifeste du surréalisme' (1924) had taken over significant passages from Pierre Reverdy's conception of the image<sup>102</sup> and made the image a centrepiece of his definition

97 Ray Frazer, 'The Origin of the Term "Image"', *ELH*, 27.2 (1960), 149; Asmuth, Bernhard, 'Seit wann gilt die Metapher als Bild? Zur Geschichte der Begriffe "Bild" und "Bildlichkeit" und ihrer gattungspoetischen Verwendung', in *Rhetorik zwischen den Wissenschaften. Geschichte, System, Praxis als Probleme des 'Historischen Wörterbuchs der Rhetorik'*, ed. by Gert Ueding, Walter Jens, and Joachim Dyck (Tübingen: Max Niemeyer Verlag, 1991), i, 299–311.

98 Michael Syrotinski, 'image'.

99 Cf. among many others: Wendy Steiner, *Colours of Rhetoric: Problems in the Relation Between Modern Literature and Painting* (Chicago: UP Chicago, 1982).

100 Cf. e.g. Gottfried Willems, *Anschaulichkeit: Zu Theorie und Geschichte der Wort-Bild-Beziehungen und des literarischen Darstellungsstils* (Tübingen: Max Niemeyer, 1989), p. 159 ff.; Dirscherl, Klaus; Jacques Derrida, 'The Double Session', in *Dissemination*, trans. by Johnson, Barbara (London: The Athlone, 1981), pp. 173–287; Hubert, Etienne-Alain.

101 Cf. particularly Yves Peyré, *Peinture et poésie: le dialogue par le livre, 1874- 2000* (Paris: Gallimard, 2001), p. 32 ff.

102 Pierre Reverdy, 'L'image'.

of Surrealism.<sup>103</sup> It would be surprising if Celan had not recognised the importance of the image in contemporary French poetic discourse. Furthermore Celan will have been confronted by questions surrounding the image at the latest in his collaborations with the Surrealist painter Jené.

Celan's text 'Edgar Jené. Der Traum vom Traume' is the earliest major poetological text by Celan<sup>104</sup> and it clearly still bears traces of the poetic uncertainties of a young writer who had to find a foothold in poetry and the world. The text was written in 1948, in a time of reorientation in Celan's life. After the death of his parents in a concentration camp and having himself been intellectually and physically displaced during his time in a forced labour camp, Celan briefly lived in Vienna between 1947 and 1948 and then left for Paris. In Vienna Celan made the acquaintance of the Surrealist painter Edgar Jené who was to become a form of leader of the Surrealist movement in Austria that so far was lacking a place on the map of the artistic world after the Second World War.<sup>105</sup> At this time Celan published his first volume of poetry, *Der Sand aus den Urnen* (1948), with the help of Jené (KG, 582 ff.). The many printing errors in the final copy of the volume led to a cooling off of his friendly relations with Jené. But there seems to have been more at stake as the friendship unravelled. Celan's remark in 1957 that he retracted the publication not only because of the publication errors but also over a disagreement about the two lithographs by Jené which accompanied the text seems to indicate a difference in poetological and aesthetic outlook between Celan and Jené.<sup>106</sup> This may be particularly to do with Jené's rather uninspired visualisation of the motifs of the fugue and serpents in Celan's Holocaust poem 'Todesfuge', which Jené had illustrated as organ pipes that turn into snakes in his eponymous lithograph. In fact Jené's illustration, which entirely lacks a historical dimension and neglects the clear allusions to the Holocaust in Celan's poem, represents a historical amnesia that seems to have already troubled Celan at the time of writing 'Der Traum vom Traume', since in

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103 Breton, André, 'Manifestes du Surréalisme. Premier Manifeste - Second Manifeste - Prolégomènes à un troisième manifeste du Surréalisme ou non - Position politique du Surréalisme - Poisson soluble - Lettres aux voyantes, du Surréalisme en ses Œuvres vives.', ed. by Jean-Jacques Pauvert (Montreuil: Pauvert, 1962), pp. 13–65.

104 He had previously collaborated with Jené and published a pamphlet-like text called *Eine Lanze* in 1948 (HKA 15.1, 87-9).

105 Otto Pöggeler, *Bildende Kunst in der Lyrik Paul Celans*, p. 292 f.

106 Celan called these lithographs 'Beweis[e] äußerster Geschmacklosigkeit'; ctd. in *Fremde Nähe. Celan als Übersetzer: eine Ausstellung des Deutschen Literaturarchivs*, ed. by Axel Gellhaus (Marbach am Neckar: Deutsche Schillergesellschaft, 1997), p. 70; cf. also Otto Pöggeler, *Bildende Kunst in der Lyrik Paul Celans*, p. 300 f.

this text the narrator already clearly takes a position against ignoring or forgetting the past.

The rift with the Surrealist Jené also seems to presage Celan's later turn away from not only Surrealist doctrine – to which he never seems to have wholeheartedly and uncritically subscribed in the first place<sup>107</sup> – but also from Surrealist metaphors and motifs. For instance the frequency of oneiric tropes and mentions of the word 'Traum' almost abruptly declines in his 1955 cycle *Von Schwelle zu Schwelle* and is virtually non-existent by the time of his cycle *Sprachgitter* in 1959.<sup>108</sup> Celan's struggle and critical discourse with Surrealism, as Schlebrügge has particularly convincingly argued, is not only apparent from the immediate context and aftermath of 'Traum vom Traume' but can also be found in the text itself.<sup>109</sup> Schlebrügge argues that Celan seems to have taken a critical stance akin to Tristan Tzara, who in his lecture 'La dialectique de la poésie' had provoked a rift with Breton by calling a Surrealist poetry that is only preoccupied with itself and purged of history and mythology 'une nouvelle poésie parnassienne.'<sup>110</sup> Thus while some formulations in Celan's text are reminiscent of Breton's conception of Surrealism,<sup>111</sup> such as 'da Fremdes Fremdesten vermählt wird' (CW III, 158),<sup>112</sup> in crucial passages asserting the importance of history Celan's text already turns away from Surrealism.

What does Celan's reception of Surrealism in 'Traum vom Traume' mean for his early conceptions of the image? Christine Ivanović believes that Celan's text develops 'ganz bewußt das bildliche Sprechen als Gegenmodell zum rein begrifflichen Sprechen', in which the 'bildliche Sprechen' is conceived as a 'Sprechen als einmalige[r], kreatürliche[r] Akt' that is opposed to the 'abstrakte[n] Formen oder erstarrte[n] Topoi'

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107 Johannes von Schlebrügge, *Geschichtssprünge: zur Rezeption des französischen Surrealismus in der österreichischen Literatur, Kunst und Kulturpublizistik nach 1945* (Frankfurt a. M.: Peter Lang, 1985), p. 91 ff.; For further context cf. also Ivanović, Christine.

108 Fournanty-Fabre's research corroborates this. She has charted colour words in Celan's works whose frequency of usage drops by more than half after *Mohn und Gedächtnis*. Op. cit., p. 370.

109 Schlebrügge, op. cit., p. 91 ff.

110 Cited in: *ibid.*, p. 94 f. Heinrich Stiehler confirms that Celan was among the audience when Tzara gave the lecture in 1946. 'Vom Bistilismus zum Zweitsprachengebrauch: Tristan Tzara', in *Horizont-Verschiebungen: interkulturelles Verstehen und Heterogenität in der Romania: Festschrift für Karsten Garscha zum 60. Geburtstag*, ed. by Karsten Garscha, Claudius Armbruster, and Karin Hopfe (Tübingen: Gunter Narr, 1998), p. 97.

111 Michael Jakob, *Das Andere' Paul Celans, oder, von den Paradoxien relationalen Dichtens* (München: Wilhelm Fink, 1993), p. 157.

112 This is reminiscent of the 'deux réalités plus ou moins éloignées' in Reverdy's image: Pierre Reverdy.

of a 'begrifflichen Sprechen'.<sup>113</sup> The implication thus seems to be that Celan follows Breton's first 'Manifeste' in the exposed position the latter gives the image in his Surrealist poetics. Indeed Celan's first and only collaboration with a visual artist other than his wife was with Jené, and furthermore the importance of the visual arts and more abstractly of the image can be gleaned in the last line of Celan's text which explicitly confirms the exclusive and exposed position of the image in his poetological text: 'Edgar Jenés Bilder wissen mehr' (CW III, 161).

Yet how is the assertion that 'Bilder wissen mehr' compatible with Celan's claim at the beginning of 'Traum vom Traume' that images are left behind at the surface of the water, below which the narrator travels in his search for truth and meaning ('unter seine [Jenés, J.K.] Bilder'; CW III, 155)?<sup>114</sup> How can these seemingly contradictory tendencies of the text be reconciled? Furthermore, we have to ask again: what is the nature of Celan's supposed 'bildliche[s] Sprechen'? Ivanović's notion of 'bildliche[s] Sprechen' may be understood as 'figurative language'. But the original publication by Celan was accompanied by visual images, so is Celan's 'poetic imagery' perhaps also 'visual' in a stricter sense?<sup>115</sup> If so, his cooling relations with Jené shortly thereafter, which partly seem to have been sparked by a difference of opinion on some of Jené's lithographs, would indicate a quite sudden reversal and perhaps even inaugurate the demise of the image in Celan's poetics.

I would like to suggest that this is not so. The image remained a persistent part of Celan's poetics. When Celan says about twelve years after 'Traum vom Traume' that 'Bildhaftigkeit = nichts Visuelles, sondern etwas Geistiges' (M, 107), this should be seen less as a departure and rather as a continuation of Celan's earlier assertion that 'Edgar Jenés Bilder wissen mehr.' In fact, Celan's formulation is reminiscent of Breton's citation of Reverdy's image in his 'Manifeste': '[I]'image est une création pure

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113 Christine Ivanović, 'Eine Sprache Der Bilder: Notizen Zur Immanenten Poetik Der Lyrik Paul Celans', p. 553.

114 The notion that somehow the narrator has to go beyond images and eyesight to achieve a true seeing or speaking is also echoed by many scholars, e.g.: Dorothee Kohler-Luginbühl, *Poetik im Lichte der Utopie: Paul Celans poetologische Texte* (Bern: Lang, 1986), p. 17; Schlebrügge, p. 98.

115 It seems to be due to this muddled terminology, conflating the visual image with the metaphorical image, that it is rarely recognised by Celan researchers that Celan in fact went to great lengths to juxtapose the positively conceived non-visual image and the image that is mere metaphor and plays only a negative role (cf. e.g. M, 128)

de l'esprit.'<sup>116</sup> I would like to suggest that Celan's 'Traum vom Traume' gives us the first traces of his conception of the image that we will encounter successively further developed in the poems we discuss in the following chapters of this study. In particular, the nature of Celan's image as something that is not visual but spiritual and mental (i.e. 'geistig') is already prefigured in his text 'Traum vom Traume' when Celan confidently proclaims at the end that 'Edgar Jenés Bilder wissen mehr' and thereby associates the image with cognition. But in the same text we also find Celan's lingering suspicions about the image when he intimates at the beginning that we go further and deeper than any visual images by going 'unter [die] Bilder'. These seeming inconsistencies in the image of Celan's 'Traum vom Traume' cannot be simply shrugged off as Surrealist paradoxes. What Celan implies here is that in these two instances he has in mind two different types of images and of seeing. The 'alten eigenwilligen Augen' that are still only habituated to an obsolete form of perceiving are simply not the same eyes that later look into the almost spiritually conceived, visionary 'Helligkeit' (CW III, 158). The spiritual dimension attributed to seeing the brightness and the divinatory form of cognition which Jené's images seem to give us ('wissen mehr') is reminiscent of Celan's later remarks about the image as 'etwas Geistiges' in his notes to his *Meridian* speech. In these notes Celan more clearly than before distinguishes metaphorical and, as he implies, untruthful poetic speech from 'Wissen und Sehen von nacktester Evidenz' (M, 128). He also repeatedly emphasises that a seeing which is not merely visual perception is connected to truth, as the German word for perceiving or cognising, 'wahrnehmen' (my emphasis), already seems to insinuate: 'Sehen als Gewahren, Wahrnehmen, Wahrhaben, Wahrsein' (M, 134; underlined in original).

## The Notion of the Image in Celan's 'Traum vom Traume'

The text is narrated from the first person perspective and is roughly split into two parts.

The first constitutes a more abstract poetological attempt which arises out of a fictional

116 André Breton, *Manifestes du Surréalisme*, p. 34. Certainly, the nature of this 'esprit' already differs crassly between Breton and Reverdy and by the time Celan wrote his notes for the *Meridian* speech his understanding of 'geistig' with respect to 'Bild' in turn differs from the former two (although it is perhaps more sympathetic to Reverdy's 'esprit'). Nonetheless, given Celan's poetic starting point, Reverdy's conception of the image as received via Breton seems to be a very likely source of inspiration for his later utterance.

conversation with a friend. The dialogical structure mirrors that in Kleist's essay 'Über das Marionettentheater' which Celan explicitly cites in his text.<sup>117</sup> The second part of Celan's text is a quite liberal ekphrastic description of Jené's paintings which then concludes in words that abdicate their own power of expression and endow the realm of images with true cognition and expression: 'Edgar Jenés Bilder wissen mehr.' From our analysis of the more abstract and poetological first part of Celan's text it should however become clear that this form of further, truer cognition is not exclusive to Jené's visual images or to visual images as such. It is also shared by poetic words which Celan conceives as images, making extensive use of a visual, perceptual vocabulary and metaphors.<sup>118</sup> In our analysis of 'Traum vom Traume' we will focus on the first part of the text which is of greater poetological importance, rather than the ekphrastic second part. Only the first part clearly transcends the particular context of Jené's drawings and lets us extrapolate a fundamental conception of the image that will inform Celan's later poetics.<sup>119</sup>

The first-person narrator describes a journey into the depths of the sea beyond the reality of the 'Meeresspiegel' that is presumed to be superficial and surficial: 'Ich schlug eine Bresche in die Wände und Einwände der Wirklichkeit und stand vor dem Meeresspiegel' (CW III, 155). The mirror, the '-spiegel' of the 'Meeresspiegel', takes on a new significance beyond the literal meaning of sea level, because as we supposedly leave behind reality we also leave behind a realm of art and of perception and cognition through art in which art merely creates mimetic *typos* images of reality. Such a turn

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117 The dialogical structure and the topos of the puppet may in fact go back to Plato's *Nomoi*; cf. Wilhelm Blum, 'Kleist's Marionettentheater und das Drahtpuppengleichnis bei Platon', *Zeitschrift für Religions- und Geistesgeschichte*, 23.1 (1971), 40–49. Schlebrügge believes that Celan's mention of Kleist is an allusion to Johann Muschik's text 'Vom Adel des Verstandes' which had argued, citing Kleist's *Marionettentheater*, not for an abolition but a heightened use of reason to regain the state of innocence. Schlebrügge believes that to Celan this notion of progress and restoration in the post-WWII German-speaking world was 'leichtfertig' and 'geschichtsblind'. Schlebrügge, *Geschichtssprünge*, p. 100 f.

118 It should be noted that I use the term 'metaphor' from the perspective of a critic, which contrasts with Celan's own negative conception of 'metaphor' (see above and see chapter 8). There is no doubt that Celan was using metaphors despite his assertions to the contrary (perhaps most forcefully here: M, 158). Thus the term should not be purged from critical vocabulary when we engage with Celan's poetry. We are thus inquiring into the specific metaphorical qualities of Celan's conception the image and 'wahrnehmen'.

119 Charlotte Ryland states as much: 'Celan's analyses of these works take a secondary position in the treatise, which is conceived as a reflection on the experience of viewing Jené's art and is dominated by a theoretical discussion of the nature of perception and expression.' *Paul Celan's Encounters with Surrealism: Trauma, Translation and Shared Poetic Space* (London: Legenda, 2010), p. 49; Dorothee Kohler-Luginbühl seems to agree when she emphasises that '[d]ass es sich nicht um einen eigentlichen Kommentar zu Jenés Bildern handelt, wird dem Leser bald klar. Bilder scheinen eher Anlass zu sein [...].' Kohler-Luginbühl, *Poetik im Lichte der Utopie*, p. 16.

away from a pre-established notion of reality is not only implied in the above cited passage but also reinforced later when the narrator's mouth, in a disembodied monologue, accuses his eye of being an 'Identitätskrämer' merely seeking to compare its current perceptions to already known objects and concepts: 'Kein Wunder, daß ich in diesem Augenblick [in dem der Erzähler unter die See und Bilder geht, J.K.], da ich noch meine alten eigenwilligen Augen hatte, um zu schauen, Vergleiche anstellte, um wählen zu können' (CW III, 155). Rather the eye should turn inward and only then will it truly see. The mouth says to the eye: 'Hol dir lieber ein paar Augen aus dem Grund deiner Seele [...]: dann erfährst du, was sich hier ereignet!' (CW III, 155). Only in leaving behind the idea of a pre-established reality and the desire to mirror that reality in art, only in breaking the mirror of the 'Meerespiegel', do we turn inward and inquire into the truths 'auf der anderen, tieferen Seite des Seins' (CW III, 155).

What is the role of the image here in this inward turn? The narrator seems to imply that as we leave behind reality and break its mirror image in the sea we also leave behind the realm of images: '[ich folgte] Edgar Jené unter seine Bilder' (CW III, 155). Insofar as the images by Jené open up the passage into the depths in which the narrator makes his discoveries that break with the habits of reality, they and perhaps images more generally are thus the catalyst of the experience of an inner reality or truth described by the narrator. Yet, as we seem to leave the images behind in our going below them ('unter die Bilder'), they also fail to embody this new inner realm. In this interpretation, images are a mere instrument *through* which an aesthetic experience is rendered. Much research seems to agree on this understanding of the images' lacking potential to realise this realm fully themselves.<sup>120</sup>

However, the role of images is patently more complex in Celan's essay, not least because we arrive at the final conclusion that 'Jené's Bilder wissen mehr' after we supposedly have left Jené's images behind in going below them. The role of the image is already ambivalent in the motion of going 'unter die Bilder' at the very beginning of the text. The dominant reading is that we go *below* the images, but we may also understand the going 'unter die Bilder' as a going *amongst* the images – 'unter die Bilder' supports both interpretations. Indeed, our turning inward and looking into our soul, as is implied later (CW III, 157 f.), may coincide with the motion of not merely

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120 E.g.: Dorothee Kohler-Luginbühl, *Poetik im Lichte der Utopie*, p. 28; Schlebrügge, *Geschichtssprünge*, p. 98.

going *below* the images but going *amongst* them, becoming images. In this interpretation images have gone from being mere purveyors of the aesthetic experience to constituting its essence. This may seem too strong an interpretation; and yet only in taking this second reading of ‘unter’ into account can we explain why visionary forms of cognition later in ‘Traum vom Traume’ are described in visual terms (‘blicke ich der neuen Helligkeit ins Auge’), and only in this reading do we eventually arrive at the conclusion that ‘Jené’s Bilder wissen mehr.’

What then does it mean to go amongst the images or even to become image in going ‘unter die Bilder’? It should be quite clear that this becoming image is not to be literally understood as the narrator’s being visualised in, for instance, one of Jené’s drawings. Rather the image seems to encompass and embody a form of perception that enables a new form of cognition and artistic expression (‘die Dinge bei ihrem richtigen Namen’; CW III, 156), be it in poetry or painting. This new perception is anticipated and hinted at very early in the essay, namely as soon as the narrator goes below and amongst the images when he enters into the realm in which he faces new paths and routes, each implying a different form of seeing (‘ein anderes Augenpaar’; CW III, 155). In becoming image in the broader sense the narrator hence partakes in a new form of perception. What this exactly entails is not very clear. To examine in more detail what constitutes this new form of perception we have to outline what it is not: rational reflection in the mind’s eye.<sup>121</sup>

Rational reflection is regarded as precisely the form of perception that involves comparison between newly perceived objects and already known ones. Thus reflection is rejected as ‘Identitätskrämer[ei]’ in the interior monologue of the narrator. Only in the sleep of reason, as the narrator implies, is the new perceived as truly new and without prejudice (CW III, 157). The anti-rational discourse is elaborated further as the narrator depicts a discussion with an unnamed friend about how to truly leave behind the false reality, in which we found ourselves at the beginning of the essay before we went ‘unter die Bilder’, and about how the new form of perception is to be attained. The friend holds that only by a ‘vernunftmäßigen Läuterung unseres unbewußten Seelenlebens’ is it possible to see in an unprejudiced, new manner (CW III, 156). We find out that the new form of seeing is conflated with the originary state before the Fall of Man and is

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121 Kohler-Luginbühl also notes that ‘auch die Reflexion überwunden werden [muss], bis der Zugang zur “Tiefsee” frei wird’ (op. cit., p. 17).



situated outside of time in eternity. The new form of seeing, according to the friend, would purge words of their historically accrued meanings: ‘Ein Baum sollte wieder ein Baum werden, sein Zweig, an den man in hundert Kriegen die Empörer geknüpft, ein Blütenzweig, wenn es Frühling würde’ (CW III, 156).<sup>122</sup> Only in getting rid of the historical ‘Asche ausgebrannter Sinngebung’ could a tree be seen for what it truly is: a tree.

While the narrator wishes to regain this state of pre-paradisiacal purity before this linguistic Fall of Man, he does not agree that it can be realised or regained by obliterating history and by means of rational purification – it is here that we most clearly see Celan as Holocaust survivor in the figure of the narrator who could not tolerate a *Geschichtsvergessenheit*.<sup>123</sup> The past has not merely left a mark on the present that could be varnished over. The past has transformed the present in its essence. The new seeing for the narrator is thus not to be understood as having rationally been cleansed of history. Rather the vision of ‘das Neue also auch das Reine’ are achieved in a state ‘jenseits der Vorstellungen meines wachen Denkens’ (CW III, 157). The first-person narrator in Kleist’s ‘Über das Marionettentheater’ reaches his conclusive moment of full insight in a state of absent-mindedness (‘sagte ich ein wenig zerstreut’),<sup>124</sup> in keeping with the general discourse on the supposed negative correlation between self-consciousness and grace in the previous parts of the text. In a similar manner the narrator in Celan’s essay comes to his ultimate conclusions in a momentary pause of thinking. When Celan’s narrator says ‘[n]un habe ich mir selber gelauscht, während einer letzten Gedankenpause’ (CW III, 158), the implication is that this pause is as much a temporal pause *for* thought indicated by the temporal preposition (‘während’) as it is a pause *of* thought. So if the new and pure are not obtained by rational reflection, how is it obtained? The narrator asks the same question but only circumscribes how it comes about in highly metaphorical terms:

Aus den entferntesten Bezirken des Geistes mögen Worte und Gestalten kommen, Bilder und Gebärden, traumhaft verschleiert und traumhaft entschleiert, und wenn sie einander begegnen in ihrem rasenden Lauf und

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122 Cf. also Kohler-Luginbühl who investigates the millenaristic and mythological notion of history here and links it to Jewish and Christian mysticism (op. cit., pp. 20–26).

123 The ‘tausentjährige Last falscher und entstellter Aufrichtigkeit’ could perhaps be seen as an allusion to the *tausendjähriges Reich* of Nazi Germany (CW III, 157).

124 Heinrich von Kleist, *Sämtliche Werke und Briefe*, ed. by Helmut Sembdner (München: Carl Hanser, 1952), p. 342.

der Funken des Wunderbaren geboren wird, da Fremdes Fremdesten vermählt wird, blicke ich der neuen Helligkeit ins Auge. (CW III, 157-8)

The new, visionary brightness appears to be constituted by irrational paradoxes in the ‘entferntesten Bezirken des Geistes’ of the narrator which are reminiscent of Reverdy’s image as seen through the anti-rationalist lens of the Surrealist according to which two realities ‘plus ou moins éloignées’ are merged in the ‘esprit’.<sup>125</sup> It is perhaps in this paradoxical spirit that the visionary brightness, although seemingly ‘heraufbeschworen’ by the narrator’s gaze, takes on a life of its own as though it were an independent agent. As soon as the narrator gazes into the brightness, it reciprocates the gaze: ‘[ich] blicke [...] der neuen Heiligkeit ins Auge. Sie sieht mich seltsam an [...]’ (CW III, 158). The brightness is not mere mimetic display, a *typos*-image of something known that could be recognised by the narrator: ‘sie ist von Gestalten bewohnt, die ich nicht wiedererkenne sondern erkenne in einer erstmaligen Schau’ (CW III, 158; emphasis in original). The customary agent-recipient relation between the onlooking subject – the narrator – and the displaying entity – the brightness – is reversed when the brightness reciprocates the narrator’s gaze and transforms, indeed, entirely renews the narrator’s vision.

How is this gaze turned around? Let us try to outline what happens to the narrator’s vision here in the form of a line of inferences (although not in the strict logical sense). If the onlooking subject looks into the brightness and it is constituted by this gaze (‘heraufbeschworen’), gaze and brightness seem to coincide and to be coextensive; if the brightness is ‘jenseits der Vorstellungen meines wachen Denkens’ and comes from the ‘entferntesten Bezirken des Geistes’, the brightness is new to the narrator’s thought and consequently seeing the brightness implies an altogether new form of seeing (‘erstmalig[e] Schau’, ‘neue[s] Augenpaar’; CW III, 158). His looking into the brightness opens up such a new form of seeing to him that he does not seem to recognise the gaze as his own (‘nicht wiedererkenne sondern erkenne’). The brightness and the mode of seeing it are so new to the narrator as to seem disembodied and independent, but they actually originate in him, and it is perhaps in this sense that the brightness returns the narrator’s gaze.

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125 The merging of paradoxes was already envisioned by the narrator’s friend, who spoke of a unification of tomorrow and yesterday yielding ‘das Zeitlose, das Ewige, das Morgen-Gestern’ (CW III, 156).

We need to remind ourselves that this cognition by and in the narrator is not rational reflection even if it appears to be a form of introspection, since the narrator's eyes are actually closed (CW III, 158). Rather this vision is ascribed transcendent and spiritual qualities surpassing all rational grasp, leading to a form of synaesthetic ecstasy.<sup>126</sup> A 'neue Welt des Geistes' now lies before the narrator's eyes (CW III, 158), but we should remember that as new as this world may be it has not obliterated history. Although this is not explicitly said and it is unclear how exactly it comes about, the previously described desire to regain paradise that was to be achieved without obliterating history by means of reason seems to have been fulfilled in the ordinary form of vision. The spiritual connotations of this 'neue Welt des Geistes', its mythological link to the Fall of Man, and the historically pregnant trope of brightness seem to suggest that the ultimately attained image in 'Traum vom Traume' is the *archetypos* in which seer, the act of seeing, and what is seen coincide.

Celan's early text 'Traum vom Traume' provides us with the clearest and most unrestrained conception of an *archetypal* image that we will find in his poetry and poetics. In his later works Celan will tone down the patent optimism and spiritual enthusiasm that is captured in the *archetypal* image of his early poetics of 'Traum vom Traume'. His notion of the image will also lose its particularly Surrealist hue – that is its paradoxical nature in which 'Fremdes Fremdesten vermählt wird'. Yet even the later Celan will ultimately strive for an *archetypal* image. This *archetypal* image is not quite equivalent to a Platonic or Neoplatonic notion of the *archetypos* as absolute and transcendent.<sup>127</sup> Celan will place an emphasis on the secular terrestrialness of his poetry in his *Meridian* speech and deny the possibility of absolute poetry.<sup>128</sup> Nonetheless the question of absoluteness or purity in poetry – often associated specifically with the poetic programme of Stéphane Mallarmé whom Celan mentions in his speech – is not simply negated:<sup>129</sup> 'Aber es gibt wohl [...] diesen unerhörten Anspruch [auf Absolutheit, bzw. das absolute Gedicht zu sein, J.K.]' (M, 10). Thus poetic absoluteness is affirmed as constituting every poem's tentative goal which it seeks to approximate ('Anspruch') and yet is too audacious to be fulfilled. In the adjective 'unerhört' resonate both the

126 '[M]ein Gehör ist hinübergewandert in mein Getast, wo es sehen lernt [...]' (CW III, 158).

127 Cf. e.g. Beierwaltes, *Denken Des Einen*, p. 73 ff.

128 'Das absolute Gedicht – nein, das gibt es gewiß nicht, das kann es nicht geben!' (M, 10); 'Ich finde etwas – wie die Sprache – Immanterielles, aber Irdisches, Terrestrisches [...]' (M, 12)

129 Ute Harbusch provides an excellent overview and discussion of the frequently debated issue of absolute poetry in Celan: *Gegenübersetzungen: Paul Celans Übertragungen französischer Symbolisten* (Göttingen: Wallstein, 2005), p. 84 ff.

meanings of audacious and of unattainable (as in *nicht erhört*). His preoccupation with the image in his notes to the *Meridian* speech similarly betrays a striving for an *archetypos* in that he conceives of the image as something not visual or material but mental or spiritual (i.e. *geistig*; cf. e.g. M, 101). It is not a coincidence that the adjective *geistig* can designate something spiritual and mental in German. When we analyse Celan's poem 'Halbzerfressener' in chapter 7 we will see in the connection between the image and 'Himmel' a similar ambiguity of the spiritual and secular that we also found in *geistig*, since 'Himmel' can mean both sky and heaven (cf. KG, 195). This in turn would indicate that these ambiguities between the secular and spiritual are deliberate and consistent in Celan's poetry and poetics. Such Platonic or Neoplatonic vestiges in his poetics can also be seen in Celan's notion of an *archetypal*, pre-Babel state from which we and our language have fallen, which informs Celan's work starting with 'Traum vom Traume' until his later work (see especially the chapter on 'Bei Wein und Verlorenheit').

The prominent role of the image and of visibility more generally in the Surrealist movement had a lasting impact on Celan's poetics. Celan's early poetological essay 'Traum vom Traume' thus marks the starting point in his conception of the image. His collaboration with Jené in bringing out the bibliophile volume containing the essay 'Traum vom Traume' will remain Celan's only such engagement, given that Celan's artistic collaborations with his wife Gisèle Celan-Lestrange on *Atemkristall* (1965) and *Schwarzmaut* (1969) seem to be predominantly motivated by private and amorous concerns rather than poetological or art-theoretical ones.<sup>130</sup> We should not infer that the later Celan developed a disdain for the visual arts and the visual image altogether. Nonetheless Celan distanced himself from Surrealism after moving to Paris in 1948, his use of colour words drops sharply from his publication of *Von Schwelle zu Schwelle* (1955) onward (see footnote 108), and in the late fifties we find exclamations that the image is 'nichts Visuelles' in his notes to the *Meridian* speech (M, 101).<sup>131</sup> Thus we can trace an increasing tendency in Celan not to understand the image as visually representing something to the eye – which would characterise it as *typos* – but as transcending its outer appearance.

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130 Cf. Wiedemann, op. cit., p. 267 ff.; Pöggeler, 'Schwerpunkt: Wort und Bild. Paul Celan und Gisèle Celan-Lestrange.', pp. 21 & 33.

131 Researchers have noted the frequent references to artistic techniques or even specific artworks in his poetry of almost any period. Cf. e.g. Könniker, op. cit.; Otto Pöggeler, *Bildende Kunst in der Lyrik Paul Celans*; Klaus Mönig, op. cit.; Roland Reuß, op. cit.; Timothy Bahti, op. cit.

We already analysed this tendency in his ‘Traum vom Traume’, in which Celan splits the world along a quite distinct line separating an outward reality above the sea level from a truer, inner reality below (‘Tiefsee’, ‘Innenwelt’). To truly see means to abolish our sense of vision as we know it and develop a new one: ‘Hol dir lieber ein paar Augen aus dem Grund deiner Seele’ (CW III, 155). These notions of depth and introspection remain at the heart of Celan’s poetics as we will see in ‘Halbzerfressener’ and as is clear from Celan’s notes: ‘[...] ich versuche mir das Gedicht vor Augen zu führen und es (denkend) anzuschauen’ (Mikro, 147). ‘Der Prozeß der Perzeption → Apperzeption im Gedicht’ (Mikro, 149).<sup>132</sup> While introspection would hence remain at the heart of his conception of the image, in his later poetics from about the mid-fifties onward Celan tones down or even abolishes the dualist worldview in ‘Traum vom Traume’, separating a false outer reality from an inner, truthful, perhaps transcendent one. When Celan says in his *Meridian* speech that poetry – and implicitly the image – is something ‘[i]mmaterielles, aber [i]rdisches, [t]errestrisches’ (M, 12), the implication is that poetry and the image do not pertain to an ontologically different sphere but can be seen or divined in this world if only one is willing to look beyond outward visuality (see also chapters 7 and 8). It is in this sense we should understand Celan’s remark that the image is ‘nichts Visuelles’: it is not an downright rejection of visuality (and by extension the visual arts), but asks us to look for more and more deeply.<sup>133</sup>

In fact perhaps the clearest expression of this conception of the image can be found in the painter Jean Bazaine’s *Notes sur la peinture d’aujourd’hui* which Celan translated and published in 1959.<sup>134</sup> Celan’s preoccupation with the image in his many journal entries of around the same time can perhaps even be attributed to an intense engagement with Bazaine. In Bazaine’s *Notes* Celan seems to have found a likeminded expression of his own ideas about the image as *archetypal* but still terrestrial. Although Bazaine

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132 The notion of apperception so prominent in Leibniz’s and Kant’s philosophy denotes an inner and conscious self-perception. Celan, who had read Leibniz (e.g. cf. Mikro, 120), clearly uses the word in this sense. For Leibniz’s notion of apperception cf. Manfred Frank, *Ansichten der Subjektivität* (Frankfurt a. M.: Suhrkamp, 2012), p. 39 ff. It should be noted that Celan’s use of ‘apperception’ here also marks a departure from the anti-rationalist, anti-consciousness rhetoric we witnessed in ‘Traum vom Traume’.

133 ‘Es gibt Augen, die den Dingen auf den Grund gehen. Die erblicken einen Grund. Und es gibt solche, die in die Tiefe der Dinge gehen. Die erblicken keinen Grund. Aber sie sehen tiefer. Frankfurt, 13.5.60’ (Mikro, 25).

134 Jean Bazaine, *Notizen zur Malerei der Gegenwart*, trans. by Celan, Paul (Frankfurt a.M.: S. Fischer, 1959); according to Wiedemann and Badiou it was Celan’s expressed wish to translate Bazaine’s work. Cf.: Mikro, 226.

rejects 'jed[e] Art von Nachahmung' of reality as did Celan in 'Traum vom Traume',<sup>135</sup> Bazaine's desired artistic creation does not divest itself of this world but rather embraces it to make us see more:

die Verinnerlichung des Visuellen, dieses Mehr-als-Sehen, wie es jeder wahre Schöpfungsakt impliziert, hängt nicht von der größeren oder geringeren Ähnlichkeit von Werk und äußerer Wirklichkeit ab; sie hängt vielmehr von dem Grad der Ähnlichkeit mit einer inneren, die äußere einbegreifenden Welt ab [...].<sup>136</sup>

Such introspective 'Mehr-als-Sehen' seems to be echoed in Celan's 'Sehen als Gewahren, Wahrnehmen, Wahrhaben, Wahrsein' (M, 134) where the eye does not perceive an outer representation but a supposed inner truth. Significantly this inner truth is not in juxtaposition or contradiction with outer reality, rather it encompasses outer reality and more ('einer inneren, die äußere einbegreifenden Welt'). Like Celan in 'Traum vom Traume' and later writings, Bazaine mourns the loss of a paradisiacal state which is implied in the 'nicht mehr' when he writes that 'Sie [die Malerei] ist eine Seinsweise, sie ist das Atmenwollen inmitten einer Welt, deren Luft nicht mehr atembar ist'<sup>137</sup> or more explicitly when he declares the more originary primitive art and the 'Kunst der Negervölker' to already be merely 'Abglanz eines verlorenen Paradieses.'<sup>138</sup> Akin to Celan, Bazaine's hope to achieve a 'Mehr-als-Sehen' through which we prospectively perceive a truer, inner reality is thus also a retrospectively sought re-attainment of an *archetypal* state now believed to be lost.

## The Conception of the Image in the Early Celan and du Bouchet

Although an unspecific notion of a lost *archetypal* state in which there was a truer connection between words and things seems to be shared by du Bouchet,<sup>139</sup> his poetry

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135 Ibid., p. 29.

136 Ibid., pp. 35–36.

137 Ibid., p. 52.

138 Ibid., p. 22.

139 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 295.

and poetics do not appear to be invested in it. Quite to the contrary, du Bouchet's poetics does not know a mythico-historical origin but emphasises the present moment, that is a perennially continuous present, passing as soon it arrives. Du Bouchet first discovers this 'présent réel' (AB, 106) that cannot hold on to anything for longer than an instant in his early essays on Baudelaire: 'la perte de l' {image} crée' (AB, 298; parentheses in original). These insights developed in his essays on Baudelaire would then inform his own poetics, for instance, when he writes in an early version of 'Image à terme': 'Poésie. Déjà, ce n'est plus d'elle qu'il s'agit. [...] Et dans cet instant où, la parole en place, de nouveau elle se révèle en défaut.'<sup>140</sup> Du Bouchet's extreme interpretation of the present eschews such notions of a quasi-mythological sense of history with an *archetypal* origin and any sense of an *archetypos*. In the following chapter we will trace du Bouchet's discussion of the different conceptions of the image as *archetypos* in Scève, Hölderlin, and Hugo, arriving at a notion of the image in Baudelaire that abrogates the *typos-archetypos* distinction in the image together with its spiritual dimension and its implied hierarchy.

Du Bouchet, who had returned from the United States to France in 1948, thus seems to take root in a very similar poetic soil as Celan did in 1948 Vienna, but the poetics that came to grow out of these similar circumstances were different. Celan engaged with the conception of the image in Breton's Surrealism and, through Breton's 'Manifeste', 'L'Image' in Reverdy. Du Bouchet on the other hand would have encountered Reverdy's image at its source due to his great appreciation for and close engagement with the elder poet. Reverdy's image as common source and its reception by Celan and du Bouchet seems to have been substantially inflected by the Surrealist context in which the two poets engaged with it. We should recall that Reverdy had published his 'L'Image' in 1918, which Breton took up in his 'Manifeste' in 1924. The Surrealist interpretation of Reverdy's image focused on a presumed clash between two distant realities that are brought together in the image ('rapprochement de deux réalités'). In so doing it ignored that, even though these realities can be remote or distant in Reverdy, Reverdy had still noted that 'l'association des idées [doit être, J.K.] lointaine et juste' and that this rapport is established and the image is created in a conscious mind ('l'esprit').<sup>141</sup>

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140 André du Bouchet, 'Image à terme', in *L'Incohérence* (Fontfroide le haut: Fata Morgana, 1979), unpaginated. Cf. also the introductory chapter to the reciprocal translations for a more elaborate discussion of time in Celan and du Bouchet.

141 Pierre Reverdy 'L'Image'; Azérad, 'Parisian Literary Fields', p. 673 f.

As we move ‘unter die Bilder’ with Celan’s narrator in ‘Traum vom Traume’ we recognise this Surrealist understanding of Reverdy’s image in Celan’s negotiation of the image as irrationally clashing ‘Fremdes [mit] Fremdesten’. As Celan later moves away from Surrealism this irrational clash of foreign and different entities turns into a sought-out and mutually respectful encounter between two strangers: ‘zweierlei Fremde – dicht beieinander’ (M, 7).<sup>142</sup> A rapprochement of distinct entities inspired by the ‘deux réalités’ brought together without a pre-existing comparison or *tertium comparationis* – in contrast with Reverdy’s image and more akin to the image of Surrealism – will also underlie du Bouchet’s poetic endeavour, but with fundamental alterations.<sup>143</sup> Rather than suggesting a conjoining of two realities similar to Reverdy’s image, du Bouchet’s image juxtaposes ink and paper visually and notions of *absence* and *présence* semantically. These tensions in du Bouchet’s image remain unresolved and his image is perennially ‘inquiet’ (see chapter 5).<sup>144</sup> The almost complete lack of a resolution is quite possibly the most marked characteristic of du Bouchet’s poetry and poetics. It is in this retention of a ‘tension qui ne fléchit pas’ and the perennial ‘circulation du sens’, which is a ‘continuité de tension de texte’,<sup>145</sup> that du Bouchet departs from Reverdy’s image and its ‘rapports [...] justes’ as well as from Celan’s envisioned *archetypos* that is a ‘Mehr-als-Sehen’.

Hence for both Celan and du Bouchet discussions of the image in the late 1940s and early 1950s provided a crucial impetus for a continued engagement with the image even as both would follow quite different poetological paths. As Celan later distanced himself from Surrealism, what most conspicuously remained from his early conception of the image in ‘Traum vom Traume’ was the notion of an *archetypos* placing Celan in an altogether different tradition of thinking and writing than Surrealism or even Reverdy (see also discussions of philosophies of the image in the introduction).

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142 We may also think of the stanza in Celan’s famous poem ‘Sprachgitter’: ‘(Wär ich wie du. Wärest du wie ich. / Standen wir nicht / unter einem Passat? / Wir sind Fremde.)’ (KG, 99). Perhaps more significantly, we may also already think of Celan’s ‘Brücken über Abgründe’ in Celan’s conception of translation (see chapter 8).

143 ‘[L’Image, J.K.] ne peut naître d’une comparaison’. Cf. Pierre Reverdy.

144 André du Bouchet, ‘Image à terme’; cf. Layet’s very illuminating essay: Clément Layet, ‘Demain diamant’, p. 34.

145 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 288.



## Chapter 2: Du Bouchet's Early Essays on the Conception of the Image in his Poetic Predecessors

We saw in the previous chapter that Celan's early image drew inspiration from Surrealism, but was also informed by a Judæo-Christian and Greek tradition of thinking about the image that would ultimately become much more influential in Celan's poetics than Surrealism. This tradition conceives of the image as split between *archetypos* and *typos* (*Urbild* and *Abbild* in German; *exemplar* and *imago* or *species*, among others, in Latin). In this chapter we will see that du Bouchet also drew inspiration from this tradition of thinking about the image. He engaged with it in his early *carnets*, in his own readings, and particularly in his essays as a young researcher at the *Centre National de la Recherche Scientifique* (CNRS).

After having fled to the United States with his family in 1940,<sup>146</sup> du Bouchet returned to France in 1948<sup>147</sup> and took up a research position in 1951 at the CNRS under the supervision of Jean Wahl,<sup>148</sup> known for reigniting the study of Hegel in France.<sup>149</sup> Du Bouchet undertook his research at the CNRS under the title 'Poésie et représentation dialectique de l'élément visuel dans l'image poétique'.<sup>150</sup> This title already indicates the fundamental importance of his early research and his early essays – only relatively recently edited and published by Clément Layet and François Tison under the title *Aveuglante ou Banale* – for gaining an understanding of du Bouchet's poetics of the image. Even before his research at the CNRS, du Bouchet's private notes in his early *carnets* had already increasingly begun revolving around the image, visibility, and perception.<sup>151</sup> For our close examination of du Bouchet's early poetic image we will draw on some of his early notes. However, our main concern will be his essays and research summaries and proposals written for the CNRS, because they provide the most

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146 See the indispensable chronology published by his wife, which also contains letters and crucial information about the earlier parts of du Bouchet's life: Anne de Staël, 'Chronologie d'André du Bouchet', in *L'Étrangère*, 14–15 (Bruxelles: Lettre volée, 2007), pp. 355–89 (p. 361).

147 *Ibid.*, p. 370.

148 Clément Layet, 'Demain diamant', p. 30.

149 Jean André Wahl, *Le Malheur de la conscience dans la philosophie de Hegel* (Paris: Presses Universitaires de France, 1951); cf. Bernhard Waldenfels, *Phänomenologie in Frankreich* (Frankfurt a. M.: Suhrkamp, 1986), p. 28; cf. also 'Rezeptionen des deutschen Idealismus in Europa', in *Handbuch Deutscher Idealismus*, ed. by Hans Jörg Sandkühler and Henriikka Tavi (Stuttgart: J.B. Metzler, 2005), pp. 355–89 (p. 368).

150 Clément Layet, 'Demain diamant', p. 30.

151 André du Bouchet, *Une Lampe dans la lumière aride: Carnets 1949-1955*, ed. by Clément Layet (Paris: Le Bruit du temps, 2011).

concise and focused account of his early conception of the image. In these essays du Bouchet engages with the notion of the image in his poetic predecessors, particularly Maurice Scève, Friedrich Hölderlin, Victor Hugo, and Charles Baudelaire. In his essays we can also glean some of his readings of Neoplatonic philosophies of the image, such as Plotinus (AB, 344), Dionysius the Areopagite (AB, 290), and Giordano Bruno (AB, 18 & 344). From such Neoplatonic readings we would guess that du Bouchet's early thinking of the image was framed within the terms of the *archetypos-typos* dichotomy. While this is certainly true, we will trace how du Bouchet increasingly departed from formulating his thought on the image in terms of *archetypos* and *typos*. The early du Bouchet seems to believe in a form of ulterior, transcendent reality to which we gain access through poetry and particularly through what du Bouchet believes to be the 'image'. However, through his analyses of Hugo and particularly Baudelaire du Bouchet comes to believe that the image is not objectively given. Since we can perceive reality only in images given by our vision, we have to realise that any 'vision réelle' is subjective and any attainment of an *archetypal* reality is thus altogether impossible (cf. e.g. AB, 75).

Celan would agree with du Bouchet's early analyses of Hugo and Baudelaire insofar as for Celan the *archetypos* is unachievable. Yet du Bouchet goes further in his analyses of Baudelaire. This supposed ulterior reality, which du Bouchet also calls 'fond' in his analyses of Baudelaire, is paradoxically seen as 'vide' (AB, 106). At this point du Bouchet's thought already clearly betrays ways of conceiving of the image which we encounter in his later works. The more mature du Bouchet will move away from any such *archetypal* conception of reality. Rather reality or the image is understood as a paradoxical relation between the visible and the invisible, between 'fond' and 'vide', a unification that is also a difference, as we will discuss more elaborately in chapter 5. In light of du Bouchet's rejection of any evocation of the absolute or the *archetypos*, whether negatively or positively, we will scrutinise du Bouchet's later image in terms of a mutually contingent *présence* and *absence*. This change from an image constituted by *archetypos* and *typos* to an image being constituted by *absence* and *présence* can be traced in du Bouchet's early essays.

## Du Bouchet's Discussion of Hölderlin's Image *découpée*

In July 1950 du Bouchet writes in his notebook on the image in Hölderlin:

La vision nette de Hölderlin. L'encadrement de la fenêtre qui découpe le ciel etc. sans sourciller. Cette vision parfaite, qui élimine l'impureté et le vague de l'espace – mouches, phosphènes, bouillons, bavures, – lucidité de Dieu. Le médium : *nommément* (nämlich) il se conforme soigneusement avec l'objet pur. Tel quel. Miracle.<sup>152</sup>

We may be startled by the many incommensurable elements which du Bouchet ascribes to Hölderlin's image here. It seems clear that the 'vision nette' of the first line is a vision or a seeing through the 'fenêtre'. Yet how is the supposed 'vision nette', which seems so unimpeded in its being 'nette', reconcilable with '[l]'encadrement de la fenêtre', which in turn seems to narrow, perhaps even obstruct the field of this vision? Furthermore, the metaphorical, prophetic, and transcendent connotations of 'vision' are diminished in the second line in which this 'vision' turns into a more mundane and literal instance of 'vision', understood as perceiving the sky through a window.

Indeed, it seems it is not the limitless expanse of the sky or heaven which constitutes what we originally presumed to be a transcendent 'vision parfaite'. The supposed purity of this vision is not constituted in 'le vague de l'espace', in the unformed infinitude and vastness of space. Rather the *découpage* of vision by the frame of the window – a liminal entity between outside and inside – appears to be that which constitutes the perfection of this 'vision'. We may even say that the purity and eventual 'lucidité de Dieu' is made possible by the vision's being framed by the window. The pure, transcendent vision is enabled precisely in the delimited field of vision rendered by the window, which eliminates the 'impureté et le vague de l'espace'. The piece of sky cut out by the window frame is hence the 'vision parfaite'.

Reframing du Bouchet's note in our terms of *archetypos* and *typos*, we realise the unusualness of du Bouchet's assertion about Hölderlin in his note. The 'vision parfaite' or the 'vision pure' would ordinarily be understood as the *archetypos*. In the *archetypos* the act of seeing and that which is seen coincide, because any contingent and non-immediate relation between the act of seeing and that which is seen would render the

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152 André du Bouchet, *Une lampe dans la lumière aride*, p. 65.

*archetypos* relative rather than absolute and *archetypal*. If the *archetypos* somehow depended on the prophet's or onlooker's way of perceiving things, the *archetypos* would be relative to the onlooker's perception and would by definition not be *archetypal*. The *archetypos* is independent of the onlooker's perception. Consequently if we were to truly see the *archetypos*, then we could do so only in an act of vision in which perception and that which is perceived coincide as *archetypos*. Du Bouchet's 'vision parfaite' initially seems to intimate precisely this coincidence.<sup>153</sup> However, du Bouchet's 'vision parfaite' framed by the window subsequently does not turn out to be this unconditioned and immediate perception. As du Bouchet writes, the limitless expanse of the sky is cut and framed by the window through which we look at the sky, rendering the image we see more *typos* than *archetypos*. And yet du Bouchet declares this image to be given by the 'vision parfaite'. Hence until line four of this note, what makes this vision an *archetypal* 'vision parfaite' for du Bouchet is that the sky or heaven we see is *découpé*, that is a *typos*.

This conception of Hölderlin's image finds some justification in Hölderlin's poetry and thought. Insofar as the divine or the 'Spirit must go out of itself and become manifest in matter' to reveal itself to humans,<sup>154</sup> the divine reveals itself by becoming *typos*. The poet is accorded a special role as mediator between the divine and the human, conveying the *archetypos* by the poetic word.<sup>155</sup> According to his own thought Hölderlin as a poet himself is consequently foremost concerned with the *archetypos* in mediated form, in which 'der Mensch, der heißt ein Bild der Gottheit' 'misset nicht unglücklich [...] sich mit der Gottheit' (SA 2,1, 372). And yet the *archetypos* is not reducible to and fully comprehensible in this mediated form as *typos*. God can avert his 'Angesicht von den Menschen' leading to a questioning of the poetic vocation: 'wozu Dichter in

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- 153 We should note that the etymology and meaning of the word 'vision' already suggests both, the act of vision and that which is seen. Cf. 'Vision, N.', *OED Online* (Oxford UP, 2016) <<http://www.oed.com/view/Entry/223943>> [accessed 31 March 2016].
- 154 Ian Cooper, *The Near and Distant God: Poetry, Idealism and Religious Thought from Holderlin to Eliot* (London: Legenda, 2008), p. 25; Kreuzer makes the same point Johann Kreuzer, 'Philosophische Hintergründe der Gesänge "Der Einzige" und "Patmos" von Friedrich Hölderlin', in *Geist und Literatur: Modelle in der Weltliteratur von Shakespeare bis Celan*, ed. by Edith Düsing and others (Würzburg: Königshausen & Neumann, 2008), p. 108.
- 155 'Wir verfügen – als endliche Wesen – nicht über den Standpunkt eines unendlichen Geistes. Gäbe es einen, der Gott allein faßt, er wäre wie Gott. Solcher Hybris entgegen ist es "gut", daß Gott keiner allein faßt. Wir bedürfen – der Geist bedarf – der Zeichen und der Sprache. Deshalb müssen die "Dichter [...] auch/ Die geistigen weltlich seyn".' Johann Kreuzer, 'Philosophische Hintergründe der Gesänge "Der Einzige" und "Patmos" von Friedrich Hölderlin', in *Geist und Literatur. Modelle in der Weltliteratur von Shakespeare bis Celan*, ed. by Edith Düsing & Hans-Dieter Klein (Würzburg: Königshausen & Neumann, 2008), pp. 107-137 (p. 133).

dürftiger Zeit?’ (SA 2,1, 94; see also the following chapter). Ultimately the *archetypos* in Hölderlin therefore cannot be captured in a *vision découpée*.

Perhaps it is partially for this reason that in the last two lines of his note, du Bouchet cuts back the radicalness and paradox of Hölderlin’s ‘vision parfaite’, somehow *typal* and *archetypal*. In the last two lines the ‘encadrement de la fenêtre’ which had delimited our view of the sky or heaven ‘se conforme soigneusement / avec l’objet pur’, that is the sky or heaven. This conforming of the *typos* with the *archetypos* thus falls back into the traditional template of thinking about the *archetypos* and *typos* distinction, according to which the *typos* is modeled after the *archetypos* (e.g. in the well-known example of man as *imago Dei*). Therefore the unilateral forming of the *typos* after the *archetypos* in the last lines of the poem breaks with the previously established notion of the ‘vision parfaite’ which was perfect and pure precisely because the ‘encadrement de la fenêtre’ did not conform to the *archetypos*, but rather giving us a *vision découpée*. Ultimately in this note du Bouchet’s rendition of Hölderlin’s image, reverts to the classic model of *archetypos* and *typos*.

Why does du Bouchet backtrack here? Why does he not conceive of *typos* and *archetypos* as relative and relational? In 1950 du Bouchet was still experimenting with his conception of the image in working through the conception of the image in other poets. Yet what we can already glean from du Bouchet’s note is his interest in the interstice, in the space or gap between *typos* and *archetypos*. Thus six years later, in 1956, in his application for an extension of his research stay at the CNRS, he revises his ideas in the earlier note on Hölderlin and much more clearly emphasises the interstice: ‘[...] Hölderlin semble situer l’essentiel dans un intervalle qui séparerait, sans les infirmer, l’objet de son image [...]’ (AB, 288). Here the *typos* does not ultimately approximate the *archetypos*. Instead of the *typos*’ conforming to the *archetypal* ‘objet pur’ as it did in the 1950 note, the ‘objet’ and its ‘image’ are separate in 1956. Furthermore in 1956 there is no *archetypal* ‘objet pure’ to which the image or vision conforms. If there is anything *archetypal* at all it is ‘l’essentiel’ which in turn is precisely that which separates image and object. The *archetypos* would then be the difference between object and image.

With this designation of the *archetypos* as essential difference, du Bouchet is halfway between his later, more radical conception of and more traditional thinking about the

image. It is not uncommon, especially in Neoplatonic philosophies, to think of the *archetypus* as absolutely different from the *typos* and the world of objects.<sup>156</sup> Hence in characterising the *archetypus* as essential interstice, du Bouchet still follows to some extent this traditional strand of thinking about the image – at least when he is characterising the image of Hölderlin. Nonetheless du Bouchet’s focus on the *archetypus* as interstice between entities paves the way for his later conception of the image. Rather than striving toward an *archetypus* that is an absolute or essential difference, his late image is constituted by the relative and relational difference between the visible and invisible, the ‘figure’ and ‘fond’, or what we will call in general terms *présence* in relation to *absence*.

There are hence two reasons why du Bouchet does yet not arrive at his own, more radical conception of the image in the note on Hölderlin. Firstly du Bouchet’s own poetics of the image have not yet matured, and secondly Hölderlin is only at the beginning of what du Bouchet perceives to be a historical, intellectual trajectory of the image which slowly moves away from the classic *archetypus-typos* dichotomy.<sup>157</sup> Thus the more radical departure from the traditional notion of the image is not to be found in Hölderlin, but in Baudelaire. Du Bouchet does not draw the possible, radical conclusion of refraining from thinking of the image in terms of *archetypus* and *typos* altogether, because Hölderlin is still part of this heritage. He still holds onto the *archetypus-typos* dichotomy in relatively traditional terms, since he is only part of a larger historical development in thought about the image at whose limits this distinction becomes unstable.

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156 Most notable in this respect is Plotinus: ‘Wenn das durch das Eine Seiende in sich different, als Vieles durch Andersheit konstituiert ist, dann ist das Eine absolute Differenz dadurch, daß es all das nicht ist, was das in sich Differente ist [...]’ Werner Beierwaltes, *Identität und Differenz* (Frankfurt a. M.: Klostermann, 2011), p. 26. This line of thinking continues, perhaps most pronouncedly, in Meister Eckhart’s idea of ‘Unterschied durch Un-unterschiedenheit’ (ibid., p. 97) and Cusanus, who further develops Eckhart’s thought (ibid., 116-7). There is some dispute as to what extent Hölderlin had known Plotinus. Robert Jan Berg believes that Hölderlin knew Plotinus through his reception by Marsilio Ficino, whereas Jens Halfwassen believes Hölderlin had encountered Plotinus and Cusanus’s thoughts in Jacobi’s discussion of Bruno. Jens Halfwassen, *Hegel und der spätantike Neuplatonismus: Untersuchungen zur Metaphysik des Einen und des Nous in Hegels spekulativer und geschichtlicher Deutung* (Hamburg: Meiner, 2005), p. 31 ff.; Robert Jan Berg, *Objektiver Idealismus und Voluntarismus in der Metaphysik Schellings und Schopenhauers* (Königshausen & Neumann, 2003), p. 260.

157 In his proposals to the CNRS du Bouchet’s trajectory is often only implicitly a historical one in that du Bouchet follows a historical chronology in discussing the authors he researches, starting with Scève and Hölderlin and ending up at Baudelaire. Yet in his essay on ‘Vue et vision chez Victor Hugo’ (AB, 148-59), du Bouchet explicitly frames Hugo’s poetics of vision in historical terms. Hence I disagree with Clément Layet here that ‘le fil historique dégage dans le projet de l’automne 1953 semble définitivement rompu’ in du Bouchet’s discussion of Scève. Cf. Clément Layet, ‘Temps apparent’, p. 234.

Du Bouchet attests a notion of the image similar to Hölderlin in the French Baroque poet Maurice Scève (c. 1501 – c. 1564), which may help us shed further light on thinking the image in more traditional terms of *archetypos* and *typos*. In Scève the traditional conception of the image, between *archetypos* and *typos*, shows itself in his attempted resolution of the tension between the visible and invisible. For Scève it is ‘dans l’image d’une transparence que les termes du visible et de l’invisible s’équilibrent et assument une valeur égale’ (AB, 285). The tension and contradiction between the invisible and visible propels forward Scève’s poetry, according to du Bouchet, but is ultimately resolved by arriving at what Scève terms transparency (AB, 285). As Clément Layet notes about du Bouchet’s discussion of transparency in Scève: ‘Aussi bien dans la tradition classique que dans les œuvres qui la transgressent, la transparence est le moment d’effacement de l’image.’<sup>158</sup> Transparency combines qualities of the invisible with the visible, since transparency denotes an entity that enables our seeing by letting us see through it, while at the same time this transparent entity itself is invisible. But in Scève this transparency is not just a mediator *between* the visible and the invisible, but is spiritually charged; the ‘trans’ in transparency is to be understood as leading us beyond the duality of the visible and the invisible into an eternity and consequently becomes *archetypal*.<sup>159</sup>

Following du Bouchet’s discussion of the dissolution of contradiction in the notion of transparency in Scève, we realise that du Bouchet envisions a similar form of resolution of contradiction in the ‘heilignüchterne[m] Wasser’ of Hölderlin (from the poem ‘Hälfte des Lebens’) that ‘résout la contradiction de l’absence et de la présence’ (AB, 286). In both Hölderlin and Scève, this resolution occurs as ‘dénouement’ or privation, which divested from all materiality presents us with the ‘sacré’ (AB, 289) and plenitude: ‘le “dénouement” nous donne en même temps accès aux vertus positives de la vue, à des

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158 Ibid.

159 Cf. du Bouchet’s citation of Scève’s verse: “Si transparent m’était son chaste cloître... / Je verrais l’âme ensemble et le corps croître / Avant le temps, en leur *éternité*.” (AB, p. 285, my emphasis, J.K.). I thus partially disagree with Layet who believes that the image of du Bouchet’s Scève, as for instance that of Baudelaire, ‘aboutit à aucun terme final’ (“Temps apparent”, p. 234). Layet is more apposite when he speaks of ‘transparence’ as ‘le signe de l’invisible absolu’ (ibid., p. 235), in which ‘les opposés sont vus à partir du point où ils s’identifient’ (ibid., p. 236). Scève’s notion of growing and transcendence in connection to vision and the image resonates in the ‘Bild’ of Celan’s poem ‘Halbzerfressener’ which ‘sich entwächst, entwächst’ (KG, 195; see chapter 7).

qualités substantielles telles que la *limpidité* ou la *transparence*' (AB, 288; emphases in original).<sup>160</sup>

Even though du Bouchet's Hölderlin, like Scève, seeks to resolve the contradictory and mutually exclusive dualities, Hölderlin seems to differ from Scève in one particular respect: that which conjoins and thus avoids being caught in the dichotomies of the visible and invisible manifests itself not as a form of transparency and transcendence, as in Scève, but as the discrepancy itself. In Hölderlin's image 'c'est l'écart même, l'étendue qui la [l'image de Hölderlin, J.K.] sépare de l'objet envisagé qui lui fournit l'indice de sa propre essence' (AB, 287).<sup>161</sup> Whereas in Scève the dichotomies are overcome by an *archetypal* transcendence, in Hölderlin, paradoxically, the difference itself between (*typos*-)image and object is *archetypal* and transcends them insofar as it is beyond either.

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160 The notion of privation as giving access to an *archetypos* is reminiscent of negative theology. In du Bouchet's Hölderlin, I believe, the association with negative theology is justified. To anticipate our discussion of du Bouchet's Baudelaire, we should note that du Bouchet declares Baudelaire's image, on the other hand, to be 'loin' of any apophatic evocation of a 'présence efficace du sacré' (AB, 289).

161 As outlined in footnote 156, this conception of the *archetypos* as an essential and absolute difference to the world of *typos* images (worldly objects as well as actual images) is, at heart, Neoplatonic.



## The Subject and the Image in du Bouchet's Early Essays on Hugo

Du Bouchet's declaring the difference, the gap to be the seeming essential quality of the *archetypos* in Hölderlin prepares a fundamental shift which occurs in Hugo and then, fully, in Baudelaire. In Hugo and especially Baudelaire, as du Bouchet holds, the *archetypos* ceases to be an *absolute* and *essential* difference to the *typoi*, effectively reducing the *archetypos* to another *typos*. In Hugo, the notion of transparency in the spirit of Scève is already declared to be an illusion (cf. AB, 71). Baudelaire in turn abolishes the idea of the *archetypos* by destabilising its relation to the *typos*. It is at this point of divesting the *archetypos* of any absolute or transcendent characteristics that we will begin using the terms *présence* and *absence*. They denote an image which is conceived as constituted by the two equal poles of *présence* and *absence* without privileging one term over the other.<sup>162</sup>

Before we can fully fathom du Bouchet's interpretation of Baudelaire's image, we will take a closer look at du Bouchet's ideas on Victor Hugo. He is the hinge to what du Bouchet – utilising Rimbaud's term – calls the era of the *poètes voyants*.<sup>163</sup> Hugo is only very briefly mentioned in du Bouchet's essay on the conceptual evolution of the image which he outlines in his application for researching at the CNRS in 1956 (AB, 290). As his other essays show, however, Hugo's importance to du Bouchet's thought and to his implied intellectual and poetic history of the image is significant. The era of the *poètes voyants* which Hugo initiates is announced by a change of perspective in works of literature, but also of man and his place in science and nature:

De la description du XVIII siècle, rendant compte de la topographie du paysage, de sa disposition matérielle, même teintée d'affectivité, à l'appréhension visionnaire du monde [syntax sic, J.K.]. Le naturaliste

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162 Du Bouchet calls this 'dialectique du dénuement' (AB, 289). We need to emphasise here that this dialectic is not to be understood in Hegelian terms. In Hegel's dialectics thesis and antithesis are overcome by their synthesis, whereas in du Bouchet's perception of a dialectic in Baudelaire is no synthesis which follows upon and dissolves the contradiction. Clément Layet has argued that du Bouchet himself also does not subscribe to a Hegelian dialectics, cf.: Clément Layet, 'Demain diamant'.

163 'Hugo ouvre définitivement l'ère des poètes "voyants" [...]' (AB, 149). This notion of Hugo as precursor to Rimbaud as voyant seems to be shared by scholarship. Marc Eigeldinger states: 'Le véritable initiateur de Rimbaud à la voyance doit être à coup sûr Victor Hugo, tant par son génie apocalyptique et visionnaire que par son expérience spécifique de la création poétique.' Eigeldinger also touches upon many of the same works of Hugo as du Bouchet does, especially *Océan* and *Les Travailleurs de la mer*. Cf. Eigeldinger and Rimbaud, op. cit., pp. 60, 76.

devient voyant. Nodier entre Buffon et Hugo. La toile de fond envahit la scène pour occuper le premier plan. (AB, 148)

Du Bouchet attests to the era of naturalists that the narrator becomes a spectator who does not and cannot train an omniscient and impartial eye on the scene. Rather the narrator has become a part of the scene and as such does not convey absolute knowledge of what happens. The omniscient narrative perspective of the '*Dieu-Œil*' that has lost its absolute vision (AB, 148 f.). Such a relativity of the position of the spectator or narrator also entails the instability of his perspective. The spectator is not an external, impartial onlooker but is part of the scene. Since we only gain access to the 'toile de fond' of the narrated scene by means of the spectator, and since furthermore the narrator is a part of the scene, all the accounts we get of the narrated scene are therefore subjective. The increasing awareness of the subjectiveness of our point of access to the scene,<sup>164</sup> however, renders the spectator and what is seen through him unreliable: '[l]es rapports autrefois fixes deviennent fluctuants : vacillement incessant de ce qui est vu à ce qui voit, fusion occasionnelle de l'objet et du sujet' (AB, 148).

From the eighteenth century on, according to du Bouchet, perception or narrative perspective is no longer removed from what takes place as an omniscient narrator would be.<sup>165</sup> The narrator integrates himself into his own account of what is perceived and is aware of his (subjective) role in shaping what is perceived. On the one hand as part of the scene, the narrator is an object of his perception of the scene. As onlooker and narrator, however, he is also the perceiving subject. In the act of perceiving a landscape, the subject always also perceives itself as part of the landscape, resulting in a 'fusion occasionnelle de l'objet et du sujet.'<sup>166</sup>

Yet, this fusion does not return the spectator to some form of originary or harmonious unity with the perceived world in which the act of perception does not influence what is perceived. The hope for such an originary seeing does inhere in the act of looking, as du Bouchet believes to be the case in Hugo: '*Voir cristallise le rêve d'agir sur ce que l'on*

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164 With respect to Hugo and particularly Baudelaire, du Bouchet, significantly, speaks not only of an image as an abstract entity, but considers the image as springing from the imagination ('imaginaire'), underlining the subjective origin of the image (cf. AB, 106).

165 Cf. also Clément Layet, 'Temps apparent', p. 228.

166 Martinez remarks with respect to the image in du Bouchet more generally: '[u]ne "phénoménologie de l'inapparent" débouche sur une "aphanologie" qui est un redoublement de la question perceptive, "voir ce que l'on voit".' Victor Martinez, 'La "phénoménologie de l'inapparent"', p. 68.

décrit, de faire corps avec la réalité extérieure' (AB, 148). Nonetheless this desire cannot be fulfilled, because this act of looking entails a fundamental paradox. The spectator or narrator is partial to what he describes and perceives. He has integrated himself into the scene ('faire corps'; cf. AB, 148), making his awareness of his subjective viewpoint part of the narration. The narrator is conscious that he is part of the scene which he describes. At the same time, however, this consciousness of his subjective viewpoint also always implies his distance from what he describes, since his being situated in the scene as subject and his awareness of his subjective gaze will always make an entirely objective gaze impossible. His looking onto the 'réalité extérieure' and his perception of his spectatorship condemns the act of 'faire corps' to being a dream, an illusory vision. The new form of viewing or looking which du Bouchet claims begins in the eighteenth century hence implies a double-thrust: the integration of the spectator into the scene as viewed by sensory perception, but also his intrinsic distance from this scene, as his introspective gaze on his sensory perception reveals. Thus as we pursue the dream through the act of viewing to 'faire corps avec la réalité extérieure', we realise the '[t]hème de la vue en tant qu'*effraction*' (AB, 148). The spectator's perception of the subjectiveness of his viewpoint also prevents his becoming part of the reality he describes, and this is the split inherent to the act of viewing. Clément Layet summarises appositely:

Les objets ne sont plus observés et exposés comme si le sujet lui-même n'en faisait pas partie. Le spectateur *sait* qu'il voit et que son regard conditionne la forme de la réalité. Puisqu'il la modifie en la percevant, la chose elle-même ne lui est jamais donnée, et le rapport avec le réel lui apparaît comme un "défaut".<sup>167</sup>

Du Bouchet's discussion of this subjective narrator remains abstract and most of his arguments are fragments. Yet, looking at a few excerpts in Hugo's *Les Misérables* might concretise what du Bouchet had in mind. As becomes clear in a few passages of the novel, the narrator is conscious of the act of narration ('celui qui écrit ce livre').<sup>168</sup> It is

167 Clément Layet, 'Temps apparent', p. 231.

168 Victor Hugo, *Les Misérables* (Paris: A. Lacroix, Verboeckhoven, et Cie, 1862), I, p. 17. I found some of the primary source passages on Hugo's narrator in *Les Misérables* discussed here on the following website, which discussed the English version of the text: 'Les Misérables Narrator Point of View' <<https://www.shmoop.com/les-miserables/narrator-point-of-view.html>> [accessed 18 September 2017]. For a more general discussion of Hugo's narrators which 'swin[g] back and forth between moments of overomniscience and lapses in this omniscience that undermine the narrative voice', see: Isabel Roche, *Character and Meaning in the Novels of*

exactly because this third-person narrator himself takes part in the narration and, to a certain extent, narrates himself, that he becomes aware of the limitations of his own perceptions. As he is part of the narration, he has no access to an objective vantage point and needs to rely on hearsay from others – often implied other characters – and common knowledge in order to tell the tale of his characters. These limitations become particularly apparent at the start of the novel where we frequently stumble upon gaps in the story. Turns of phrases recur that attest to this uncertainty, for instance: ‘[n]ul n’aurait pu le dire’; ‘[q]u’y avait-il de vrai, du reste, dans les récits qu’on faisait sur la première partie de la vie de M. Myriel ? Personne ne le savait.’<sup>169</sup> Although this narrator is not altogether unreliable, we notice the limitations owing to the narrator’s subjective viewpoint and his integration of himself into the scene. The narrator thus draws into question the truthfulness of his own ‘récits’ and the question marks demarcate the boundaries of the narrator’s own knowledge.

The more the reliability of the narration itself becomes a concern, the more the ‘réalité extérieure’ is distanced and an objective access to this reality increasingly impossible. We notice the narrator’s integration into the narration as well as the persisting separation between the narrator and characters and the narrated reality. This should help us understand why du Bouchet speaks of the ‘[t]hème de la vue en tant qu’*effraction*’ in Hugo (AB, 148). According to du Bouchet we ultimately have to draw the act of vision itself into question, since there is no transcendent eye independent of perceiver and perceived. As du Bouchet says in his 1953 essay ‘Vision et connaissance’ (which is, in parts, a revision of his ‘Vue et vision chez Victor Hugo’): ‘[l]e voyant ne peut plus voir que par truchement [...]’ (AB, 167).<sup>170</sup>

Let us turn back to the short notebook entry from 1950 on Hölderlin’s image, cited above. When we look more closely we also find terminology from du Bouchet’s discussion of Hugo, which allows us to compare the two conceptions of the image by Hölderlin and Hugo as seen by du Bouchet. Although the note antedates the essays on Hugo, it already contains some core terms of du Bouchet’s later analyses of Hugo. The seemingly random occurrences of the ‘mouches, phosphènes, bouillons, bavures’ are nowhere to be found in Hölderlin’s work. They stem in fact from du Bouchet’s thinking

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*Victor Hugo* (West Lafayette, In: Purdue UP, 2007), p. 47.

169 Hugo, *Les Misérables*, I, p. 5.

170 This conclusion by du Bouchet is certainly more radical than at least the example from *Les Misérables* can warrant.

on Hugo. They are recurring motifs particularly in his early essay (1951) on 'l'infini et l'inachevé' in Hugo's posthumously published fragments (AB, 65-81).

In the notebook entry on Hölderlin, the 'mouches, phosphènes, bouillons, bavures' to be eliminated by Hölderlin's 'lucidité de Dieu' for their 'impureté[s]' are precisely what for Hugo are the necessary 'truchement[s]' to render the onlooker seeing. They are what sets Hugo's poetry apart from his predecessor Hölderlin. For Hölderlin, according to du Bouchet, the *archetypal* and unifying 'vision pure' is achieved by the *typos*'s eventual forming into the *archetypos*: '[le médium] se conforme soigneusement / avec l'objet pur'. In his proposal for the CNRS in 1956, du Bouchet would also phrase Hölderlin's *archetypos* as 'l'identité de ce [que l'image] parvient à enclorre et de ce qui lui échappe' (AB, 287). This folding of the *typos* into the *archetypos* in du Bouchet's Hölderlin still clings to traditional notions of the *archetypos*, as we have already shown. Hölderlin's *archetypos* is reached in recognising the difference ('la connaissance déchirante') between the *archetypal* 'objet pur' and its limited representation in the *typos*. Du Bouchet also calls Hölderlin's *archetypos* 'lucidité' in his different essays on the German poet (cf. AB, 287 and the already quoted note), coopting traditional representations of the *archetypos* as light or clarity. The notion of the *archetypos* as 'lucidité' conjoins light as a metaphorically abstract, mystical entity which is seen with the fact that light enables seeing and visibility in the first place. The notion of 'lucidité' thus unites the act and possibility of seeing with that which is seen – a classic conception of the *archetypos*.<sup>171</sup>

For Hugo as opposed to Hölderlin, this type of originary 'vision' or 'lucidité' is not possible. This is because in du Bouchet's interpretation of Hugo everything is contingent on a seeing which is not anchored in an omniscient vantage point any more. The act of seeing itself has become differential, at least in the interpretation by du Bouchet. It is split between the gaze (by the subject) onto the object and the subject's gaze on itself (and his gaze on the object). We saw that perception in Hugo was a seeing by 'truchement', as interpreted from an onlooking subject who itself is part of the scene upon which it looks. Such a seeing by proxy cannot achieve Hölderlin's visionary 'lucidité', joining the perceiver, perceiving, and the perceived in the *archetypos*. Even if

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171 This is not an uncommon idea in neoplatonism, as Beierwaltes shows with particular clarity and elaboration with respect to Cusanus's *visio absoluta*, where 'Subjekt des Sehens, Akt des Sehens und Sehbares' coincide: Beierwaltes, *Identität und Differenz*, p. 151 ff.

in Hugo we find that similar to Hölderlin the ‘désir immense de l’éternel, du continu, ne peut se satisfaire qu’en englobant son contraire’, this thirst for unification and resolving toward an *archetypal* ‘lucidité’ is never quenched in Hugo. Du Bouchet does not shy away from phrasing it paradoxically. The desire for ‘[l]’infini, devenant l’inachevé, se disloque brutalement en éclats’ (AB, 66). Paradoxically in the same breath, ‘l’éternel’ or ‘l’infini’ is unifying (‘englobant’) and breaks apart (‘se disloque’). In other words, condensing this paradox into one sentence: ‘[l]’infini interrompu se contracte et se ferme sur une réalité d’une précision hallucinatoire... ’ (AB, 67).

The contradictory nature of that which is envisioned (i.e. ‘[l]’infini, devenant l’inachevé’) and the radical questioning of an ulterior, *archetypal* reality (‘une réalité d’une précision hallucinatoire’) is immanent to the mode of seeing. This effectively amounts to perceptual solipsism. There is no reality independent of sight.<sup>172</sup> The act of perception, ever more subjective from the eighteenth century onward, according to du Bouchet, is, in Hugo, entirely contingent on and relative to the perceiving subject: ‘[t]out, n’existant qu’en vertu de la vision, ne peut que mutuellement s’entrevoir: l’existence devient une sorte de solipsisme visuel’ (AB, 166). Even God and his powers are subject to and relative to being seen by an Other: ‘le dieu aveugle de Hugo qui ne crée des soleils qu’en devenant lui-même l’objet d’une autre vue [...]’ (AB, 166). Seeing is thus dependent on being seen by a subject which is other to that which is seen.<sup>173</sup> Seeing in Hugo is so utterly dependent on the ‘truchement’, on the proxy of the Other through which reality is seen, that the existence of an independent external reality cannot even be postulated.

Hugo, for du Bouchet, goes even further than just drawing the possibility of accessing reality into question. Hugo’s spectator is so radically dependent on being himself seen that he questions his own seeing when seeing someone who does not see: ‘l’étonnement de ce qui voit face à ce qui ne voit pas, de voir, dans la logique d’une vision “intégrale”, qu’on ne voit pas’ (AB, 166-7). If our seeing is contingent on our being seen, then our

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172 This is reminiscent of Berkeley’s ‘esse est percipi’. Cf. George Berkeley, *Principles of Human Knowledge and Three Dialogues*, ed. by Howard Robinson (Oxford: Oxford UP, 1999), p. 25.

173 Du Bouchet does not consistently follow through on his thoughts here. For this subject itself to be and be seen, another subject would have to see the subject, which seeing of the subject seen would only be realised by yet another subject’s gaze on the subject’s gaze on the subject’s gaze, *ad infinitum*. The only escape of this infinite regress is an assumption contradictory to the visual solipsism du Bouchet ascribes to Hugo: the mutual seeing that is the premise of such solipsism can only be posited by implicitly acknowledging a vantage point from which this *mutual* seeing can be observed, but whose very existence negates the premise of this solipsism.

seeing somebody who does not see, and therefore does not see us, is not possible in the first place. Hence, ‘face à ce qui ne voit pas’, we gain the insight (‘une vision “intégrale”’) that we do not see. This insight, in turn, becomes impossible, because if we do not see, we cannot have any *insight*. We hence have to postulate with du Bouchet that we arrive at ‘[i]mages qui ne font qu’“autentifier” l’impossibilité de voir’ (AB, 167).<sup>174</sup>

These problems are hinted at in the note on Hölderlin by the inserted ‘mouches, phosphènes, bouillons, bavures’, which Hölderlin’s ‘vision nette’ could transcend, but Hugo’s ‘voyant [...] par truchement’ could not. In the vocabulary of du Bouchet’s interpretation of Hugo words, flies and phosphenes are treated as synonyms: ‘[l]a terre est sous les mots comme un champ sous les mouches’ (cf. AB, 72, 153, & 162). It is unclear whether the field upon which the black flies descend, similar to the black ink of the words on the page, is actually ever reached or is even reachable; this entirely depends on how ‘sous’ is understood. If the flies (and consequently words) are nothing but ‘simples prête-noms d’une réalité innommable’ (AB, 151), does this mean the existence of a reality (or a ‘champ’), albeit nameless, is presumed? Or are the ‘mouches’ empty signifiers for a reality that does not exist? Du Bouchet does not seem to give a consistent answer to these questions.

A negatively evoked unnameable reality could be considered as a metaphysical cognate of the apophatic, nameless God (i.e. the *archetypos*) in negative theology.<sup>175</sup> Du Bouchet does seem to point to such a nameless reality presumed extant, which words and images fail to describe: ‘[c]e n’est plus [...] un univers postiche à qui l’on prête un langage humain, mais le langage même que nous arrache cette insupportable présence dans un univers lucide et muet’ (AB, 73, cf. also 151). We recognise similarities to Hölderlin’s ‘lucidité’ in the ‘univers lucide et muet’, from which we have been torn away according to Hugo. However, we may go a step further and not only doubt our ability to express

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174 Of course, seeing that one does not see is still a form of seeing. We run into fundamental epistemological problems and the possibility of an ultimate solution is doubtful. Yet, even though du Bouchet’s critical examinations of other authors engage philosophical problems, it should be borne in mind that they are poetological considerations which, in the end, do not require philosophical rigour.

175 E.g. Dionysos the Aeropagite in his work on *Mystical Theology* and *On the Divine Names*, who is also briefly mentioned by du Bouchet in his 1956 application to the CNRS (AB, 290). Cf. Kevin Corrigan and L. Michael Harrington, ‘Pseudo-Dionysius the Areopagite’, *The Stanford Encyclopedia of Philosophy*, 2015 <<http://plato.stanford.edu/archives/spr2015/entries/pseudo-dionysius-areopagite/>> [accessed 18 April 2016].

this univers in language, but even doubt the existence of that very reality itself in the first place. Given the epistemologically constricted account we get of that reality through the subjective perspective of the narrator we have no certainty about the nature of this reality. Du Bouchet frequently cites Hugo's phrase 'mot-phosphène', which would imply that the unnameable reality, akin to the *archetypos*, is not evoked *ex negativo* by our fallible language, but rather that the reality itself is an illusion. Phosphenes denote a sensation of perceiving light when no actual light enters the eye.<sup>176</sup> Thus if words are phosphenes and take the function of the flies in du Bouchet's metaphor, then the 'champ' above which the flies fly would not exist. The reality evoked by words would be a visual sensation that is not rooted in anything visible.

If we took du Bouchet's thought on Hugo to its radical conclusion, we would find that the radical doubt of seeing and perception leads to a radical doubt of reality itself. Words as 'prête-noms' and 'phosphènes' feign a visibility and nameability of a reality that reality itself does not warrant, and there is therefore nothing to be actually said about the 'univers lucide et muet'. We are confined to speaking in images, without any presumption of an *archetypos*. However, as with Hölderlin, du Bouchet does not go so far with Hugo as to radically doubt an *archetypos* or an *archetypal* reality. Hugo, for du Bouchet, is 'à mi-chemin entre la fragmentation et la recherche de l'unité: une unité visuelle' (AB, 149).<sup>177</sup>

We thus discover vestiges of conceptions of the *archetypos* in Hugo's *Post-scriptum de ma vie*, which du Bouchet cites: "Je me rappelle qu'en 1828, tout jeune, j'avais des taches obscures dans les yeux... elles semblaient envahir lentement la rétine... et voilà que je me mis à espérer que je serais peut-être un jour aveugle comme Homère et comme Milton" (AB, 149). Like Milton and Sophocles's Oedipus, Hugo had hoped to reach a higher form of poetic vision through (sensory, perceptual) blindness. Accordingly the heading of this chapter in du Bouchet's essay is called 'Victor Hugo :

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176 'PHOSPHÈNE, Subst. Masc.', *Trésor de la Langue Française*, 2016  
 <<http://atilf.atilf.fr/dendien/scripts/tlfiv5/advanced.exe?8;s=1804925955;>> [accessed 19 April 2016].

177 The context of this citation from 1953 suggests that Hugo is halfway on a trajectory from fragmentation to unity, which would imply that the further we go in time, the more unity is sought out and achieved. However, in his proposal for the *CNRS* in 1956, Hugo's successor Baudelaire is placed at the opposite end of unity, realising the impossibility of unifying contradictions ('[l]a révélation de l'essentiel est ressentie par lui comme un échec'; AB, 289). Such contradictions and implicit revisions demonstrate the immense challenge of pursuing a linear argument through du Bouchet's early works.



de la vue à la vision' (AB, 148), insinuating a progression from visual sight to spiritual vision.<sup>178</sup> In this light Hugo's seeing what one does not see ('voir [...] ce qu'on ne voit pas') and his '[i]mages qui ne font qu'"autentifier" l'impossibilité de voir' could also imply a progression from sensory to visionary perception.

However, du Bouchet ultimately regards Hugo as being skeptical about the possibility of an *archetypal* 'vision'. As du Bouchet states in 'Vision et connaissance', that is the last revision of his essays on Hugo:

[l]e point de convergence des termes contradictoires de l'image localise effectivement le champ d'une intuition "aveuglante", mais il n'y a là rien à "saisir" : le point précis où nous aiguille la convergence de leur action n'est qu'un lieu de disparition, un point de fuite. (AB, 167)

The unification of opposites, of subject and object, of representation of reality and reality in an *archetypal* image and vision ultimately yields an 'intuition "aveuglante".' Given Hugo's desire to reach a higher vision through blindness, we could now assume that this blind intuition also entails an *archetypal* cognition. But this is not the case. The blind intuition only shows that 'il n'y a là rien à "saisir"'. This 'rien', clearly, is not an apophatic evocation of an *archetypal* nothing.<sup>179</sup> Rather, it perennially defies our grasp. It is fitting that the term 'point de fuite' in the art of painting does not denote a transcendent *locus*, but the vanishing point which lies just beyond the means of what can be visually represented by the painter to the onlooker. If there is an *archetypos* at all in du Bouchet's Hugo, this *archetypos* is such a 'point de fuite' that is not absolute but relative to the subjective onlooker.<sup>180</sup>

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178 This is a theme in Hugo's poem 'À un Poète aveugle'. Hugo, Victor, *Œuvres complètes*, 2, ed. by Annette Rosa, Bouquins (Paris: Laffont, 1985), p. 521.

179 See also in chapter 9 in which we look at how du Bouchet translates Celan's 'Nichts', which is a nominalised nothing with spiritual, *archetypal* connotations, into a rien, which lacks such connotations.

180 Du Bouchet's conclusion on Hugo (and its implications for Rimbaud's notions of 'voyance') differ markedly here from that of Eigeldinger: 'Conformément à la tradition et au goût obstiné de Hugo pour l'antithèse, le poète aveugle "voit dans l'ombre un monde de clarté", il est le véritable voyant, en ce sens que la cécité physique lui ouvre les yeux de l'esprit, qu'elle accroît par un phénomène de concentration l'intensité de la vision intérieure et spirituelle.' Eigeldinger and Rimbaud, op. cit., p. 64.

## Baudelaire's Image *présente* and *absente* in du Bouchet's Early Essays

In the brief history of the poetic image which du Bouchet submits to the *CNRS* in 1956, it is Baudelaire who completes the conceptual trajectory (AB, 289). As du Bouchet states in his essay 'Théâtre de la répétition' written around the same time: 'Baudelaire : le premier totalement engagé dans l'antinomie de l'apparence et du fond qui s'échangent [...]' (AB, 296). According to du Bouchet in his 1956 essay 'Baudelaire irrémédiable', Baudelaire's poetry begins with the realisation that 'l'infaillibilité dans la production poétique' cannot be achieved and thus we inescapably (*irrémédiablement*) face the limitations of our perception:

Au point où l'infaillible se révèle comme étant l'irrémédiable, nous touchons à l'essence de la poésie de Baudelaire, puisqu'elle ne fait qu'énoncer l'impossibilité de retrouver sa vie *ailleurs*: ailleurs que dans sa durée réelle. Baudelaire s'attend à autre chose, mais cet "autre", Baudelaire découvre qu'il n'est autre que Baudelaire. Baudelaire non pas infaillible, mais un Baudelaire atteint et susceptible de mourir. (AB, 96)

The 'essence' of Baudelaire's poetics, according to du Bouchet, is consequently the very lack of an essence, the impossibility to reach beyond the prison bars of his 'durée réelle' into an 'ailleurs'. This is most evident when Baudelaire probes the boundaries of his 'durée réelle' by evoking his own death, as du Bouchet discusses with respect to Baudelaire's 'Le rêve d'un curieux', and thereby attempting to witness it as an independent spectator. Let us take a look at the poem and try to outline what du Bouchet means by 'l'impossibilité de retrouver sa vie *ailleurs*':

Connais-tu, comme moi, la douleur savoureuse  
Et de toi fais-tu dire: «Oh! l'homme singulier!»  
— J'allais mourir. C'était dans mon âme amoureuse  
Désir mêlé d'horreur, un mal particulier;

Angoisse et vif espoir, sans humeur factieuse.  
Plus allait se vidant le fatal sablier,  
Plus ma torture était âpre et délicieuse;  
Tout mon coeur s'arrachait au monde familier.

J'étais comme l'enfant avide du spectacle,  
Haïssant le rideau comme on hait un obstacle...  
Enfin la vérité froide se révéla:

J'étais mort sans surprise, et la terrible aurore  
M'enveloppait. — Eh quoi! n'est-ce donc que cela?  
La toile était levée et j'attendais encore.<sup>181</sup>

The double perspective, the split gaze is apparent from the very first line of the poem. The poetic voice of the poem addresses a second person, a 'tu', which we suspect is the poetic voice itself. Indeed, as soon as the poetic voice has finished putting words into the mouth of the second person and the singularity of the second person is pronounced ('Oh! l'homme singulier'), we as readers are cast into the first person poetic voice which we do not leave before the poem concludes. It is already clear after the second line of the poem that the attempt fails by the poetic voice to witness itself from the standpoint as an independent spectator. The voice experiences nothing but its own 'durée réelle'. This confinement to the ineluctable subjectivity of its personal experience crystallises particularly in the last two tercets.

Here again the spectator's perspective is split. The first person poetic voice envisages another person – 'l'enfant avide du spectacle' – and it is in this refraction of its own gaze in the gaze of an Other that the gaze of the poetic voice is bent back on itself, reflected. This is already implied in the comparative particle 'comme', which from the start makes the fictionality of the infant's gaze apparent. It is, in fact, the (split) gaze (on itself) of the poetic voice itself. In the second, final tercet, the illusion of this out-of-body experience by the poetic voice is once and for all evident. It is impossible for the voice to transcend its own perspectival confines and experience an 'ailleurs'. The enunciation of the event of its own death ('[j]'étais mort') which the poetic voice seems to witness as if in the body of an infant is a fiction. The enunciation of the voice's death turns out to be rather the pronouncement of the death of the possibility of an objective perspective on one's own subjectivity. As the curtain is lifted and the 'vérité froide se révéla', the poetic voice awakens to the terrible realisation that the lifted curtain is its eyelid and the dawn enveloping it like a sheet constitutes the confines of its experience. It is due to its opening its eyes to the dawn that the voice wakes up and comprehends – as indicated by the exclamation '[e]h quoi! n'est-ce donc que cela?' – that everything it

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181 Charles Baudelaire, *Œuvres complètes*, ed. by Alphonse Lemerre, I (Paris: A. Lemerre, 1888), p. 321.

witnessed was a dream. Confronting the unimaginable image of witnessing our own death, we admit the inevitability of the confines of our 'durée réelle'.

This is precisely the conclusion du Bouchet draws as he makes Baudelaire's poem 'Le rêve d'un curieux' the site of his philosophical inquiries about the image:

[...] Baudelaire manifeste son désir de transformer sa mort en représentation pure, – d'être le spectateur de sa mort, d'assister à sa mort, donc de ne pas mourir. [...] Le spectateur demeure toujours indemne, le spectateur ne meurt pas de la mort qu'il considère. Or la scène est vide. Il n'y a pas de spectacle, la vie n'est pas un spectacle, et ce vide nous donne la mesure réelle de Baudelaire. [...] La mort, en effet, *n'est que cela* : elle n'est pas ce spectacle prévisible auquel, lorsqu'il a lieu, un spectateur survit. (AB, 102-3)<sup>182</sup>

This 'cela' of death becomes the expression of that which resolutely lacks expression: Baudelaire's own death. One's own death cannot be expressed, cannot be imagined. The 'image' of one's own death has no representation,<sup>183</sup> because there is no looking beyond the existential confines of the subject:<sup>184</sup> 'Car nous ne pouvons pas imaginer autre chose que la vie, et, à la limite de la vie nous touchons à la limite de l'expression' (AB, 106). Thus death surpasses the capacity of the imagination and can only be conceived 'sous les traits de la vie'<sup>185</sup> as that which escapes life: 'sa mort unimaginable, il ne peut l'imaginer autrement que comme l'expression la plus nue de sa vie' (AB, 105). As long as we live, death cannot be conceived: it is a void. Consequently, speaking about death and trying to grasp it in any way – even as void – suggests an inadvertent conceptualisation or imagination of that which is unimaginable. Facing the limitations and incapacity of our vision and imagination we are continuously forced to confront our own very real existence:

Mais l'inclusion de ce vide [de la mort, J.K.] entre deux images, de cet intervalle et de ce vide par où l'inimaginable se fait jour, nous impose un moment la vérité que nous croyons connaître, la vérité familière, avec une

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182 Du Bouchet treats the poetic voice in Baudelaire's writings as identical with the poet himself.

183 'L'essentiel se précise dans l'incompatibilité de l'être et de la représentation: il se définit en tant que lieu d'une représentation annulée' (AB, 288).

184 '[...] Baudelaire se trouve donc uniquement réduit à sa vie – sa vie irrémédiable [...] (AB, 105).

185 A phrasing purloined from du Bouchet who makes this remark elsewhere about the notion of 'uniqueness' with regards to another Baudelaire poem (AB, 255).

violence et une intensité inconnues. Elle suffit à transformer ce désir incessant d'un infini qui se trouverait *ailleurs*, en une présence dont Baudelaire peut éprouver la force, puisqu'elle se confond avec la sienne – un peu à la manière de ce ciel dont l'évidence s'impose à notre attention d'une façon plus décisive dans le vide qui sépare deux rochers. (AB, 108)

The 'vide' risks conceptualising and representing that which cannot be represented – the infinitude of an unspecified beyond ('*ailleurs*') – and eventually turns the unrepresentable and absent into a non-metaphysical presence. This *présence* is not a metaphysical antonym of an equally metaphysical *absence*, but a mundane, perhaps even banal *présence* of a here and now. The impossibility of imagining an '*ailleurs*' transforms our desire for the infinite *archetypos* ('transformer ce désir [...] d'un infini') into a ground upon which we tread ('[c]ette limite, ce sol que Baudelaire atteint au coeur de son oeuvre'; AB, 107).

We will elaborate on this notion of a 'sol' or 'fond' in a final comparison of Hölderlin's 'encadrement de la fenêtre' with a seemingly similar metaphor by Baudelaire, which radicalises Hölderlin's image and concludes the intellectual trajectory in du Bouchet's 1956 CNRS proposal. In the discussion of the image in both Hölderlin and Baudelaire, du Bouchet focuses on the interstitial or the intermediary character of the image. However, whereas in Hölderlin the interstice or the intermediary is resolved toward the *archetypos* ('Le médium [...] se conforme soigneusement avec l'objet pur'), in Baudelaire it is through confrontation with the Other, the unimaginable, or the absent that we realise the ultimate impossibility of reaching the *archetypos*. Instead of making the window frame conform perfectly with the sky, as in his note on Hölderlin, du Bouchet's Baudelaire stresses that the evidence of the 'ciel [...] s'impose à notre attention d'une façon plus décisive dans le vide qui sépare deux rochers'. Paradoxically we see the sky as 'vide' between two rocks better than in an unimpeded field of vision.

An *archetypal* vision independent of the onlooker's perspective is hence rejected. Furthermore, as we face the void or interstice, that is the absence of an unmediated perspective on the sky, we become aware of our own presence: '[t]el est, en effet, le ciel de Baudelaire. [...] Ce morceau de ciel qui est la seule forme concevable de la durée réelle hors de laquelle Baudelaire ne songe pas à inscrire son oeuvre' (AB, 93). Therefore we become conscious of our 'durée réelle', which du Bouchet also calls 'le

fond que Baudelaire découvre en un présent réel' (AB, 106) – reminiscent of Hugo's 'toile du fond' into whose background the narrator retreats – through the confrontation with the Other or with that which is absent and unimaginable. *Présence* presumes *absence* and vice versa.<sup>186</sup> This co-contingency of *présence* and *absence* is, for instance, suggested in 'l'antinomie de l'apparence et du fond qui s'échangent' in Baudelaire (AB, 296). Only in being confronted with the unimaginable, facing that which is absent and cannot be presented, can we form an idea of our 'durée réelle', our own presence.

### The Subject in the Early Celan and du Bouchet

Let us conclude our concentrated discussion of du Bouchet's early essays here and turn briefly to a comparison with Celan's early conception of the image. We see that both authors drew their initial poetic inspirations from quite different sources after the war. For a brief but informative period Celan's poetics was influenced by the image of Surrealism, but also already clearly showed older, Judæo-Christian and Greek sources of thinking about the image as *typos* and *archetypos*. Most of du Bouchet's early essays on the image in his poetic predecessors similarly seek to grapple with traditional thought of the image between *typos* and *archetypos*. But we can already see that the direction du Bouchet's thought takes seems to move away altogether from the notion of the *archetypos*. Unlike Celan's 'Traum vom Traume', du Bouchet's early essays do not betray a strong bearing of Surrealism on his thought (see also chapter 5). Thus at an initial glance both authors' starting point after the war seems to reveal diverging sources of inspiration.

However, both du Bouchet and Celan share some fundamental assumptions about the image and the notion of subjectivity, which they also have in common with Surrealism.<sup>187</sup> We saw in du Bouchet's discussion of Hugo and Baudelaire that we

186 At least in the case of 'absence' this dependence on 'présence' is already suggested by the prefix 'ab'. Cf. Ernst, Wolfgang, 'Absenz', in *Ästhetische Grundbegriffe: Historisches Wörterbuch*, ed. by Karlheinz Barck and others (Stuttgart; Weimar: Metzler, 2010), I, 1–15 (p. 1).

187 It is worthwhile noting that both Celan and du Bouchet experienced in Paris after the war an intellectual environment in which the primary position of the subject (with respect to an Other) and the idea of a self-transparent subject with unmitigated access to itself came increasingly under attack. For an extensive context see: Manfred Frank, *Was ist Neostukturalismus?* (Frankfurt a. M.: Suhrkamp, 1984) (on the subject in Derrida 336 ff.; in Lacan 376 ff.; in

cannot divest ourselves from our subjective standpoint to which we are confined. Furthermore, especially in Baudelaire our awareness of our subjectivity (and its limitations) and our *présence* in the ‘durée réelle’ is brought about by the experience of the ‘ailleurs’ or Other. Although Rimbaud’s *Lettres du voyant* are only alluded to in passing in du Bouchet’s early essays (cf. AB, 149), the conception of subjectivity du Bouchet discovers in Baudelaire prefigures the experience of subjectivity through or as Other in Rimbaud’s expression ‘je est un autre’.<sup>188</sup> The confrontation with the Other of the subject, in the form of the subject’s unconscious as harbinger of a new cognition, is also apparent in Celan’s ‘Traum vom Traume’: ‘ich [blicke] der neuen Helligkeit ins Auge. [...] [O]bwohl ich sie heraufbeschworen habe, lebt sie doch jenseits der Vorstellungen meines wachen Denkens [...]’ (CW III, 158). At least in Celan’s early Surrealist phase, the narrator in ‘Traum vom Traume’ gains his *archetypal* vision (see chapter 1) from experiences that originate in himself, insofar as they are his ‘Vorstellungen’, and yet are other to himself, since they are not conscious.<sup>189</sup> The importance of the Other in ‘Traum vom Traume’ is also already evidenced by the fact that the text is written in the form of a dialogue.<sup>190</sup>

The later Celan would attenuate this notion of the subject that in ‘Traum vom Traume’ was split between conscious and unconscious. Yet we will see in the discussion of Celan’s mature poem ‘Halbzerfressener’ that the notion of the Other or the ‘Du’ continues to be crucial for the conception of subjectivity in Celan’s poetics (see chapter 7). Only in the experience of its Other does the subject achieve, tentatively, an *archetypal* vision. Even though Celan’s mature subject is primary to and precedes the Other, the subject’s engaging and communicating with the Other is pivotal to Celan’s

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Deleuze and Guattari p. 400 ff.). While both poets remained at a distance from deconstruction, Lacanian psychoanalysis, and the philosophical circle around the magazine *Tel Quel*, the elevated importance of the Other in their poetics perhaps indicates the influence of this environment on both poets’ writing. Particularly du Bouchet’s more radical notion of the subject might have been inspired by this intellectual context (see below).

188 Arthur Rimbaud, *Œuvres complètes*, ed. by André Guyaux and Aurélia Cervoni (Paris: Gallimard, 2009), p. 340; For an excellent discussion of this phrase and its implications for Rimbaud’s poetics see: Karin J. Dillman, *The subject in Rimbaud from Self to ‘Je’*. (New York: Peter Lang, 1984).

189 That this position is paradoxical is apparent: if these experiences are from ‘jenseits der Vorstellungen meines wachen Denkens’ and remain there, as Celan states, it is not possible that the narrator becomes aware of them. As already stated in footnote 174 we should not expect philosophical rigour from a poet.

190 Effectively all of Celan’s poetological texts are dialogues either due to their textual form (*Traum vom Traume*), their being an interview (his radio talk on Mandelstam), or their being addressed to an attending audience (his speech for the Bremer Literaturpreis and his *Meridian* speech for the Büchner prize).

poetics insofar as the purpose of the poetic subject is determined by its quest to speak truthfully and to be understood. In du Bouchet's more mature position on subjectivity and its relation to the image, comprising *présence* and *absence*, we will see that his subject, the 'je', does not precede and is not primary to the 'tu' (see chapter 7 and also 8). The 'tu' and 'je' are 'l'écart que l'on prend sur soi.'<sup>191</sup> Unlike in Celan, the split between 'tu' and 'je' is primary to the subject in du Bouchet's mature writings. In this more radical position on the subject we are reminded of the subject in Baudelaire, which realised the 'fond' of its own present existence only in facing the 'vide' image of its own absence (i.e. death). The subject became conscious of its subjectivity in the interaction of *présence* and *absence*.

Du Bouchet had to leave his research post at the CNRS after 1956.<sup>192</sup> But we see that the cornerstones for the image in his own poetry had been laid in his early essays and interpretations of his predecessors. They culminate in the reading of the poet who, in du Bouchet's eyes, has driven the image to its extremes – Baudelaire. We find echoes in du Bouchet's own early writings of what he ascribes to Baudelaire. Baudelaire's image reveals 'l'essentiel [...] comme un échec', which resonates in du Bouchet's own conception of the 'image parvenue à son terme inquiet' (AB, 88; see also chapter 5) or in the paradoxical formulation that '[l]a vie accrue de la poésie à l'instant où elle constate sa mort' (AB, 87). In 1956 du Bouchet had already emphasised the 'dialectique du dénuement' in Baudelaire – a conception of the image which lacks an *archetypos* and is constituted by the two contrasting poles of *absence* and *présence* which interact with each other. This engagement with the image in Baudelaire foreshadows the direction of du Bouchet's own conception of the image in his poetry. Daniel Leuwers fittingly describes du Bouchet's poetry as or 'entrevoir', 'c'est-à-dire de voir entre – entre les choses, entre les mots, et même "entre les lignes"', as opposed to a divining Christian 'vision' or the Mallarméan 'vue' in his 'Prose pour des Esseintes' which are 'toujours prompte à venir résoudre les contradictions.'<sup>193</sup> In 1979 du Bouchet would discuss again the importance of Baudelaire for his own poetry in an interview with Alain Veinstein, in

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191 André du Bouchet and Alain Veinstein, *Entretiens d'André du Bouchet avec Alain Veinstein* (Strasbourg: Institut National de l'Audiovisuel & L'Atelier Contemporain, 2016), p. 42.

192 His application for another year of funding in 1957 was unsuccessful, as Layet points out (AB, 356).

193 Daniel Leuwers, 'Le Carnet et ses autres', in *André du Bouchet et ses Autres*, ed. by Minard, Michel and Philippe Met (Paris-Caen: Lettres modernes Minard, 2003), pp. 43–53 (p. 46).



which he reemphasises his reading of Baudelaire's poetry as contradictory oscillation between *présence* and *absence*: 'une contradiction sans borne et sans aboutissement.'<sup>194</sup>

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194 Bouchet and Veinstein, op.cit., p. 23.

### Chapter 3: The *Typified* Image in ‘Tenebrae’

In the last two chapters, we discussed the inspiration Celan and du Bouchet drew from poetic predecessors and contemporaneous discourses in their thinking about the image. Whereas Celan’s early discourse of the image was informed by the renascent Surrealist movement after the war, du Bouchet’s discourse of the image drew its inspirations from sources predating the Surrealist movements, with which he never sympathised but whose importance at the time and the encounter with the poetry of Reverdy possibly foregrounded the question of the image for du Bouchet as well. In any case, it is quite clear from the preceding that both young authors sought to articulate their first poetic attempts around and in conceptions of the image.

As we have seen in the last chapter, du Bouchet’s philosophical and poetological engagement with the poetic image of his predecessors had successively led him to increasingly doubt the existence of an *archetypos*. The early du Bouchet believed that he had discovered in Baudelaire’s image a liminal quality which confronted us with what lies just beyond the reach of our imagination, making visible to us, as it were, our own impossibility to see further. Confrontation with the invisible, unimaginable makes us realise our subjectivity. Yet this invisible and unimaginable *absence* is not an *archetypos* independent of our engaging with it. Rather the unimaginable is contingent on our ability to see and imagine and vice versa (see chapter 2). Hence du Bouchet abolished the concept of *archetypos*. The lack of an *archetypos* in du Bouchet’s poetry also explains why a first person poetic voice plays a much less prominent role in his poetry than in Celan’s. Our subjectivity in du Bouchet seems grounded not only in what we can imagine but also by what lies outside of what we can represent to ourselves, splitting the subject into a ‘je’ and an Other, a ‘tu’. Du Bouchet would later say that the ‘tu’ is ‘l’écart que l’on prend sur soi’.<sup>195</sup> He would furthermore claim that ‘il s’agit d’abord de me traduire moi-même’ (see chapters 7 and 9),<sup>196</sup> making our understanding of the poetic subject relative to its being translated. Thus in du Bouchet we find much more rarely than in Celan that poetry is expressed by and centred around a poetic voice.

In this chapter we will see that Celan shares some of du Bouchet’s doubts of the *archetypos*, but does not quite go as far as his younger French contemporary and soon-

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195 Bouchet and Veinstein, *op. cit.*, p. 43.

196 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 277.

to-be friend in undermining or abolishing notions of an *archetypos*. Some doubts about regaining a lost *archetypal* meaningfulness of poetic language after the Holocaust had already announced themselves in his early essay ‘Traum vom Traume’, in which words were claimed to have historically accumulated ‘Asche ausgebrannter Sinngebung’ (CW III, 157). Yet these doubts were then swept away later in the essay in a mesh of metaphors by which Celan emphatically proclaimed the possibility of a new poetic writing that bore many characteristics ascribed to the *archetypos*. Yet Celan’s increasing distance from the Surrealist movement, his emmigration to Paris in 1948, and his increasingly finding his poetic voice in the publication of his poetry volumes *Mohn und Gedächtnis* in 1952, followed by *Von Schwelle zu Schwelle* in 1955, betrayed a more toned down poetic voice compared to his initial, youthful poetic enthusiasm. The question of engaging with the past and especially with the Holocaust through poetry, although ever-present even in Celan’s earliest poetry after the war, would continuously lead Celan to challenge notions of the *archetypos*. As we will discover in our following analysis, Celan’s questioning of the *archetypos* also affects his conception of the poetic subject, even if both *archetypos* and poetic subject are not as radically queried as in the later poetry of du Bouchet.

The poem ‘Tenebrae’, which we scrutinise in this chapter, is perhaps Celan’s most explicit critical engagement with the traditional conception of the *archetypos* from his volume *Sprachgitter*, published in 1959. The title of the poem alludes to a Christian Easter mass which takes place in church after dark in the last three days of Holy Week. During the ceremony candles are extinguished, symbolising the dying of Christ at the Cross, while religious chants are sung. As anticipated by the title we encounter allusions to the Eucharist and the crucifixion of Christ in the poem. Formally the poem most closely resembles a religious song or plaint to God, although as we will see the traditional direction of address, from man to God, is inverted.<sup>197</sup> On a slightly less apparent level, the poem is also an engagement with Friedrich Hölderlin’s poem ‘Patmos’ whose opening lines ‘Nah ist / Und schwer zu fassen der Gott’ (SA 2,1, 165) are echoed in reverse in the first lines of ‘Tenebrae’: ‘Nah sind wir, Herr’. Furthermore, the Eucharist as communion between man, particularly the poet, and divinity is a typical motif in Hölderlin’s poetry (cf. especially ‘Brod und Wein’; SA 2,1, 90 ff.). Therefore

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197 It is a ‘Kirchenlied contrefait’ according to Wögerbauer; cf. *Sur quatre poèmes de Paul Celan: une lecture à plusieurs: analyses et présentation des débats*, ed. by Jean Bollack, Jean-Marie Winkler, and Werner Wögerbauer (Villeneuve d’Ascq: Université de Lille 3, 1991), p. 129.

through his inversion of Christian tropes of salvation in 'Tenebrae', Celan also voices the difficulty in sharing his celebrated predecessor's belief in poetic expression, not least in German, and its ability to mediate between man and God (or the gods) after the Holocaust.<sup>198</sup> To some degree Celan thus shares du Bouchet's reading of Hölderlin's image – which du Bouchet had characterised as 'lucidité de Dieu' (see chapter 2) – and, like du Bouchet, rejects the notion that poetry and the poet have unique access to the divine *archetypos*.

The loss of absolute anchorage in the *archetypos* and of any perceived purity or absoluteness of poetic expression leads Celan to problematise the position of the subject or speaker in the poem. Insofar as the poem is a plaint to God or even against God, Celan's poetic voice in 'Tenebrae' seems to be constituted in its speaking against the divine *archetypos* and in realising the absence of an *imago Dei*. Celan thus shares with du Bouchet some doubt of a fully self-present or self-sufficient poetic subject, since we saw in the previous chapter that the poetic voice in du Bouchet's interpretation of Baudelaire realises its subjectivity only in confrontation with the image of its own nonexistence, that is the image of its own death. The subject in Celan's 'Tenebrae' is equally threatened, but unlike du Bouchet's Baudelaire it persists through poetic speech despite, not because of, its confronting the image of its death. In Celan's 'Tenebrae', as in du Bouchet, the continuation of the poetic voice's speaking comes at the loss of the Archimedian point constituted by the conception of the *archetypos*. However, we will see in 'Tenebrae', and more expressly in the following chapter on Celan's 'Wein und Verlorenheit', that this loss of the *archetypos* is not absolute or final, even if any notion of pure poetic speech from an absolute vantage point remains problematic in Celan. In this respect du Bouchet and Celan will turn out to increasingly differ the more du Bouchet radicalises his polychotomous conception of the image.

Unlike for du Bouchet, the loss of the *archetypos* in Celan constitutes an existential problem and, in 'Tenebrae', threatens to condemn the poem's voice to silence and death. As we have seen in previous chapters and particularly in the introduction, the *typos*-image is traditionally conceived as an entity whose entire existence is derived from the *archetypos*.<sup>199</sup> Thus if humankind as *imago Dei* experiences the loss of the divine *archetypos*, our entire constitution as human beings seems to be undermined. The

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198 Cf. Götz Wienold, 'Paul Celans Hölderlin-Widerruf', *Poetica*, 2 (1968), 216–28, esp. p. 222.

199 This is, for instance, the case in Meister Eckhart, whom Celan read. Cf. Wilde, *op. cit.*, p. 84.

source of this existential threat to the *archetypus* and, concomitantly, the *typos* is the historical trauma of the Holocaust.<sup>200</sup>

## The Lack of an *Imago Dei* in Celan's 'Tenebrae'

### TENEBRAE

Nah sind wir, Herr,  
nahe und greifbar.

Gegriffen schon, Herr,  
ineinander verkrallt, als wär  
der Leib eines jeden von uns  
dein Leib, Herr.

Bete, Herr,  
bete zu uns,  
wir sind nah.

Windschief gingen wir hin,  
gingen wir hin, uns zu bücken  
nach Mulde und Maar.

Zur Tränke gingen wir, Herr.

Es war Blut, es war,  
was du vergossen, Herr.

Es glänzte.

Es warf uns dein Bild in die Augen, Herr,  
Augen und Mund stehn so offen und leer, Herr.  
Wir haben getrunken, Herr.  
Das Blut und das Bild, das im Blut war, Herr.

Bete, Herr.  
Wir sind nah.

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200 Lönker notes that three different texts documenting the Holocaust seem to underlie Celan's poem: the motif of the trough may have been inspired by a report by the Hungarian doctor Miklos Nyiszli; dead bodies clawing into each other resembles a passage in Gerald Reitlinger's *Endlösung. Hitlers Versuch der Ausrottung der Juden Europas 1939-1945*; finally the open eyes and mouth in the poem probably stem from Jean Cayrol's documentary *Nuit et brouillard* whose French script Celan translated. Cf. Fred Lönker, 'Tenebrae', in *Kommentar zu Paul Celans 'Die Niemandsrose'*, ed. by Jürgen Lehmann and Christine Ivanović (Heidelberg: Winter, 1997), pp. 187–96.

The poem begins somewhat innocuously with an address to God, invoking a proximity of the poetic voice, speaking for a collective, to God in the first line. Subsequently the intimacy of this address seems to be emphasised and confirmed in the acknowledgment of closeness through the 'Greifbarkeit' of the speaker. Up to this point, the adjective 'greifbar' would presumably be translated as 'being within reach'. But in line three, this last word of the first stanza very suddenly ('schon') transmutes into the past participle 'gegriffen', a state of being seized or grasped that transforms the experience of closeness into an uncomfortable sensation. As soon as 'gegriffen' morphs into 'verkrallt' it becomes clear that this intimacy is painful and coarse. In short succession, we have seen the transformation of a physical encounter into an embodiment of menace which evokes Holocaust reports of gassed victims who clasp each other in their struggle with death. We now realise that we achieve our proclaimed proximity to God through death. To the vivid corporality of this state of inescapable violence a further, darkly ironic twist is added: our bodies claw into each other as if these bodies we are clasping were not our own existentially limited mortal husks, but the body of God himself.

The biblical allusion running through these lines, from the body of Christ in the Last Supper (from Matthew 26:26) to Genesis 1:26, in which God says '[I]et us make mankind in our image, in our likeness', are obviously enunciated with a forked tongue. It is the confluence of these distinct passages of the New and Old Testament in Celan's poem which makes these lines blasphemous even while they superficially follow the ecclesiastical tradition of lamentation.<sup>201</sup> Man may well be created in the *likeness* of God, but this likeness does not extend to physical verisimilitude. In the context of the Second Commandment even the intimation ('als wär') of divine corporality and its likeness to that of man is heretical. On the other hand the evocation of a divine 'Leib' alludes to the ritual tradition of the Eucharist to break bread and distribute wine in the belief that these transubstantiate into the true Body and Blood of Christ. Celan brings

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201 While most critics of the poem note these divergent biblical passages (including the 'Ecce Homo' motif later in the poem), it escapes most that the blasphemous character of the poem is not only sparked by the demanded inversion of address, i.e. God's praying to man, but by Celan's conjunction of these incongruent biblical passages here. Ruth Lorbe, 'Paul Celan, "Tenebrae"', in *Über Paul Celan*, ed. by Dietlind Meinecke (Frankfurt a. M.: Suhrkamp, 1970), p. 248 f.; Irène Elisabeth Kummer, *Unlesbarkeit dieser Welt: Spannungsfelder moderner Lyrik und ihr Ausdruck im Werk von Paul Celan*. (Frankfurt a. M.: Athenäum, 1987), p. 129; Beate Sowa-Bettecken, *Sprache der Hinterlassenschaft: jüdisch-christliche Überlieferung in der Lyrik von Nelly Sachs und Paul Celan* (Frankfurt a. M.: Peter Lang, 1992), p. 191.

these two traditions – and their respective trajectories of visual apophysis as opposed to physical embodiment – to a clash in the purposeful ambivalence of his lines. The juxtaposition of these traditions marks a turning point in the poem that announces itself by the poetic voice’s demand to invert the position of addresser and addressee (‘bete zu uns’) in the subsequent lines and ultimately results in a spectacle that undermines the traditions pervading Christian metaphors and (Neoplatonic) metaphysics of vision. The double violation of the traditions of transubstantiation and the prohibition of images in the Second Commandment is presaged by Celan’s transformation of divine proximity from ‘greifbar’ into ‘verkrallt’ and turns on the poetic voice’s reversal of addresser and addressee, culminating in the abolition of the *archetypus* in the conception of the divine image.

Thus in the third stanza, the plaintive prayer characterised by the frequent invocations of ‘Herr’ changes from being a prayer to God to being a prayer of God: ‘[...] Herr, / bete zu uns’. Just like his believers had prayed for the tortured figure of Christ nailed to the Cross, God, as the imperative appeal in the poem seems to imply, should now pray for these dying bodies. But this divine prayer is not merely a praying *for* the victims of the violent proximity, but a prayer *to* them, as if they themselves were to be worshipped. The victims of the Holocaust seem to take the position of the body of Christ, but it should be noted that this is only in the conditional mood (‘als wär’).<sup>202</sup> That Celan opts for the conditional mood and only establishes a likeness between the ‘wir’ of the poem and the Body of Christ rather than an identity that could do away with Celan’s ‘als wär’ is not to be misunderstood as a self-restraint on the part of Celan for fear of appearing too blasphemous, for otherwise the previous and succeeding lines should not have been written in the first place. Rather Celan intimates that in contradistinction to Christ’s sacrifice on the Cross, the death of the ‘wir’ or the Jews in the Holocaust does not lead to the absolution of sins and does not promise eternal salvation.<sup>203</sup> Indeed, Sowa-Bettecken even believes that in the ‘Irrealis [des ‘als wär’, J.K.] auch die Erlösung durch den Tod des Einen in Frage gestellt [wird]’.<sup>204</sup>

The subversion of God in the plaint of the poetic voice in the poem does seem to run deeper than just being a momentary expression of doubt akin to Christ’s ‘My God, My

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202 Cf. also Sowa-Bettecken, *Sprache der Hinterlassenschaft*, p. 182.

203 For similar points, cf. *ibid.* pp. 182–83.

204 *Ibid.*, p. 183.

God, why hast thou forsaken me?’ (Psalm 22:2; Matthew 27:46), because there can be no hope of resurrection from death for the victims of the Holocaust. A certain ambivalence in the poem toward Christ could be regarded as being motivated by the fact that, on the one hand he was Jewish, but also on the other that the ‘Bild des Gekreuzigten das Sinnbild des rasendsten Hasses, ihrer [der Juden, J.K.] Vernichtung selbst war’,<sup>205</sup> because Jews had in the Christian tradition since the second century C.E. been accused of having killed Christ.<sup>206</sup> Yet the subversion of God runs deeper than just being ambivalence. It is clear that Christ’s suffering has not cleared mankind of sin and given us salvation and Celan reminds us that it is precisely the mass murder of millions of Jews which must undercut any such unshaken belief.<sup>207</sup> As we will see in the following, the reversal of the emblematic meaning of Christ on the Cross by the suffering of the poetic voice culminates in the evocation of the divine image in the penultimate stanza.

In a superficial reading the following stanza seems to revert back to the traditional hierarchy between God and man by evoking Psalm 23:1 ff. – ‘The Lord is my shepherd [...]. [...] [H]e leadeth me beside the still waters. He restoreth my soul’.<sup>208</sup> In the poem the poetic voice goes to a *maar* and bows for drink. The poetic voice seems to suit the role as obedient sheep given by Psalm 23 not only because of its act of bowing, but also because the infinitive form ‘zu trinken’ suggests that it follows an order, as does the later ‘Wir haben getrunken, Herr’.<sup>209</sup> However, on a closer reading we realise that any such idea of following God conveyed in these constructions is hollowed out by Celan, since they betray the senselessness of the violence suffered by the poetic voice. The grammatical elision of the conjunction ‘um’ and the apparent lack of any explanation

205 Susman qtd in: Joachim Seng, *Auf den Kreis-Wegen der Dichtung: Zyklische Komposition bei Paul Celan am Beispiel der Gedichtbände bis ‘Sprachgitter’* (Heidelberg: Winter, 1998), p. 212.

206 Matthias Blum, ‘Gottesmord’, in *Handbuch des Antisemitismus. Judenfeindschaft in Geschichte und Gegenwart: Begriffe, Theorien, Ideologien*, ed. by Wolfgang Benz (New York City: De Gruyter, 2011), III, 113–14.

207 I must thus emphatically reject Gadamer’s reading, in Heideggerian terms, that ‘das so furchtbar vereinzelnde Sterben nicht nur jeden mit jedem anderen, sondern gerade auch mit dem sterbenden Jesus in eine eigene Verbundenheit versetzt’ (op. cit. p. 456). It is an strange irony that Heidegger’s thinking particularly appears in Gadamer’s turns of phrases like man’s presumed ‘Todesbestimmtheit’ and the fact that the poetic voice is assumed to accept death – ‘[w]ir haben es angenommen, daß wir sterben müssen’ – and thereby the thinking of the philosopher who had given the Nazis a theoretical underpinning for their perverted death drive somehow twists the (implied) death of the Jews in Celan’s poem somehow into a self-accepted sacrifice (op. cit. cf. p. 458 f.).

208 Cf. Wögerbauer in Bollack, Winkler, and Wögerbauer, op. cit., p. 129; Fred Lönker, op. cit., p. 191.

209 Cf. also Kummer, op. cit., p. 130.



for our motivation for our pilgrimage to the trough and the passivity apparent in the construction ‘uns zu bücken’ sound as if these acts just happen gratuitously. The crimes alluded to in the poem are violent not only because of their vivid evocation of states of pain (‘verkrallt’), but because what happens is utterly groundless.

Celan has deprived the acts that come to pass in the poem of all intention. While in the Psalms motivation to go ‘beside the still waters’ is grounded in an ultimate faith in God, this is not the case in ‘Tenebrae’. It is not grammatically the case, as we have seen, but also not semantically. ‘Tenebrae’ shows that we have no grounds for such ultimate faith. To what extent Celan expresses his doubt in and undermines traditional representations of God becomes clear in the following, as we discuss the conception of perception and image in ‘Tenebrae’. As the image of God materialises in the trough, we realise that the suggestively obeisant gesture of bowing to the frequently invoked divine Lordship is controverted (even further), since we do not gaze up to look for signs of God but bend over to behold the image of God. This implies an inversion of above and below in and through the formation of the divine image in the trough at our feet.<sup>210</sup> The spatial deposition of God entails an entire complex of value changes that occur within the traditional Christian framework of meanings which governs perceptions of the below. An all too speculative interpretation could elaborate on connotations of hell and underworld here; these endeavours, however, would rely on thin evidence in the text itself.<sup>211</sup> That which is below the poetic voice is not an otherworldly realm, an absolute below. Rather, what lies below the poetic voice is relative to its position as beholder – to its position as plaintiff, reader, and victim. The fact that the poetic voice sees God below itself nonetheless carries connotations of God’s abjectness and inferiority of power. God’s image in the trough beneath the poetic voice is a display on the surface of the blood and therefore lacks profundity and depth. That which lies below the poetic voice in ‘Tenebrae’ is unlike the dimension below the surface of the water in ‘Wortaufschüttung’, which reveals a deeper and more meaningful ground after the sea has receded (see chapter 6). Similarly the surface of blood with God’s image in ‘Tenebrae’ is not the sea surface in Celan’s ‘Traum vom Traume’ (see chapter 1), below

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210 Cf. also Wögerbauer on these lines: ‘Une fois de plus, le poème inverse ce que dit le psaume : Yahvé retient tous ceux qui tombent, redresse tous ceux qui sont courbés (Ps. 145, 14). Dans le poème de Celan, ceux qui ploient sous le joug ne sont pas redressés, bien au contraire : ils se courbent et se baissent davantage encore (uns zu bücken / nach Mulde und Maar)’: Bollack, Winkler, and Wögerbauer, op. cit., p. 129.

211 This is not the ‘Himmel als Abgrund’ in Celan’s *Meridian* speech (cf. M, 11).

which the narrator goes to gain a new sense of vision in the hidden depths of the sea. Such epiphantic vision or even hopeful revelation of a meaningful ground (in the extended sense of the word) is lacking in 'Tenebrae'. Rather, the lack of a ground reinforces the figurative lack of a ground due to the elision of an explicatory conjunction indicating reasons ('um') and the passivity intimated by perfective constructions such as 'wir haben getrunken', as discussed above.

The words of Psalm 23, according to which the believers are led by God to replenish themselves in the water, now get a cynical twist as we find out that the trough is filled with 'Blut, [...] was du vergossen, Herr'. Depending on whether we read the verb 'vergossen' as transitive or ditransitive, the shed blood can be interpreted as either coming from God, evoking Christ's blood on the Cross, or as that of the poetic voice (and by implication the victims of the Holocaust), accusing God of the crimes of the Holocaust. Many critics follow both readings and believe that Celan underlines the similarity between Christ's sacrifice and the massacred Jews.<sup>212</sup> Wögerbauer is appreciably careful in asserting that '[I]e poème dit qu'il y a une relation entre les deux sangs,' rather than prematurely affirming, like Seng, that this relation consists of an 'Annäherung an Christus'.<sup>213</sup> Given our reading up to this point this caution is well justified, because in what would this 'Annäherung' consist? In light of Christ's divine provenance and the resurrection after his crucifixion, in light of the theological and teleological purposiveness of his sacrifice, none of which applies to the senseless murder of the Jews during the Holocaust, such attestations seem imprudent.<sup>214</sup> The sarcastic tone of the opening lines that had evoked a proximity to God due to the impending death of the poetic voice has not changed by the time the poetic voice gazes into the trough filled with blood. We should take a closer look at the nature of the relation between the two bloods and between poetic voice and God, which culminates in the image that forms in the trough.

In this image Celan not only contradicts the traditional hierarchy of vision in the Judaeo-Christian tradition by the inversion of the direction of the gaze (below, into the

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212 Cf. Sowa-Bettecken, *Sprache der Hinterlassenschaft*, p. 187 f.; Kummer, *Unlesbarkeit dieser Welt*, p. 130; Seng, *Auf den Kreis-Wegen der Dichtung*, p. 211.

213 Seng, *Auf den Kreis-Wegen der Dichtung*, p. 211.

214 We should also remember that Celan had criticised Nelly Sachs for her attempts at a 'deutsch-jüdische Symbiose' as 'Versöhnungsversuche im Geiste christlicher Liebe und eines ungebrochenen Gottesglaubens'; cf. Tobias Tunkel, *Das verlorene Selbe* (Freiburg i. Br.: Rombach, 2001), p. 37.

trough, instead of above into the heavens), but also by the transsubstantiation of God in the image in the trough. The senselessness of the crimes is embodied and symbolised by the image that forms in the trough. The violence, of course, is already signified by the image's material constitution: it is an image reflected in blood. But the senselessness is also more subtly intimated by the structure of the image. Images in bodies of water are mirror-images,<sup>215</sup> they are copies of an original, i.e. *typoi* of an *archetypos*. However, the mirror-image to which we bow down does not seem to have an *archetypos*; in fact, God seems to transubstantiate into his image which is (re)producing itself in what is either the fluid of his own disembodiment or the blood of his victims. In either case the theological underpinning of the Christian conception of the image is dissolved from within in Celan's evocation of the divine image here; and with it, all corollaries of the divine *archetypos* – its theological, teleological transcendency and, since God is implied to be complicit in the crimes, its ultimate status as moral paragon – are abandoned. The collapsing of the *archetypos* into the *typos* not only renders God visible in explicit contradiction to the Second Commandment, but such a complete trespass of the divine into the visual realm inscribes upon His image the discrepancy that adheres to the conception of the *typos*. The copy that is the mirror-image in the trough is a copy discrepant to itself, a reproduction without an original.<sup>216</sup> Such a copy's copy is of course entirely vacant<sup>217</sup> and, indeed, the divine image cast into our eyes – an almost violent act of intrusion into our retina<sup>218</sup> – elicits their emptiness of expression.<sup>219</sup>

Es warf uns dein Bild in die Augen, Herr,

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215 Sowa-Bettecken also interprets the image as mirror-image, and she believes the fact that it is not the poetic voice whose image is reflected but the image of God is a further sign of their closeness. She also points out the possibility that 'im Spiegelbild der Sprechenden das Bild des Herrn aufsteigt'. These readings of unification or approximation between Christ and the poetic voice, however, gloss over the violence with which this image enters into the eyes of the poetic voice. Sowa-Bettecken rephrases the violent intrusion of 'warf uns dein Bild in die Augen' in religious terms as an entering or merging into (*eintreten*). Op. cit., p. 189.

216 This may echo Benjamin's conception of *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, but the implications here are quite different as the following above shows (GS, I-1, 431 ff.).

217 The vacancy of God's image here is not related to the pregnant use of 'Nichts' in the poem 'Mandorla', by which Celan evokes mystical connotations of God as a substance that can only be apophatically described (from our human perspective) as nothing (cf. KG, 142). This positively connotated, substantial nothing is discussed in chapter nine, where we discover a discrepancy between Celan's use of the word 'Nichts' in the poem 'Erblinde' (similar to the evocation of the word in 'Mandorla') and du Bouchet's translation thereof by 'rien'.

218 That violence occurs in the image's being cast into the eyes of the poetic voice is very clear from the great similarities this passage bears to Jean Cayrol's description of dead Jews in *Nuit et brouillard*. Cf. Fred Lönker, op. cit., p. 192 ff.

219 The emptiness of such copies' copies is later carried to the extreme in 'Wortaufschüttung' (see chapter 6).

Augen und Mund stehn so offen und leer, Herr.

The *typos*-image displayed on the body of water is reminiscent, as Wögerbauer points out, of the *typos*-image in Celan's poem 'Bei Wein und Verlorenheit', which we will examine in the next chapter,<sup>220</sup> and it also points to the reciprocally reflecting mirror images in 'Wortaufschüttung' (see chapter 6). The mirror-image in 'Tenebrae' expresses a further aspect which can be read in quite explicit contrast to Celan's later poem 'Halbzerfressener' (see chapter 7). The image is fundamental to the poetic subject's or ability to self-reflection and perhaps even constitution as poetic voice, which is the role of the image in 'Halbzerfressener'. In contradistinction, the *typos*-nature of the image in 'Tenebrae' undermines the voice's ability to assert itself. The seeming diminution of God's power as *typos*-image does not concomitantly augment our own powers of self-determination similar to Goethe's Prometheus who formed 'Menschen / Nach [s]einem Bilde'.<sup>221</sup> It is not only the conception of the divine image which Celan controverts in 'Tenebrae'. In making a (liquid) mirror the mediator between God and our (self-)perception, Celan also takes up another foundational metaphor of Christian philosophy in the tradition of Augustine. Celan undermines the traditional role of this reflecting interface in the conception of the *imago Dei*, and in turn, undermines how humankind can comprehend God as well as, through the contemplation of God, itself as *mens humana*.<sup>222</sup>

In his *De trinitate* in particular, Augustine had used the metaphor of the mirror as a core element in his exposition of how humankind comes to reach understanding of God and recognise itself as image of God. According to Augustine, as man is looking at his image in the (metaphorical, intellectual) mirror, he recognises himself as image and as bearing likeness to God.<sup>223</sup> Since this form of mirror-reflection is an intellectual act, looking and recognition are not mere passive display on a mirror as on a projection screen, but an activity of constituting that which elevates humankind above other beings

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220 'Le sang, et l'emblème qu'il contient, trouvent leur adéquation dans le vide. Cet accueil engloutit également l'image, dénoçant ainsi les langues imagies, inauthentiques et mensongères. La vacuité et l'ouvertuer renvoient à l'absence de langage, au silence.' Wögerbauer in: Bollack, Winkler, and Wögerbauer, op. cit., p. 131.

221 Johann Wolfgang von Goethe, 'Prometheus', in *Berliner Ausgabe. Poetische Werke* (Berlin: Aufbau, 1960), I, 327–29 (p. 328).

222 Johann Kreuzer, 'Von Augustinus zu Eckhart', p. 82.

223 'Indem sie sich als Bild erkennt, realisiert die *mens humana*, wovon sie sich als Bild denkt – zumindest wird diese Erkenntnis zu ihrem Anspruch' (ibid.).

and distinguishes it from other creatures: its *mens*.<sup>224</sup> Looking or contemplating and recognition are part of the same activity in which the mind becomes a mirror *through* which (*per speculum*)<sup>225</sup> man realises his being a finite image of God.<sup>226</sup> From Augustine on, this conception of the intellectual act of mirroring and image formation becomes immensely productive in Christian philosophical thought, and is foundational to, for instance, Eckhart's conception of 'Bildung'<sup>227</sup> and to the mirror-motif as perpetuated by Cusanus in his conception of the *imago Dei*.<sup>228</sup> Such self-acting image production on the intellectual mirror has a strong tendency towards the iconoclastic in that the (*typos*-)image deposes of its visual tabernacle and is entirely elevated into the spiritual realm in approximating the *archetypos*.<sup>229</sup>

Yet, the bloody mirror of Celan's poem that casts the divine image into our eyes is not an active production of our contemplating intellect, as in the Augustinian tradition. We have already discussed how the mirror reflects the divine image without an original, collapsing of *archetypos* into the *typos*, whereby the *typos*' difference from itself is totalised, effectively uncreating the entire image. But the mirror metaphor in Celan goes further. Instead of situating the mirror in our *mens humana* as the Patristic tradition had done, the mirror is located in and constituted by the blood. In this line of reading the *archetypos* become *typos* implies the physical disembodiment of the poetic voice by exsanguination as well as the lack of an *archetypos* through which it could recognise itself as subject, as *imago Dei*. The image in the blood is therefore doubly outside of its proper domain. The reflected image is a reflection outside of our mental faculties, for which our body serves as tabernacle according to the Augustinian tradition, depriving us of the possibility to recognise ourselves as human subjects (in recognising us as *imago Dei*). Further, even this tabernacle is deprived of its life-giving essence by its bleeding out. Hence, in a crassly sarcastic contortion of Augustine's metaphor, in 'Tenebrae' the mirror does form *in* us, or rather in a *part* of us: our blood that has been shed.

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224 Aspects of this thought can already be found in Philo of Alexandria and from then on in the entire Eastern Christian theology, e.g. Pseudo-Dionysius the Areopagite. Cf. Ladner, op. cit., pp. 11 & 13.

225 Johann Kreuzer, 'Von Augustinus zu Eckhart', p. 84.

226 Ibid.

227 Ibid., p. 89.

228 'Indem der Mensch – als selbstaktiver Spiegel der Bildhaftigkeit der Wirklichkeit – eben diese Bildhaftigkeit auch tatsächlich einsieht und denkt, realisiert er erst sein Bild-Sein'. Cf. Thomas Leinkauf, op. cit., p. 106 ff.

229 Kreuzer points to e.g. John Scotus Eriugena for his 'ikonophoben Aufhebung der Bilder in einer rein geistigen Schöpfung zu der die "sinnliche Kreatur verwandelt wird.'" (op. cit., p. 84); likewise Meister Eckhart speaks of 'entbilden' in much the same spirit (ibid., p. 85 ff.).

Consequently, the emptiness of expression of the divine image cast into our eyes is not just a nonentity in and of our perception, but affects our very self-perception and constitution at least by the way the mirror and the image are conceived in the Christian tradition in our recognition and knowledge of ourselves.

Indeed Celan undermines the conception of God through the image and concomitantly of ourselves so completely – death already having loomed in the subtext of the second stanza – that the entire fabric of the poem is threatened. And this fabric is of course poetic speech. Consequently, the empty expression is not only in our eyes, once the image strikes our retina, but the mouth, too, is ‘offen und leer’. Similar to the divine transubstantiation into the *typos* which is constituted in perennial difference to itself, destituting the *archetypos*, verbal expression seems consumed by the emptiness and senselessness of the deeds committed against us as victims and readers of violence. This resonates phonetically in the echo of ‘Herr’ in ‘leer’ which represents sonically what is inherent in the structure of the divine image in the trough. The echo of ‘Herr’ in ‘leer’ has expressly nothing as its origin: *Leere*.<sup>230</sup> The negative, empty visuality of the image now seems to have encroached upon our possibility to speak.

The poem could end here. But it does not. The eyes seem to be permanently blinded, incapable of further perception – indeed, this is already programmatically projected by the title ‘Tenebrae’, which means obscurity. The mouth, however, almost silently returns in the subsequent stanza:

Wir haben getrunken, Herr.  
Das Blut und das Bild, das im Blut war, Herr.

Poetic speech seems to somehow go on through the act of drinking, which Wögerbauer believes ‘devient constitutif d’un nouveau langage’ that is, however, a ‘contre-langue’ to the language of Christianity and belief.<sup>231</sup> The act of swallowing, especially in the perfective tense of ‘[w]ir haben getrunken’, suggests the passivity and powerlessness of victims of violence, and in his commentary on the poem Lönker even goes so far as to

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230 Among others Sowa-Bettecken and Felstiner have commented on this imperfect rhyme; cf. Sowa-Bettecken, op. cit., p. 190; John Felstiner, *Paul Celan: Poet, Survivor, Jew* (New Haven: Yale UP, 2001), p. 145.

231 Bollack, Winkler, and Wögerbauer, op. cit., p. 131; Sowa-Bettecken and Kummer, in broad terms, seem to share this belief that the suffering of Jews has now replaced that of Christ. Cf. Sowa-Bettecken, op. cit., p. 191; Kummer, op. cit., p. 131; Gadamer is mostly alone in proclaiming that the closing lines of the poem reaffirm the Christian doctrine of incarnation and the position of God as ‘Herr’; cf. Gadamer, IX, p. 458.

suggest that the swallowing and the last lines of the poem confirm the death of the poetic voice.<sup>232</sup> Once again Celan inverts the supposed spiritual replenishment of the Eucharist. Unlike what Matthew 26:28 suggests, the act of drinking the blood does not imply ‘remission of sins’ and unlike in John 6:58 the blood does not appear to be a source of life. Indeed the consumption of the blood by the poetic voice seems to be the climax of Celan’s inversion of Christian tropes and motifs. The poetic voice consumes itself by consuming the blood – possibly its own – and the image, insofar as it consumes God as image and therefore consumes itself as *imago Dei*.<sup>233</sup>

At the same time, despite the implications of self-consumption and self-abnegation in the act of drinking, the poetic voice seems to defiantly persevere by having drunk the blood and calls on God to pray in the last lines of the poem. The poetic voice is still not entirely the arbiter of its own fate. It does not assertively tell God to pray to it any more, as it did in the third stanza. It is also still not an agentive subject of verbs in the present tense, which would indicate that it is in control of its acts. However, the imperative appeal to God to pray attests to the continuation of poetic speech beyond the presumed death of the speaker and also beyond the *typification* of God. Poetic speech survives as plaint.

Despite the fact that violence committed against the poetic voice and the subversion of God poses an extreme threat to the poetic subject and the notion of the *archetypus* in ‘Tenebrae’, neither poetic subject nor *archetypus* are fully extinguished. But they are also not positively affirmed or reinstated. Celan did not write a poem in which God or belief would not be problematically addressed and ambivalently expressed. His interest in mysticism, religion, and religious philosophy is widely attested,<sup>234</sup> even though he never fully subscribed to any specific school of thought or dogmatic belief. Yet a thinking about the *archetypus* remains at the heart of Celan’s poetry. In his *Meridian* speech in 1960, three years after writing ‘Tenebrae’, Celan would reaffirm the striving toward a higher, more unified, and more truthfully expressed word, even if it cannot

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232 Fred Lönker, op. cit. p. 192. Eminently the swallowing in ‘Tenebrae’ reminds us of the prominence of swallowing in Celan’s ‘Todesfuge’, which also evokes the Holocaust and where swallowing is likewise associated with death.

233 Georg Michael Schulze very appositely reads the act of swallowing as ‘auto-consommation’: ‘il s’agirait donc (car je pense, à l’évocation de l’image, à l’homme fait à l’image de Dieu, qui – sous la forme de l’image de Dieu – se reflète dans le sang) d’une sorte d’auto-consommation’; in: Bollack, Winkler, and Wögerbauer, op. cit. p. 140.

234 One of the first to study this with respect to Celan’s poetry was Joachim Schulze: *Celan und die Mystiker: motivtypologische und quellenkundliche Kommentare* (Bonn: Bouvier, 1976).

exist in absolute form (cf. M, 10). In his speech Celan makes use of a common denomination of God when he evokes ‘dieses “ganz Andere”’ (M, 8).<sup>235</sup> The demonstrative adjective and abstract singular form by which God is designated as Other contrast with Celan’s use of scare quotes, betraying a certain distance and scepticism to this Other. And yet, this tension between his intimations of the *archetypos* and its being cast into doubt at once is sustained throughout much of Celan’s poetry.

### **The *Archetypos* and *Typos* in Celan as Opposed to in du Bouchet**

The groundlessness and gratuitousness of what happens to the poetic voice in the poem clearly relies on the traditional framework of *archetypos* and *typos*, whose inversion in the poem then constitutes the violence and is the subject of the poetic plaint. In this reliance on such a traditional framework, even in the moments of most radical doubt, Celan differs quite markedly from du Bouchet’s later thinking, which is outside the *archetypos-typos* dichotomy. His ‘fond’, in the many senses of the word, is only one side of a binary and reciprocal relation. In Michel Collot’s words it is a ‘*Grund qui fonde toute manifestation, mais échappe lui-même, puisqu’il est aussi Abgrund*’.<sup>236</sup> Thus for instance, the paper’s underpinning and quite literally underlying the written poetic word in du Bouchet only becomes conceivable as the ‘fond’ of writing in its being displaced by the written word, whose purpose is, in turn, to bring out the foundational quality of the paper. Celan, on the other hand, still remains committed to frameworks of meaning hinged on an *archetypos*, even when doubting and accusing it. His commitment to the traditional framework is probably explained by the fact that an equipoise between ground and abyss and a poetic reality that relativises the notions of *archetypos* and *typos* would also seem, for Celan, to relativise the suffering of Holocaust victims and the grounds of accusing those responsible. Only by means of the

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235 For a more complete discussion of this passage of Celan’s speech see Florence Pennone, *Paul Celans Übersetzungspoetik: Entwicklungslinien in seinen Übertragungen französischer Lyrik* (Tübingen: Max Niemeyer, 2007), p. 53 ff. It is also worth pointing out the astonishing similarities between Celan’s work and Buber’s philosophy of dialogue, in which ‘das ganz Andere’ very clearly denotes God: James K. Lyon, ‘Paul Celan and Martin Buber: Poetry as Dialogue’, *PMLA*, 86.1 (1971), 110–20 (p. 112).

236 Collot, *L’Horizon fabuleux*, p. 180.



plaint to God in 'Tenebrae' can the poetic voice express the violence suffered. Implicating the highest power in being complicit in the crimes ('Blut, [...] / was du vergossen') or in indicating the Almighty's powerlessness by calling upon him to pray ('Bete, Herr') indicates how fundamentally the divine has fallen short of its *archetypal* standards in the Holocaust. If Celan had relativised these standards rather than affirmed them *ex negativo* by lamenting that they have not been kept, he also would have relativised the absoluteness of the crime.

Thus instead, as we have seen in 'Tenebrae', the poetic address is still directed at the divine *archetypos* even after its *typification* and the poetic voice still speaks even after its physical and spiritual disembodiment. The suffering in the poem and the existential threat to the poetic subject manifests itself as the *typification* of an *archetypos*, and it is the very lamentation of this lack which reinstates the *archetypos* (the 'ganz Ander[e]') at least as a notional reference point (as 'bekanntes Hilfswort'; M, 10). Thus neither the position of the *archetypos* nor that of the poetic subject are fully undercut in Celan, because they constitute the foundation that enables poetic speech. This relation between poetic subject and *archetypos* will also underlie Celan's poem 'Bei Wein und Verlorenheit', which we examine in the following chapter, where our focus will shift to the relation between image and the conception of language in Celan.

## Chapter 4: Writing as *Typos* in Celan's 'Bei Wein und Verlorenheit'

In our analysis of 'Tenebrae' in the previous chapter, we have seen how the first person poetic voice, as presumed *imago Dei*, was almost extinguished along with the divine *archetypos* and yet was somehow able to carry on speaking, despite the *typification* of the *archetypos*. This has already indicated that there is a negative relation between (*typos*-)image and language, and in this chapter we will scrutinise this relation more closely by analysing Celan's 'Bei Wein und Verlorenheit'. We will discover his distinction between written, that is visual language which he characterises as *typified*, and spoken language, which bears the marks of the *archetypos*.

BEI WEIN UND VERLORENHEIT, bei  
beider Neige:

ich ritt durch den Schnee, hörst du,  
ich ritt Gott in die Ferne – die Nähe, er sang,  
es war  
unser letzter Ritt über  
die Menschen-Hürden.

Sie duckten sich, wenn  
sie uns über sich hörten, sie  
schrieben, sie  
logen unser Gewieher  
um in eine  
ihrer bebilderten Sprachen.

(KG, p. 126)

In 'Bei Wein und Verlorenheit' Celan seems to circumscribe a purer poetic language which is evoked in proximity to *archetypal* divinity. This language is in contraposition to the languages of man in the poem, whose plurality ('Sprachen') and mistranslation ('umlügen') seem to point to an underlying conception of language in which the Fall of Man and the loss of the original language after Babel are reimagined as one and the same event (see also chapter 8).<sup>237</sup> Celan's poetry is written in a language which comes

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237 Fall of Man and the confusion of tongues are also thought of in the same breath by Celan's intellectual kin Benjamin (GS, II-1, 155). Benjamin seems to have greatly inspired Celan's thinking about language and these similarities in the interpretation of Babel will certainly not be a coincidence. For more on the relation of Benjamin and Celan see: Winfried Menninghaus, *Paul Celan: Magie der Form*. For more on Benjamin's theory of language see especially: Winfried Menninghaus, *Walter Benjamins Theorie der Sprachmagie* (Frankfurt a. M.: Suhrkamp, 1980); Werner Hamacher, 'Intensive Languages', trans. by Ira Allen and Steven Tester, *MLN*, 127.3 (2012), 485–541.

*After Babel*, to speak with George Steiner.<sup>238</sup> Yet in contradistinction to the Scripture, for Celan the event that brings about the confusion of tongues is devoid of Judæo-Christian mythology or historiography and is re-imagined as the historical trauma that is the Holocaust.<sup>239</sup> Hints of this thinking were already evident in Celan's earliest poetological text 'Traum vom Traume' where he attested that our languages carry the 'Asche ausgebrannter Sinnggebung' after the 'Sündenfall' and longed for 'jene Ursprünglichkeit' in language in which 'Anfang und Ende zusammen[fielen]' (CW III, 156). And this thinking resurfaces when he reemphasises in 1960 that he wants to build 'Brücken von Sprache zu Sprache, aber – Brücken über Abgründe'.<sup>240</sup>

Since we cannot simply reconstruct the *archetypal* linguistic state, translation becomes the medium to relate interlinguistically and bridge the abyss between languages. Only in a translation that fully respects the Other without effacing traces of the Other, the source text, can we at least partially overcome the intra-linguistic gaps.<sup>241</sup> This conception of language and translation patently underlies Celan's 'Bei Wein und Verlorenheit' and is further inflected by particular circumstances at the time of writing the poem. The poem is in part a reaction to Celan's critics who saw in his poetry absolute poetry and abstractions that were removed from all reality, including or especially the reality of the Holocaust. Thus former Nazi Hans Egon Holthusen detaches Celan's poetry from the Holocaust and claims that it flies away from 'der blutigen Schreckenskammer der Geschichte [...], um aufzusteigen in den Äther der reinen Poesie.'<sup>242</sup>

Such misunderstandings shaping the German discourse on his poetry, intentional or not, and even if said in praise, would pose a doubly existential threat to Celan. It was the Germans who had killed his parents and whose misinterpretations furthermore undercut

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238 George Steiner, *After Babel: Aspects of Language and Translation*, 3rd edn (Oxford: Oxford UP, 1998).

239 Cf. Winfried Menninghaus, *Paul Celan*, p. 55.

240 Letter by Celan to Karl Dedecius. Angela Sanmann, *Poetische Interaktion: Französisch-deutsche Lyrikübersetzung bei Friedhelm Kemp, Paul Celan, Ludwig Harig, Volker Braun* (Berlin: de Gruyter, 2013), p. 388.

241 In the language of Benjamin the translator should seek an 'anbilden' instead of 'abbilden' of the original. Once again the great importance of Benjamin for Celan becomes apparent (cf. GS, IV-1, 18).

242 Ctd. in: Wolfgang Emmerich, *Paul Celan*, 6th edn (Reinbek: Rowohlt, 2014), pp. 94–95. Holthusen was an unrepenting Nazi, as shown by his two essays, in which he defended having voluntarily joined the SS, and by his answers to Jean Améry, who as concentration camp prisoner had suffered under the murderous troops of the SS. Hans Egon Holthusen, 'Freiwillig zur SS', *Merkur*, 20.223 (1966), 921–39; Hans Egon Holthusen, 'Freiwillig zur Waffen SS (II)', *Merkur*, 20.224 (1966), 1037–49; Jean Améry and Hans Egon Holthusen, 'Fragen an Hans Egon Holthusen - und seine Antwort', *Merkur*, 21.229 (1967), 393–400.

his poetry's quest to communicate the historical atrocities and commemorate the victims of the Holocaust. Even more menacing to Celan's poetic and personal identity than the tide of misreadings<sup>243</sup> were the (deliberately) false accusations of plagiarism by Claire Goll, the widow of the Surrealist poet Yvan Goll. Celan had agreed on Yvan Goll's deathbed to translate his French poetry into German. Subsequently Celan's early and unpublished translations were used and manipulated by Claire Goll to support her accusations of plagiarism. In a vicious public campaign Claire Goll rallied supporters for her accusations staining Celan's public image and left Celan in need of psychiatric help.<sup>244</sup>

Claire Goll's campaign and the viciousness of the public discourse in Germany on Celan's purported plagiarism grew worse throughout the late 1950s and reached their peak in the early 1960s, that is around the time of writing 'Bei Wein und Verlorenheit'. Thus 'Bei Wein und Verlorenheit' is at least in part a reaction to how his poetry was received, given that it was written on the same day as the publication of yet another piece of fraught interpretation of Celan as the 'Meister der im Schwange befindlichen Technik, der assoziativen Reihung von Traumbildern' (Cf. Wiedemann's notes in KG, p. 126).<sup>245</sup> Consequently the excoriating characterisation of mankind's mistranslation and false images in the poem clearly speaks out against readings of his poetry as merely metaphorical.<sup>246</sup> Furthermore, the poetic voice in the first person which self-assertively steers the poet's horse<sup>247</sup> suggests Celan's drive to affirm his poetic stance and his poetry's ability to still communicate to the keen and attentive ear ('hörst du') in the face of such a reception.

To construe the poem as a momentary affective response to the Goll affair or to his reception, however, means overlooking how fundamentally the poem addresses and

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- 243 Emmerich quotes a substantial but by no means complete list: Emmerich, *Paul Celan*, p. 94 f.
- 244 Barbara Wiedemann has documented the affair with meticulous detail. Cf. *Paul Celan, die Goll-Affäre: Dokumente zu einer 'Infamie'*, ed. by Barbara Wiedemann (Frankfurt a. M.: Suhrkamp, 2000). Perhaps the most prominent academic voices supporting Celan were Peter Szondi's article in the 'Neue Zürcher Zeitung' (p. 272 ff.) and Walter Jens's in 'Die Zeit' (p. 365 ff.).
- 245 Cf. also Jürgen Lehmann, 'Bei Wein und Verlorenheit', in *Kommentar zu Paul Celans 'Die Niemandrose'*, ed. by Christine Ivanović and Jürgen Lehmann (Heidelberg: Winter, 1997), pp. 61–64 (p. 62).
- 246 In the notes to his *Meridian* speech Celan would repeatedly speak out against interpreting his poetry as metaphoric: 'Als das Unübertragbare, selbst nicht leicht zu Tragende und oft Unerträgliche – unerträglich Schwere – haßt man das Gedicht. Wer das Gedicht nicht [...] mittragen will, überträgt und spricht gern von Metaphern' (M, 159).
- 247 The suggestions of a flying, divine horse in conjunction with poetry quite plausibly alludes to Pegasus; cf. Jürgen Lehmann, 'Bei Wein und Verlorenheit', p. 61.

integrates itself into Celan's poetics. Celan's mytho-poetological desire to overcome or at least bridge the abyss between languages and his striving to regain an originary and more truthful language that does not speak in false images or *typoi* is informed by such continuous confrontations with his critics and reviewers. If poetry could transcend the existential linguistic predicament of language after Babel, if it could regain an *archetypal* speaking without a separation between signifier and signified, misunderstandings such as that of Holthusen and others of his poetry would be impossible.

To be sure, as we have seen in 'Tenebrae', Celan is highly skeptical of a naïve affirmation of the *archetypos* or even of an assumed rapprochement with it. He eschews any unambiguously positive declaration of a reunification with the *archetypos* and *archetypal* language. Indeed given that the poetic voice in 'Tenebrae' just barely survived through the act of speaking and given that the mode of speech in the poem is a plaint, we could not claim that *archetypal* speech has been attained or expressed in the poem. Celan's hesitancy to positively proclaim the *archetypos* in his writing is also evident in his poem 'Bei Wein und Verlorenheit' where even the most assertive expressions of the poetic voice are subtended by the loss projected by the title-giving first lines of the poem ('Verlorenheit') and the impossibility of translating and express the supposed song of the God-horse *as such* in the poem, as we will see.

Before we start our close reading we should also consider another context of the poem. Celan shares the notion of the loss of the *archetypos* with Hölderlin's 'Brod und Wein', to which the first lines of Celan's poem allude, and even to parts of Hölderlin's 'Patmos'. In our analysis of 'Tenebrae' we noted briefly that the poem was inspired by Hölderlin's 'Patmos' in which Hölderlin similarly was struggling to express the relationship between man and God through poetry (see previous chapter). In 'Tenebrae' Celan rejected Hölderlin's eventual resolve, at the end of 'Patmos', that through the poetic cultivation of the 'feste[n] Buchstab, und Bestehendes gut Gedeutet' divine benevolence is assured (SA 2,1, 172).<sup>248</sup> After the Holocaust such a belief in poetically mediated approximation of the divine *archetypos* must have seemed problematic for Celan, especially if Hölderlin envisaged 'deutsche[n] Gesang' to play the exceptional role in this mediation (SA 2,1, 172).

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248 For Celan's rejection of Hölderlin, cf. also especially: Wienold, 'Paul Celans Hölderlin-Widerruf'.

Man's mistranslation of divine song in Celan's 'Bei Wein und Verlorenheit' seems to reemphasise Celan's rejection of Hölderlin's stout belief that man-made 'deutscher Gesang' could bring us closer to God. Hölderlin's elegy 'Brod und Wein' is less optimistic than his hymn 'Patmos' (cf. SA 2,1, 90 ff.). In his famous elegy, Hölderlin develops a syncretistic, poetic theology in which Greek gods are merged with the Christian God through the Eucharistic sacraments bread and wine. Yet this sacramental and symbolic evocation of the God(s) is only necessary, because the divine has withdrawn into the heavenly abode.

This withdrawal in Hölderlin's 'Brod und Wein' is rendered in visual terms as God divests himself of his *typified* countenance ('[a]ls der Vater gewandt sein Angesicht von den Menschen'; SA 2,1, 94) and retreats as *archetypus*. The poet's capability to inaugurate the proximity of man to the gods through worldly festivities and by means of song, bread, and wine is eventually cast into doubt. The impediment to accessing the divine has linguistic ramifications which eventually query poetry itself, leading to the question: 'wozu Dichter in dürftiger Zeit' (SA 2,1, 94). In Hölderlin's view the poet who writes after Christ's ascension, 'bears witness to what is absent through the power of his poem to evoke and recollect, to celebrate and to commemorate, but not to embody or to reveal directly that which can no longer be experienced as present and immediate.'<sup>249</sup>

In the absence of God, God can only be represented by signifiers like bread and, particularly, wine, which, as Eucharistic sacraments as well as celebratory elements in the Dionysia, conjoins the two different traditions of Greek Antiquity and Christianity. Bread and wine 'provide a consolation and a reassurance concerning divinity in its absence.' Yet they 'do not actually become the body and blood of Christ during the service of Communion; they merely signify as signs that which is absent, so that they may communicate to the mind the memory or the thought of what they signify.'<sup>250</sup>

In Celan's 'Bei Wein und Verlorenheit' the human experience of divine absence is, similar to its conception in Hölderlin's elegy, suffered linguistically and becomes absolute. The first lines already programmatically project this loss and also clearly intensify the withdrawal of the divine even compared to Hölderlin's elegy.<sup>251</sup> The

249 Cyrus Hamlin, 'German Classical Poetry', in *The Literature of Weimar Classicism*, ed. by Simon Richter (Rochester, NY; Woodbridge: Camden House, 2005), pp. 190–91.

250 Ibid., p. 190.

251 It should be noted that some echoes of Jeremiah 25:15 ff. can also be heard in Celan's poem. But Jeremiah's vengeful, commanding God of the Old Testament who effectively commits mass

symbolic representatives of the divine, bread and wine, are broken up and we are left with wine only, which furthermore is running out. Ironically, the *locum tenens* for the absence of the bread is absence itself – ‘Verlorenheit’ – augmenting the sense of loss. Compared to Hölderlin’s bread and wine which would at least ‘signify as signs that which is absent,’ Celan’s poem already begins at a point where these symbolical proxies for the divine are already in decline. Furthermore, not only is the wine running out but also ‘Verlorenheit’ (‘bei beider Neige’). If in Hölderlin’s elegy, in keeping with the dithyrambic tradition, inebriation and wine are instrumental to honouring and approaching God, and if in Celan’s poem ‘Verlorenheit’ suggests drunken self-oblivion, then the decline or loss of both wine and abandon as ritual adoration of divinity inevitably pronounces the insurmountable distance of man from God. Further, whereas in Hölderlin’s poem ‘die Sänger’ sing ‘den Weingott’ (SA 2,1, 94), in Celan’s ‘Bei Wein und Verlorenheit’ singing is of divine provenance (‘Gott [...] sang’) and mankind does not partake in divine song.<sup>252</sup> By developing its radicalised diagnosis on the difficulties of poetic communication through communicating with Hölderlin’s elegy, Celan’s poem at once expresses and embodies the exacerbation of the problem to communicate poetically since Hölderlin. Indeed, as we will see, Celan’s problematisation of the possibilities of theological signification is so fundamental that it extends not only to mankind, but even to the self-assertive first person poetic voice.

That poetic voice and God are not entirely unified is already clear at the beginning. The poetic voice steers the God-horse, an allusion to Pegasus as the winged horse of the poets.<sup>253</sup> The control of the poetic voice over the divine mount seems to imply the confident affirmation of the poetic voice over its power to write poetry, in what could be considered an ironic take on the notion of *poeta alter deus*. On the other hand, God’s raising his voice alone in his act of singing (‘er sang’) seems to identify God as the author of that which is the traditional metaphor for poetry: song. Nonetheless, the

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murder by poisoned wine could hardly be the God whom the first person poetic voice of Celan’s poem would ride and whom he would describe as singing. Buck and Bollack both note that the parallels to Jeremiah hinder rather than facilitate the interpretation of Celan’s poem: cf. Theo Buck, *Celan-Studien 7* (Aachen: Rimbaud, 2005), p. 15. Bollack appositely writes that if the eschatological scenario of Jeremiah was applicable to Celan, then ‘diese Endzeit [wäre] unmittelbar nach den Vernichtungslagern schon Geschichte’. Jean Bollack, ‘Chanson à Boire’, *Celan-Jahrbuch*, 3, ed. by Hans-Michael Speier (1989), 23–37 (p. 24).

252 I therefore disagree with Jean Bollack here, who cryptically reads the decline or loss of ‘Verlorenheit’ as the state of self-oblivion in which the first person poetic voice finds the most truthful expression of itself: ‘Auch die Verlorenheit geht zur “Neige”; in diesem Zustand findet das Subjekt des Gedichts am besten zu sich’ (‘Chanson à boire’, p. 30).

253 Jürgen Lehmann, ‘Bei Wein und Verlorenheit’, p. 61.

degrees of separation between God and poetic voice as well as the blasphemous impetus of the rider-horse metaphor should also not be overstated: this God is not the same as the one accused of complicity in the Holocaust in 'Tenebrae'. Moreover, the apostrophic appeal to heed God's song in 'Bei Wein und Verlorenheit' underlines the importance of the divine word in this poem ('hörst du'). Furthermore in the second stanza poetic voice and God are unified in their spatio-temporal movement and direction ('unser letzter Ritt'), and in the third they are also unified in utterance ('unser Gewieher'). Celan clearly renders the reciprocity of communicative interaction in a positive light, whether in the expression and reception of sounds ('er sang', 'hörst du') or in the complementarity of horse and rider.

This communication between horse and rider and first and second person eludes discrete and linguistically classifiable criteria. This form of communication is immediate and non-discursive. The communicative act between horse and rider, singer and listener is expressed and understood.<sup>254</sup> Hence the divine song has no content expressible in the discursive languages of mankind, since the joint utterance of God and poetic voice is unintelligible 'Gewieher' to the ears of man in stanza three. Similarly the direction into which poetic voice and God ride is indescribable in non-paradoxical terms: 'die Ferne – die Nähe'. But we should already indicate at this point that these inconcrete or even paradoxical poetic circumscriptions, that is the direction as indirection and divine expression as song, not only problematise the languages of man in stanza three, but will eventually also call into question poetic expression itself, as we will see. We should keep in mind that poetry after Babel always remains problematic in enunciating the divine *archetypos* and Celan is mindful of this.

Nonetheless, however large the degree of separation between *archetypal* song of the divine mount and poetic rider, they are united in their superior communication compared to mankind's efforts of understanding. This superiority of communication is a quite literal one. It is expressed semantically ('unser letzter Ritt über Menschen-Hürden') and spatially by the fact that the second stanza is positioned above the third stanza. The semantic juxtaposition of the stanzas is amplified by the spatial barrier of the white line that renders visual the locative opposition expressed in the poetry itself.

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254 Celan seems to pursue similar ideas here as Walter Benjamin in his early theory of language. Benjamin attributed to pre-Babel language that it communicates immediately, believing that a signifier denotes its signified 'unmittelbar'; cf. GS, II-1, p. 142 ff.



The poem could have ended after the second stanza, giving it an outlook somewhat similar to the last lines of the famous poem 'Fadensonnen' Celan wrote four years later: 'es sind / noch Lieder zu singen jenseits / der Menschen' (KG, p. 179).<sup>255</sup> The eschatological prospect of the last ride over and beyond mankind in 'Bei Wein und Verlorenheit' would then be comparable to the songs to be sung beyond mankind in 'Fadensonnen', both spelling the possibility of a super-human realm. Yet, 'Bei Wein und Verlorenheit' does not end on this prospect. The white space after the second stanza marks a turning point in the poem similar to the blank line that divides 'Halbzerfressener' into two parts or the blank line after the second stanza in 'Wortaufschüttung' (see chapters 6 and 7).

Language had struggled to express the direction of the ride and evoked the divine song heard by 'du' and poetic voice in the second stanza. In the blank line, then, language cedes. When words return in the third stanza, they speak to us as *typified* languages. After the blank line's empty *typos*-image, meaningful expression has become impossible. Unlike the appeal to the 'du' to attentively listen in the second stanza, the reaction of man elicited by the riding above is that of an obsequious and fearful ducking. Thus inherent to man's act of veneration is the failure to (re)gain a linguistic bond with God. Man dodges away from any engagement with song and neighing and speaks in *typos* images. This failure was already foreshadowed by the loss of the traditional sacraments of the Eucharist ceremony (bread and wine) to which, as Hölderlin's 'Brod und Wein', the first lines of Celan's poem had alluded. Yet the extent of the failure to create a communicative bond with God through the sacraments and speech is only clear in the blank line and the following stanza. So utterly deprived of meaning and expression in its emptiness, the visual emptiness of the white line separating the stanzas prefigures the visual languages of writing: 'sie / schrieben [...] / um in eine / ihrer bebilderten Sprachen'. What coincides with the visual, written character of these languages is that they are a false, *typified* misrepresentation ('sie logen [...] um') of what is supposed remain untranslated as auditory expression that is 'Gewieher' and song.

Inherent to this typification of language is also the fact that it is mute and written rather than articulated like the 'Gewieher' or divine song. Celan's privileging of verbal speech

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255 Bollack also connects 'Bei Wein und Verlorenheit' with 'Fadensonnen'. Jean Bollack, 'Chanson à boire', p. 34.

over written speech in the poem is also apparent throughout most of his poetry. It is fitting for a poet who stresses the importance of a dialogical exchange in the form of a ‘Gespräch’ that his most important poetological work was a speech delivered in front of an audience. Similarly Celan’s emphasis on the pneumatic presence of the poetic voice is apparent in the title of his poetry volume *Atemwende* or throughout his notes, for instance: ‘[d]as Gedicht ist [...] der Atem dessen, der – sterblich – durch das Gedicht geht’ (Mikro, 142; underlined in original). Celan’s preference for the spoken word bespeaks his partiality to the living individuality of the speaker as opposed to signification *in absentia* particular to the written word. Thus Celan only speaks positively of the written word if it bears testimony to the individuality of the writer. It is for this reason that Celan says ‘[n]ur wahre Hände schreiben wahre Gedichte’ (CW III, 177), as the hands attest to the provenance of the written poem. Roland Reuß reports that Celan wrote his poem ‘Einkanter, Rembrandt’ ‘mit der Feder ins reine [sic],’ because only handwriting could reveal the individual person behind the symbolic abstraction of the written word and therefore express the personal importance of this poem to Celan.<sup>256</sup>

## Writing in Celan as Benjamin’s Allegorical Image

Celan’s emphasis on the living, breathing, audible as opposed to the written word echoes Walter Benjamin’s conception of the written word as allegorical image in his *Ursprung des deutschen Trauerspiels*: ‘[d]ie Lautsprache ist [...] der Bereich der freien, ursprünglichen Äußerung der Kreatur, wogegen das allegorische Schriftbild die Dinge in den exzentrischen Verschränkungen der Bedeutung versklavt’ (GS I-1, 378 f.). Thus according to this interpretation spoken language breathes the free and creative spirit of the speaker, whereas the written word is removed from the personal intentions and the voice of the writer. The written word or the allegorical image thus betrays the

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256 Ctd. in Reuß, op. cit., p. 18. I am thus qualifying Schmitz-Emans’s position according to which Celan accords fundamental importance to the written word, interpreting the world as a book. For Celan the written word is equal to the spoken one if it acquires the same qualities as the spoken word and is considered to have ‘eine “sterblich-unsterbliche Seele” and is a ‘lebendige Wesenhei[t]’. Monika Schmitz-Emans, ‘Paul Celan und die schriftmetaphorische Tradition’, in *Der Glühende Leertext: Annäherungen an Paul Celans Dichtung*, ed. by Christoph Jamme and Otto Pöggeler (München: Wilhelm Fink, 1993), pp. 87–113 (p. 95).

arbitrariness of meaning. Allegory is removed from the object or person it expresses, because as written word it stands in for the absent object it denotes. If the relation to the object is supposed to give allegory its meaning, then allegory's meaning becomes arbitrary, being removed from this very object due to its being written image. In his edition of Benjamin's *Ursprung des deutschen Trauerspiels* Celan had underlined the following sentence in which Benjamin ascribes arbitrariness to allegory: Jede Person, jedwedem Ding, jedes Verhältnis kann ein beliebiges anderes bedeuten'.<sup>257</sup> Hence in the arbitrariness of allegory, as Benjamin holds, the relation between (allegorical) sign and signified object is untethered, and allegory precisely expresses anything but the presence of the object: 'Allegorie bedeutet etwas anderes als es ist. Und zwar bedeutet es genau das Nichtsein dessen, was es vorstellt' (GS I-1, 406). The allegorical image thus creates an 'Abgrund zwischen bildlichem Sein und Bedeuten' (GS I-1, 342). Benjamin's theory of allegory is embedded in a larger context of his conception of linguistic signification, according to which the arbitrariness of the allegorical image is a consequence of the Fall of Man and Babel. Benjamin believes that the Fall of Man had already created a disorder between objects themselves and mankind's relation to these objects and thus holds that 'Zeichen müssen sich verwirren, wo sich die Dinge verwickeln. [...] In dieser Abkehr von den Dingen, die die Verknechtung war, entstand der Plan des Turmbaus und die Sprachverwirrung mit ihm' (cf. GS II-1, 155).<sup>258</sup> The diagnosed arbitrariness of meaning of the allegorical image is thus twice removed from the *archetypal* state and thereby embodies the very arbitrariness of meaning after Babel and the Fall of Man.

With Benjamin's notion of the allegorical image in mind we can now turn back to Celan's 'Bei Wein und Verlorenheit'. In Celan's poem the falsity of man's expressions as 'umlügen' is asserted immediately after man attempts to capture God's and the poetic voice's expression in writing, which reminds us of Benjamin's 'allegorische[s] Schriftbild':

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- 257 Cf. Paul Celan, *La bibliothèque philosophique. Die philosophische Bibliothek. Catalogue raisonné des annotations*, ed. by Alexandra Richter and others (Paris: Presses de l'École Normale Supérieure, 2004), p. 280. One may add, in light of Benjamin's essay on the *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (as Lindner intimates), that the reproducibility of the allegorical sign is deprived of the 'aura' of the object that gives the allegory its meaning; cf. Burkhardt Lindner, 'Allegorie', in *Benjamins Begriffe*, ed. by Michael Opitz and Erdmut Wizisla, 2 vols (Frankfurt a. M.: Suhrkamp, 2000), I, 50–94 (p. 63).
- 258 Cf. also: 'Um aber als rebushaftes Bild-Schriftzeichen dienen zu können, muß das Bedeutende immer schon zerstückelt, fragmentiert, anamorphisiert, entseelt und aus dem Kontext herausgerissen sein. Dies betrifft noch die Schrift selbst. Auch sie wird zum Stückwerk, dem der leendige Sprachlaut ausgegangen ist [...].' Burkhardt Lindner, op. cit., p. 67.

[...] sie  
schrieben, sie  
logen unser Gewieher  
um in eine  
ihrer bebilderten Sprachen.

The notion of writing as an image that is removed from the true (and nondiscursive) meaning of the *archetypal* song in the poem reminds us of the abyss allegory created between 'bildlichem Sein und Bedeuten' in Benjamin. The written image does not breathe the divine pneuma. It is a transformation into mute and dead letters of what already sounds like mere neighing to mankind's ears. Man's transformation of the neighing in the form of 'umlügen' betrays the arbitrary character of these written images which are anything but not what they feign to be: divine song. The derivative and deviating character of these *typos* images that are man's languages inheres in the very nature of these languages after Babel. Benjamin and Celan are thus significantly informed by the Judæo-Christian discourse of the image as split between *typos* and *archetypos* which underpins their conception of language after Babel. As we saw in the introduction, in the philosophical tradition the image's difference to the *archetypos* is embodied in its being *typos*. In representing or seeking to represent the *archetypos*, the *typos* necessarily differs from the *archetypos*. Benjamin's allegorical image is a radicalisation of this understanding of the *typos*, when he says that it 'bedeutet [...] genau das Nichtsein dessen, was es vorstellt.' Similarly in Celan's poem, the plurality of man's *typified* languages embodies the difference to *archetypal* song.<sup>259</sup> Man's *typified* languages express anything but divine language. They only signify the absence of the divine in their mistranslated deviance from it.

This differential character to *archetypal* song governs man's languages internally, even down to their typographically broken-up, grammatical structure. Hence in another, further sense, the Divine Word is betrayed by man in 'Bei Wein und Verlorenheit'. By means of the syntactical symmetry between '[s]ie duckten sich', 'sie schrieben', 'sie logen' Celan uses syntactical parallelism to turn the Bible's most important poetic device against the Divine Word.<sup>260</sup> The *typification* of man's writing is visually

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259 It seems to be with Benjamin's allegorical image in mind when Celan specifically delineates a positively connoted conception of the image from Benjamin's conception of the allegorical image: '[...] diese Dichtung ist keine Emblematik {}; keine Stimmungspoesie {}; das Bild hat phänomenalen Charakter – es erscheint. [/] die Vision –' (M, 87; insertions in curly brackets by editors of TA).

260 Stephen A. Geller, 'Hebrew Prosody and Poetics. Biblical', ed. by Alex Preminger and T. V. F. Brogan, *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton UP,

conveyed by the jagged syntax which fragments the third stanza of the poem. The *typifying* character of man's language in the third stanza leaves no line unscarred; no line ends on a grammatically complete phrase or clause. Significantly, the first time a verb-phrase is split up by the white space at the end of a line, it is when writing is mentioned – 'sie / schrieben' – reinforcing our conjecture that Celan thinks of writing along the lines of Benjamin's allegorical image.<sup>261</sup> Once again we discover in Benjamin's *Ursprung des deutschen Trauerspiels* a reminiscent association of fragmentation with writing, which Celan underlined in his own edition:

Die Heiligkeit der Schrift ist vom Gedanken ihrer strengen Kodifikation untrennbar. Denn alle sakrale Schrift fixiert sich in Komplexen, die zuletzt einen einzigen und unveränderlichen ausmachen oder doch zu bilden trachten. Daher entfernt sich die Buchstabenschrift als eine Kombination von Schriftatomen am weitesten von der Schrift sakraler Komplexe.<sup>262</sup>

The strict codification of sacred writing thus cannot be divested from its content. Ultimately form and content of Scripture expresses one unchangeable complex, as Benjamin terms it, that bears strong similarity to how the Judæo-Christian tradition conceived the *archetypus*. This strict codification of sacred writing is in stark contrast with the fragmented 'Buchstabenschrift' and its arbitrary combination of letters. The Divine Word pronounced in scripture is furthest removed from the allegorical, written image. The act of writing and translation into a written lie by man in Celan's 'Bei Wein und Verlorenheit' therefore appears to be a perpetuation of the linguistic confusion after Babel, strongly resembling what Benjamin believes Baroque allegory embodies.<sup>263</sup>

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1993), pp. 509–11. The pioneering study in the West of parallel syntax of Hebrew poetry: Robert Lowth, *Lectures on the Sacred Poetry of the Hebrews*, trans. by G. Gregory (Boston, MA: Joseph T. Buckingham, 1815).

261 Henriette Beese who also analyses Celan's poetry in relation to Benjamin's thought similarly discovers in Celan's poetry an association between linguistic fragmentation and what is perceived to be lifeless in writing: 'Wie thematisch in Celans Lyrik immer mehr das Abgespaltene und das Anorganische hervortraten [...] so ist in seiner Lyrik das, was in der Schrift als tot gilt, die Wörter, die Silben, die Buchstaben, bevorzugt vor dem von lebendigem Sinn durchatmeten Ganzen der Sprache'. *Nachdichtung als Erinnerung: allegorische Lektüre einiger Gedichte von Paul Celan* (Darmstadt: Agora, 1976), p. 209; cf. also p. 214. Pöggeler also observes allegorical elements in Celan's poetry. However, he understands allegory not in the Benjaminian sense but rather in contrast to the symbol as stipulated by Goethe. 'Symbol und Allegorie', in *Paul Celan, 'Atemwende': Materialien*, ed. by Gerhard Buhr and Roland Reuß (Würzburg: Königshausen & Neumann, 1991), pp. 345–61 (p. 350 ff.).

262 Celan, *La bibliothèque philosophique. Die philosophische Bibliothek. Catalogue raisonné des annotations*, p. 280. Cf. Benjamin, GS I-1, 351.

263 In anticipation of our analysis of the poem 'Halbzerfressener' we may say that the 'umlügen' in 'Bei Wein und Verlorenheit' is quite the opposite of the 'umbrechen' in 'Halbzerfressener'.

## The Poetic Voice Speaks After Babel

The impossibility of truthful expression in language after Babel is most densely encapsulated in the polyglot pun of ‘Neige’. ‘Neige’ is not only the German word for decline – which in the context of the poem’s title seems to have connotations of loss – but also the French word for snow, echoed in its German equivalent ‘Schnee’ here, and additionally bears resemblance to the ‘Nähe’ in the poem and the English word ‘neigh’.<sup>264</sup> We realise that the heterology of languages even encroaches upon the speaker position of the first person voice. Celan, too, writes after Babel. The sense of loss conveyed by ‘Neige’ is also enacted by its relation to Nähe/neige/neigh, evoking the heterology of languages and their distance from *archetypal* speaking. The ‘Nähe’ into which the poetic voice rides the God-horse, passing through ‘Schnee’ or *neige*, becomes linked to the sensation of loss and linguistic confusion via the polyglot ‘Neige’.

Moreover, we realise that the poetic voice which so seemingly confidently steers the divine horse does not itself actually communicate divine song to us. Rather, the poetic voice has to evoke a ‘du’ as witness to divine song – ‘hörst du’ – and only through this address to the testifying ‘du’ do we know of divine song. Hence, we only know, along with and through the ‘du’, that there is singing, not *what* is sung. Indeed we must realise that the poetic voice expresses itself only as text. The text *as* (visual) text (rather than spoken word) draws itself into question via Neige/Nähe/neige/neigh, since as Yoko Tawada perspicaciously discerns: ‘[d]as englische Wort “neigh” (Gewieher) weicht zwar von dem deutschen Wort “Neige” orthografisch etwas ab, aber dennoch geht es hier eher um eine grafische Ähnlichkeit als um eine phonetische’.<sup>265</sup>

The merely indirect availability of divine song to us suggests an unbridgeable gap between the testimony represented as text or as listening and the actual expression of *archetypal* song itself. Adding to our and the poetic voice’s distance from divine song, the only time when the poetic voice and God-horse are speaking in unison, they are ironically characterised as neighing. This neighing in turn embodies the confusion of languages in its similarity to Neige/Nähe/neige. Thus the seeming unity between poetic

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264 Jürgen Lehmann, ‘Bei Wein und Verlorenheit’, p. 62; Elizabeth Petuchowski, ‘Bilingual and Multilingual “Wortspiele” in the Poetry of Paul Celan’, *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*, 52.4 (1978), 635–651 (p. 641); ‘Hyphen, N.’, *OED Online* (Oxford UP, 2017).

265 Ctd. in: Wiebke Amthor, *Schneegespräche an gastlichen Tischen. Wechselseitiges Übersetzen bei Paul Celan und André du Bouchet* (Heidelberg: Winter, 2006), p. 311.

voice and God-horse, particularly conveyed by the first person plural pronoun in the third stanza ('unser', used twice), already suggests an inherent gap between poetic voice and *archetypos*.

Certainly, even if the poetic voice cannot join the God-horse in its song, the use of the first person plural pronoun ('unser') in opposition to the third person plural of man also implies their fundamental difference. Whereas mankind ducks down, the poetic voice and 'du' listen to divine song. Nonetheless the confusion of languages which speak in images is already enacted in Neige/Nähe/neige/neigh and problematises the position of the poetic voice, which then culminates in man's lying languages of *typoi*, as suggested by the false sonic and visual effigies of Neige/neige/Nähe/neigh.

The fact that the poetic voice, too, speaks after Babel in 'Bei Wein und Verlorenheit' casts a new light on the claims Celan makes for his own poetry. Celan's poetic position in 'Bei Wein und Verlorenheit' is echoed when he severely restricted unauthorised alteration or distribution of his works, including its translation.<sup>266</sup> Celan frequently insisted on the untranslatability of his poetry:

Es gibt kein Wort, das, einmal ausgesprochen, nicht auch seinen übertragenen Sinn mitbrächte; und doch meinen die Worte im Gedicht, unübertragbar zu sein; das Gedicht erscheint als der Ort, wo alle Metaphorik ad absurdum geführt wird (M, 75).

The German 'übertragen' takes both senses here, metaphorical and translated. Celan does not deny that words have their 'übertragenen Sinn' which they carry with themselves ('mitbrächte'). His poetry is, of course, metaphorical and translatable, being written after the Holocaust and thus after linguistic confusion. But his insistence on *Unübertragbarkeit* and truthfulness places the priority on what is not metaphorical or translated in his poetry. Thus rather than reading his poetry for its metaphorical abstraction and concluding that his poetry flies away from 'der blutigen Schreckenskammer der Geschichte',<sup>267</sup> we should look for those instances in his poetry which are not metaphorical expressions: 'Wer im Gedicht nur die Metapher findet, der

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266 Dirk Weissmann, *Poésie, Judaïsme, Philosophie: une histoire de la réception de Paul Celan en France, des débuts jusqu'à 1991 [Thesis]* (Paris 3, 2003), p. 277 f.  
<<http://www.theses.fr/2003PA030084>> [accessed 24 April 2017].

267 Holthused ctd. in: Emmerich, *Paul Celan*, p. 94.

hat auch nichts anderes gesucht; er nimmt nichts wahr [...]’ (M, 138). And if these instances are not immediately apparent to us due to the tortured and confused language then this is a consequence of the Holocaust. Only on a closer look we may find that what initially seemed to be metaphorical is not:

Schwarze Milch der Frühe:<sup>268</sup> Das ist keine jener Genitivmetaphern, wie sie uns [sic] von unseren sogenannten Kritikern vorgesetzt bekommen, damit wir nicht mehr zum Gedicht gehen; das ist keine Redefigur und kein Oxymoron mehr, das ist Wirklichkeit (M, 158).<sup>269</sup>

What makes Celan’s words ‘unübertragbar’ is thus a desire to overcome or even undo the Babel and the Holocaust and communicate in song sung in the *archetypal* language now lost. Yet untranslatability does not only apply to his poetic words but what they seek to express: to the untranslatable and pre-metaphorical *archetypal* speaking which antedates the split into signifier and signified. The reason this originary language cannot be directly expressed is due to the fact that we cannot simply obliterate the Holocaust. Thus when Celan states that metaphor is reduced to absurdity, he does not simply mean that it is abolished. Rather his commitment to poetic ‘Sehen als Gewahren, Wahrnehmen, Wahrhaben, Wahrsein’ (M, 134) cuts both ways: Celan’s poetry seeks to truthfully commemorate the victims of the Holocaust and not be shrugged off as merely metaphorical; but his poetry also desires to regain the ability to sing *archetypal* song. In a sense both are incommensurable, because *archetypal* speaking is immediate and in this sense absolute, whereas writing after the Holocaust – even in commemoration – is not and cannot be. Hence what is reduced to absurdity is absolute, *archetypal* poetry after the Holocaust which always has an ‘übertragenen Sinn’. However, for poetry to survive and commemorate it must also maintain its truthfulness, its *Unübertragbarkeit*, and not be done in by the absurdity and arbitrariness of Nazi crimes. Hence what remains possible<sup>270</sup> is to attest to the *archetypos* through poetic speech and through attentive listening and engagement on the part of the translator, poet, or listener and

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268 This expression stems from Celan’s Holocaust poem ‘Todesfuge’, in which it describes the smoke of burning bodies in concentration camps.

269 See also footnote 246. In a poem composed five years after the remarks in the context of his *Meridian* speech, ‘Ein Dröhnen’ (KG, p. 206), Celan speaks of a ‘Metapherngestöber’ into whose midst, as told in a sarcastic tone, truth has stepped. Of course, the mocking tone and the metaphoricity undermines the reader’s belief that there is much truthfulness in this truth or about the people who surround it.

270 It is no coincidence that Celan’s poetics revolves around the possible: ‘die Sprache als Möglichkeit und Fragwürdigkeit’ (Mikro, 102).



reader, and to repudiate those who simply perpetuate the confusion of tongues and speak in *typos* images.

## The Notion of Writing in du Bouchet and Celan

We saw that poetic truth was in part warranted by the personal, breathing presence of witnesses and even the *archetypus* is characterised by oral, pneumatic expression as song. As such Celan's conception of an *archetypus* as speaking or singing as opposed to the written word in 'Bei Wein und Verlorenheit' stands in marked distinction to du Bouchet's poetic image which he conceives as painting. In other words, the visual, written character is constitutive to du Bouchet's image. It would be an overstatement to say that du Bouchet does not accord any place to the spoken word in his poetry. However, when he does it often takes on written characteristics. This can be gleaned already from some titles, such as 'L'Écrit à haute voix'<sup>271</sup> or 'Ce Balbutiment blanc', whose 'blanc' refers to the white space of the page.<sup>272</sup> According to Michaël Bishop we should even understand the spoken word as insufficiency: 'écrire, c'est [...] éprouver "l'insuffisance" de la parole, insuffisance due à la non-répétabilité de la parole'.<sup>273</sup> Similarly Emma Wagstaff states that the 'poetry of du Bouchet [...] is written to be read rather than heard.'<sup>274</sup> She further emphasises that '[d]u Bouchet [...] rarely read [his] work in public, and when [he] did so, [he] read written texts; [he] did not give performances.'<sup>275</sup>

As we will see in the following chapter, du Bouchet's image, 'présente / et absente',<sup>276</sup> requires the tension between the written word in black ink and the white page as well as

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271 Text printed in: André du Bouchet, 'L'écrit à Haute Voix', in *André du Bouchet.*, ed. by Pierre Chappuis, *Poètes d'aujourd'hui* (Paris: Seghers, 1979), pp. 90–91.

272 André du Bouchet, *Openwork: Poetry and Prose*, trans. by Auster, Paul (New Haven; London: Yale UP, 2014), p. 56. Parts of this poem were later worked into third section 'Rudiments' from the volume *Dans la Chaleur vacante* (CW IV, 178-9).

273 Michael Bishop, *Altérités d'André du Bouchet*, p. 30.

274 In an insightful passage on the orality of du Bouchet's poetry, Wagstaff reminds us that the sonic features of poems served to facilitate the oral citation of the poems from memory. Insofar as du Bouchet's poetry 'incites forgetting' and lives in the immediate present tense (see also chapter 8 in this study) du Bouchet's eschewal of traditional oratory and sonic elements in poetry becomes understandable. Emma Wagstaff, *Provisionality and the Poem*, p. 37.

275 *Ibid.*, p. 44.

276 André du Bouchet, *Openwork*, p. 56.

the paradoxes that present themselves in du Bouchet's semantics.<sup>277</sup> This tension is conspicuous for its lack of an espousal of the written word or white page, or *présence* or *absence* over the other. The resolution of the polychotomous tension inhering in du Bouchet's poetry, enunciated in a range of contrasts, is projected into an infinity. But this infinity is not a target or even eschatological telos or *archetypos*, but an expression of a continuous future, a not-yet which perennially eludes being captured in the present or as *presence*: '[l]e sens d'un mot est toujours au futur, mobile, mouvant à l'infini.'<sup>278</sup> The biggest difference between their poetic image lies in Celan's pneumatic and teleological *archetypos* as opposed to the irresolvably polychotomous image of du Bouchet's image which is also firmly a written one. Du Bouchet's 'souffle' is not the privileged presence or voice of the poet, but may easily also be a whiff of the wind whistling through du Bouchet's poetic landscape devoid of a personal presence.<sup>279</sup>

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277 Even though most du Bouchet scholarship seems to attest to the importance of the visual over the sonic qualities of du Bouchet's texts, Chappuis emphasises the 'concurrence [...] du parlé et de l'écrit' and their 'introuvable unité'. Pierre Chappuis, *André du Bouchet, Poètes d'aujourd'hui*; 239 (Paris: Seghers, 1979), p. 64.

278 Bouchet and Veinstein, op. cit., p. 27.

279 Cf. Pennone, *Paul Celans Übersetzungspoetik*, p. 444 ff.

## Chapter 5: Du Bouchet's Polychotomous Image

We noted in our last chapter that du Bouchet conceived of his image explicitly as a written and as such a visual image. This set his image apart from that of Celan (see end of previous chapter). We also already indicated that du Bouchet's image appears to be constituted in an inherent tension which motivates his poetic writing. Du Bouchet's penchant for paradox and contradiction was already evident in his critical engagement with his poetic and intellectual forebears (see chapter 2). In this chapter we will continue to develop du Bouchet's image as constituted by the interaction between *absence* and *présence*, and we will focus on the interaction between the semantics of the text and its visual character, which we had not considered in our previous discussion of du Bouchet.

In chapter two we investigated du Bouchet's early essays on the image of particularly Hölderlin, Hugo, and Baudelaire whom he considered to be his poetic predecessors. We saw that du Bouchet was fascinated particularly by the moments in which these poets' image disappeared, surpassed the capabilities of the imagination, or even destroyed itself. In du Bouchet's own poetry, almost from the very beginning, the disappearance of the image is not only semantically thematised, but is also visually apparent in the disappearance of text and the appearance of paginal gaps.

Du Bouchet's attention to the visuality of the page as well as his interest in contradiction and paradox that also pervades his early discussions of Scève, Hölderlin, Hugo, and Baudelaire is informed by a more contemporaneous predecessor: Pierre Reverdy. Indeed, the sympathy for the elder poet and the prominence of his conception of the image in France, along with du Bouchet's fascination with the visual arts,<sup>280</sup> is possibly one of the major reasons why du Bouchet is preoccupied with the poetic and visual image throughout his life. We have already become aware of Reverdy's importance in the chapter on Celan's 'Traum vom Traume', where we saw Reverdy's considerable influence on Breton's Surrealist image, which in turn had provoked the young Celan to respond with his own conception of the image with Surrealist elements. Whereas Celan most likely came in touch with Reverdy's poetics only indirectly through Surrealism, for du Bouchet the inverse applies. Du Bouchet's interest in

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280 Cf. also Michel Collot, 'Bouchet, André du', in *Dictionnaire de poésie de Baudelaire à nos jours*, ed. by Michel Jarrety (Paris: Presses Universitaires de France, 2001), pp. 85–89 (p. 85 ff.).

Surrealism seems to have been marginal at best, and his knowledge of Reverdy's poetry and poetics is first-hand. To gain a more complete understanding of the importance of Reverdy for du Bouchet's conception of the image, we shall cite Reverdy's prominent formulation of the image at some length:

L'Image est une création pure de l'esprit.

Elle ne peut naître d'une comparaison mais du rapprochement de deux réalités plus ou moins éloignées.

Plus les rapports des deux réalités rapprochées seront lointains et justes, plus l'image sera forte – plus elle aura de puissance émotive et de réalité poétique.

Deux réalités qui n'ont aucun rapport ne peuvent se rapprocher utilement. Il n'y a pas création d'image.

Deux réalités contraires ne se rapprochent pas. Elles s'opposent.

[...]

Une image n'est pas forte parce qu'elle est **brutale** ou **fantastique** – mais parce que l'association des idées est lointaine et juste.

[...]

On crée [...] une forte image, neuve pour l'esprit, en rapprochant sans comparaison deux réalités distantes dont **l'esprit seul** a saisi les rapports.<sup>281</sup>

The two realities Reverdy's image encompasses is on the one hand the exterior reality given by the senses and the creative, secondary artistic reality on the other.<sup>282</sup> Both are unified in and by the artistic mind in its striving for an ulterior, absolute reality that is approximated in the process.<sup>283</sup> Under Breton's pen in his 'Manifeste du surréalisme', Reverdy's image was refocused on a presumed clash between the two 'réalités' that were now rather considered 'plus' than 'moins' 'éloignées'.<sup>284</sup> Celan had reiterated Breton's emphasis on contrast in the image of his 'Traum vom Traume' when he stated that 'Fremdes [wird] Fremdesten vermählt' (CW III, 158) in achieving a unified poetic *archetypus* reminiscent of Reverdy's absolute reality.

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281 Pierre Reverdy, 'L'Image' (emphases in original).

282 Cf. esp. Michael Bishop, 'Pierre Reverdy's Conception of the Image', *Forum for Modern Language Studies*, XII.1 (1976), 25–36 (p. 27).

283 Ibid.

284 Cf. particularly André Breton, *Manifestes du Surréalisme*, p. 52 ff.

Although du Bouchet felt much closer to Reverdy than to Surrealism, his conception of the image seems not entirely untouched by Breton's reformulation of Reverdy. Particularly in two respects Breton's change of emphasis of Reverdy's image seems to have had some impact on du Bouchet. Firstly, Breton shifted his attention in the 'Manifeste' to an image constituted by 'deux réalités *distantes*' (my emphasis), rather than 'plus *ou* moins éloignées' (my emphasis).<sup>285</sup> Secondly, Breton dispensed with Reverdy's notion that "'l'esprit a saisi les rapports" des deux réalités en présence'.<sup>286</sup> By denying us or the mind knowledge of a pre-existing relation between the realities, Breton thus doubly emphasises the image as juxtaposition of contrasting realities, because even if the approximated realities are not crassly distinct, their conjunction will come as a surprise to us. The tension in du Bouchet's image seems to consider Reverdy's early text particularly under its aspect of creating a contrast. In Breton's discarding with Reverdy's 'esprit', we can find the influence of his reading of Reverdy on du Bouchet. By disregarding Reverdy's (conscious) 'esprit', Breton, of course, implies that the image is created in the unconscious and goes on to say that '[i]l n'a [...] rien saisi consciemment.'<sup>287</sup> Although neither a conscious nor an unconscious 'esprit' of a poetic subject particularly centres du Bouchet's poetry,<sup>288</sup> the diminishing role accorded to the 'je' in du Bouchet poetics and even in his interpretations of Reverdy is likely informed by Breton's shifted focus, away from an 'esprit' apprehending the world.<sup>289</sup>

This move away from a 'je' already shapes du Bouchet's interpretations of Reverdy. Du Bouchet particularly focuses those moments in Reverdy's poetry in which the 'je disparaît dans les grands paysages, dans les marines', as he observes in his 1951 essay 'Envergure de Reverdy' (AB, 61; cf. also 50). The perceived disappearance of the 'je' into the scenery in Reverdy also betrays du Bouchet's more general fascination with the alternation and interlacement of *absence* and *présence* governing the image. In his 1949 essay 'Le Chant des morts' on Reverdy's eponymous *livre d'artiste* with Picasso, parts of which later worked into his 'Envergure de Reverdy', du Bouchet notes 'Reverdy

285 André Breton, *Manifestes du Surréalisme*, p. 52.

286 Ibid.

287 Ibid.

288 Clément Layet, 'Temps apparent', p. 239 f.; we should also note du Bouchet's general disinclination to making biographical considerations with regards to his poetry. Clément Layet has pointed these out perhaps most clearly in contradistinction to Celan. Clément Layet, 'La survie insensée', *Europe*, 94.1049–1050 (2016), 176–87 (p. 179 f.).

289 Other influences on the shift away from a subject-centred perspective have been discussed in chapter 2.

poussait à leur limite extrême les points de dilatation et de contradiction’ (AB, 31). This interest in juxtaposition as appearance and disappearance in the image is quite possibly at least in part motivated by a reading of Reverdy’s image as a clash of two juxtaposed realities.<sup>290</sup> However, we should not emphasise too much the importance of contradiction in du Bouchet’s readings of Reverdy. On the whole du Bouchet, in 1951, still saw in Reverdy a resolution for stability in the struggle between stability and instability,<sup>291</sup> forming a unifying image in the ‘aspiration towards some absolute reality’.<sup>292</sup>

Even though du Bouchet, at least with respect to his discussions of Baudelaire and his own poetry, would refrain from such clear espousal of stability and uniformity, we see clear continuities between du Bouchet’s early interpretive essays on Reverdy and his research output at the *CNRS*, examined in chapter two, about three years later. It is likely that du Bouchet’s readings of the image in Scève, Hölderlin, Hugo, and Baudelaire are to some degree informed by his previous readings of Reverdy’s poetry and his conception of the image in particular. Their moving away from a Cartesian subject<sup>293</sup> or a ‘point de vue de Dieu’<sup>294</sup> whose self-conscious self grounds perceptions and experiences shows parallels to du Bouchet’s focus on the disappearance of the ‘je’ in Reverdy. We see traces of du Bouchet’s engagement with Reverdy when, in his reading of Baudelaire’s ‘Le rêve d’un curieux’ four years later, he focuses on the de-centred subject trying to see the image of its own death that it itself cannot imagine. Consequently it is possible that du Bouchet’s engagement with Reverdy’s clash of two realities in the image which du Bouchet divested of a Cartesian ‘je’, already predisposed him to read Baudelaire’s conception of the image as comprising paradoxes without resolution.<sup>295</sup>

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290 Cf. also Bishop’s remarks about movement and lack in Reverdy and du Bouchet: Michael Bishop, *Altérités d’André du Bouchet*, p. 68.

291 “L’œuvre d’art lutte contre le déséquilibre du mouvement”, écrit-il [Reverdy] encore dans *Le Gant de crin*. Ce déséquilibre qui fait la nécessité du poème. Puis il ajoute: “Le mouvement n’est possible que dans l’ensemble universel où il retrouve toujours le sens de l’équilibre” (AB, 57).

292 Bishop, ‘Pierre Reverdy’s Conception of the Image’, p. 29.

293 As Karin Dillman says of Rimbaud, who perceived himself to be the successor of Baudelaire (as the first *poètes voyants*). Cf. Karin J. Dillman, *op. cit.*, p. 44 f.

294 Clément Layet, ‘Temps apparent’, p. 232.

295 Cf. du Bouchet’s remarks about contradiction in Baudelaire: ‘une contradiction sans borne et sans aboutissement’; Bouchet and Veinstein, *op. cit.*, p. 23.

In anticipating the coming two chapters on Celan, let us take a brief look at the poetic subject in Celan and its interrelation with his image and compare this with the subject in du Bouchet. As we saw in ‘Tenebrae’ and ‘Bei Wein und Verlorenheit’, without the *archetypus* the poetic subject loses its ability to realise its own constitution as subject and to speak truthfully. Insofar as the poetic subject speaks after Babel the *archetypus* is already lost. However, as we already indicated in ‘Bei Wein und Verlorenheit’ and will further discuss in ‘Wortaufschüttung’ and especially in our examination of ‘Halbzerfressener’, Celan’s poetic subject can testify to the *archetypus* by communicating with an Other, a ‘du’. Insofar as the poetic subject needs the Other to tend toward the *archetypus*, the poetic subject in Celan does not occupy an absolute position. Thus Celan’s subject speaks in times of existential threat and shares with the subject in du Bouchet or the subject du Bouchet attests to Baudelaire that it is not an absolute anchorage point. The reasons for this loss of absolute subjectival anchorage in Celan’s poetry certainly differ from those in du Bouchet. The Holocaust underlies Celan’s poetry as a form of historical eventuation of the Fall of Man and Babel. Celan’s (Jewish) poetic subject<sup>296</sup> therefore is fundamentally and continuously threatened – not least due to the resurfacing anti-semitism in the Goll affair (see previous chapter). Layet very appositely points out that du Bouchet was not raised Jewish and could escape the atrocities of Nazism by going into American exile during the war: ‘Il ne se représente pas lui-même comme un Juif survivant. La vie en général lui paraît une “survie insensée”, à la fois exposée à l’absurdité, tendue vers le sens, incapable d’échapper absolument au non-sens [...]’.<sup>297</sup> The loss of an absolute anchorage point in the subject for du Bouchet is thus of poetological nature, an idea he had developed already in his early essays which predate most of his published poetry (cf. chapter 2). The consequences du Bouchet draws for the poetic subject are also more radical than Celan’s. Thus when he writes ‘j’écris aussi loin que possible de moi’ (CW IV, 220),<sup>298</sup> the poetic subject constituted through the written text we read also writes to erase itself from writing. We will return at more length to Celan’s and du Bouchet’s subject in

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296 Cf. Marina Cvetaeva’s dictum that ‘[a]lle Dichter sind Juden’ which precedes his poem ‘Und mit dem Buch aus Tarussa’ (KG, 164). For a context of this quote cf. Regina Grundmann, ‘*Rabbi Faibisch, Was auf Hochdeutsch heißt Apollo: Judentum, Dichtertum, Schlemihltum in Heinrich Heines Werk*’ (Stuttgart: Metzler, 2008), p. 426 ff.; cf. also Christine Ivanović, *Das Gedicht im Geheimnis der Begegnung: Dichtung und Poetik Celans im Kontext seiner russischen Lektüren* (Tübingen: Max Niemeyer, 1996), p. 288.

297 Layet invokes this passage as well: Clément Layet, ‘La survie Insensée’, p. 179.

298 Also cited by Clément Layet, ‘La survie insensée’, p. 180.

chapter seven and in chapter eight we will more closely examine the connection between du Bouchet's conception of writing and poetic voice.

## White Space and Paradox in Reverdy and André du Bouchet

Reverdy's importance for du Bouchet is apparent not only for his inclusion of contradiction or juxtaposition in the image, as evinced in the formulation above, but also for his use of the visuality of the page. While the comparison to Mallarmé and specifically his 'Un Coup de dés' seems to naturally suggest itself,<sup>299</sup> du Bouchet's use of paginal space with only one invariant font is actually much closer to Reverdy's poetry.<sup>300</sup> We have already pointed out that this basic consideration for visuality as such in du Bouchet's poetry differs from the often very negative role of textual visuality in Celan – if he draws attention to it at all. Yet the visual aspect of du Bouchet's poetry is important for more than just the positive role it plays in his poetry. It fundamentally constitutes his poetry, and in this the influence of Reverdy's poetry makes itself felt once again. Like du Bouchet in his poetry, Reverdy often uses the paginal, white space to fragment the continuity of the written discourse and to problematise any notion of a meaningful, coherent whole.<sup>301</sup> Underlying this attention to the irruption of the white space upon the written word is a specific understanding of reality for Reverdy:

*Réel* peut désigner le monde concret, les apparences qui sont saisies par les sens ; mais par *réel* on peut aussi entendre ce que Bonnefoy appelle la *présence* et qui précisément échappe à la perception. [...]. La langage, s'il donne l'existence aux mots, fait s'évanouir la chose ; mais les mots eux-mêmes disparaissent et créent l'absence.<sup>302</sup>

According to this view, Reverdy conceives of language as inherently incapable of grasping a form of truer reality hiding away from the word and perception. Du

299 Cf. e.g. Sohn, 'In Mallarmé's Harness?'.  
300 For this cf. particularly Linares, 'Quant au blanc'.

301 Cf. e.g. Michel Collot, 'La syntaxe du visible: Reverdy et l'esthétique cubiste', in *Reverdy aujourd'hui: actes du colloque des 22, 23, 24 juin 1989*, ed. by Michel Collot and Jean-Claude Mathieu (Paris: Presses de l'École Normale Supérieure, 1991), pp. 67–77 (p. 73 ff.).

302 Y.-A. Favre, 'Le "Réel absent"', in *Le Centenaire de Pierre Reverdy: Actes du colloque d'Angers*, ed. by Yvan Leclerc and Georges Cesbron (Angers: Presses de l'Université d'Angers, 1990), pp. 25–34 (p. 27). Cf. also: 'la réalité est, pour Reverdy, insaisissable et mouvante; elle ne saurait être captée dans sa totalité' in: Michel Collot, 'La syntaxe du visible: Reverdy et l'esthétique cubiste', p. 74.



Bouchet's poetry has likewise been read 'as the movement across the heterogeneous towards "le réel"', which is similarly understood as the ulterior or even absolute reality of Reverdy.<sup>303</sup> If their notion of reality were understood this way, the irruption of the spaces of the page into the semantic space of the text in both poets hence would signify the reality which words have absented. Yet in this interpretation, just like language that had failed to grasp reality, the empty paginal space would only seem to be yet another signifier for the reality that eventually still escapes signification even by the empty space itself: 'un signe, le plus primitif et essentiel de tous, un signe en négatif.'<sup>304</sup> Sharing a similar view Peter Riley criticises in du Bouchet that 'blank space cannot in itself bear semantic substance.'<sup>305</sup>

This merely negative characterisation of spaces in Reverdy or in du Bouchet does not do justice to its complex role in their poetry. Serge Linares rightly criticises such views<sup>306</sup> and Maldiney, likewise, emphasises that the *blancs* are not to be understood as the 'résultat d'une négation'.<sup>307</sup> The white space should not be seen as mere negative displacement of words that in turn, just like the written word faltering to meaningfully describe reality, only fails to signify reality. It is not simply an absence (or signifier thereof) or silence. Linares emphasises that it is the interaction, the 'communauté d'appartenance' and the 'réciprocité d'influences' of ink and page, on a visual and semantic level, which constitutes poetry for both authors.<sup>308</sup>

In their positive embrace of visuality and white spaces in Reverdy and du Bouchet, many du Bouchet scholars call the white spaces 'les ressources de son dire'<sup>309</sup> or 'support'.<sup>310</sup> This would suggest that the spaces are primary to writing, which in turn

303 Glenn W. Fetzer, *Palimpsests of the Real in Recent French Poetry* (Amsterdam: Rodopi, 2004), p. 132.

304 Nina Catach ctd. in: *Isabelle Chol, Pierre Reverdy: poésie plastique: formes composées et dialogue des arts (1913-1960)* (Genève: Droz, 2006), p. 208.

305 Peter Riley, 'The Apophatic Poetry of André du Bouchet. Review of Openwork', *The Fortnightly Review*, 2015 <<http://fortnightlyreview.co.uk/2015/04/andre-du-bouchet-riley/>> [accessed 4 July 2015], unpaginated. A rather premature criticism by Riley, because words, likewise, do not in themselves bear semantic substance either, unless one is to subscribe to pre-Saussurean traditions of thinking about language assuming an inherent connection between 'ontos' and 'logos'. Rogers is right to correct Riley on this; cf. Rogers Hoyt, 'Translating André du Bouchet.', *The Fortnightly Review*, 2015 <<http://fortnightlyreview.co.uk/2015/06/translating-andre-du-bouchet/>> [accessed 31 May 2016].

306 Cf. Linares, 'Quant au blanc', p. 474.

307 Henri Maldiney, op. cit., p. 215 f.; cf. also Weissmann, who agrees with Maldiney and Linares: Weissmann, p. 313.

308 Linares, 'Quant au blanc', p. 474.

309 Henri Maldiney, op. cit., p. 219.

310 Linares, 'Quant au blanc', p. 474 ff.

would therefore be secondary. The white space as *L'Emportement de muet*, according to one of du Bouchet's poetry volume titles, or as 'fond'<sup>311</sup> would then be the foundation of everything sayable. It is consequently only a small step from this silent source of all meaning to the opinion of Serge Champeau that du Bouchet pursues a 'théologie négative'. According to Champeau the 'fond' is an apophatic evocation of an *archetypos*, which is only 'porté au paraître [...] par le silence'.<sup>312</sup> While many other du Bouchet scholars do not seem to share this view of du Bouchet's poetry as a negative theology,<sup>313</sup> some fundamental problems remain with the conception of the white space as 'support' or 'fond'. The problems are apparent enough when du Bouchet's poetry is interpreted along the lines of Martinez, whose oracular description of du Bouchet's poetry in Heideggerian terms as "'l'être sans abri retourné dans l'entier de l'étant" [...]'<sup>314</sup> or as 'réalité ultime de ce que nous nommons le réel' strongly resembles Champeau's theological interpretation, even if Martinez' theology is one in self-denial.<sup>315</sup>

But even if du Bouchet's spaces are interpreted as a surfacing of the source of language in entirely untheological and non-metaphysical terms, I contend that we still misjudge the white space in du Bouchet's poetry. When we think of the space as 'support' or as 'fond', we forget that these very notions of the white space are enunciated not by the white space itself but by that which the white space is precisely supposed to ground: words. In other words, in the very act of ascribing to the white space the notion that it is 'fond' or 'support' it is displaced. On the other hand, any act of ascribing to the white space such notions can only be meaningful in the presence of white space, in white space foregrounding its place in the poetry.

Therefore in a paradoxical entanglement, the visuality of du Bouchet's texts is only apparent firstly in the interaction of black ink and white space, and secondly in the semantic discourse about this very interaction. The semantic discourse, in turn, is premised upon the visuality of the text. Since every text is visual, but since most texts' visuality is transparent insofar as we are not concerned with their visuality itself but the

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311 André du Bouchet, *L'Emportement de Muet* (Paris: Mercure de France, 2000), p. 63.

312 Serge Champeau, op. cit., p. 139. Riley seems to agree with this line of interpretation.

313 Some explicitly reject this view: 'Une forme de pensée issue de la dialectique, de l'hégélianisme, de la pensée négative ou théologique (juive ou chrétienne) reste étrangère à la sensibilité de du Bouchet.' Victor Martinez, 'La "phénoménologie de l'inapparent"', p. 65.

314 Ibid., p. 69.

315 Ibid., pp. 69–70.

meaning it helps generate, we shall call a text ‘pictorial’ when it draws attention to its visuality for its own sake. A text is pictorial if its visuality is not only the bearer of linguistic and semantic meaning.<sup>316</sup>

It is crucial to emphasise that the pictorial qualities of du Bouchet’s texts do not quite function like those of pictures: the pictorialness of a picture is apparent by itself. On the other hand the pictorialness of du Bouchet’s texts becomes expressible only in its *difference* from conventional text layouts and the way these create (semantic) meaning through words, using visuality only as a means. Because the white spaces in du Bouchet are pictorial we should also be wary of conflating verbal enunciations of the absence of words or also semantically expressed instances of space, such as ‘écart’, ‘vide’, or ‘passage’, with the white space itself.

Du Bouchet is well aware of the *blancs*’ dual nature as informing verbal *présences* and *absences* in the texts, while also being different to them:

Les blancs peuvent être considérés comme de séparations, comme des différences qui sont marquées. Mais ces séparations sont des passages, le passage par lequel un mot *se transforme* dans le mot suivant. Le mot suivant d’ailleurs ne peut pas être entendu *dans une seule direction*, mais se retourne souvent sur le mot qui précède et lui donne une coloration tout à fait différente. La métamorphose du mot s’accomplit à l’instigation du mot qui le suit. C’est dans ce rapport, dans cette relation de réciprocité d’un mot à un autre que s’établit le courant poétique.<sup>317</sup>

Du Bouchet points out that the *blancs* both merge the textual parts between which they emerge and separate them. External to the semantic discourse of his poems, they enter into a differential relation with the text of the poem, their white space giving it quite literally ‘une coloration tout à fait différente.’ The *blancs* raise an awareness of the pictorial aspect of his texts, which also lets us read the texts in a nonlinear fashion, in ways we would ordinarily look at pictures. It is important to note the twofold and

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316 For a more exacting analysis of exactly how ordinary textual visuality differs from that of painting, which also applies to du Bouchet’s unconventional arrangement of text, see Nelson Goodman’s seminal work *Languages of Art*. In Goodman’s theory of notation, the difference between what I have called pictorial here and the visual qualities of natural languages lies in the fact that the former are ‘syntactically dense’ whereas the latter are not. Goodman, *Languages of Art*, p. 130 ff.

317 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 282.

paradoxical manner he describes the *blancs* as ‘passages’ and ‘séparations’. This is a very typical contradictory characterisation of his poetry, to which we will return in chapter 8, where we touch upon du Bouchet’s conception of time as fractions that are also instances of fusion<sup>318</sup> and his understanding of translation as perpetuating but also reaching across a gap between languages. In this chapter we shall concern ourselves foremost with the differential, polychotomous relations between semantic characterisations of visuality (or space) and the pictorial aspect of his poetry. Together the interactions between these poles constitute his conception of the poetic image.

### Du Bouchet’s Poetological Text ‘Image à terme’

We find further support for our interpretation of du Bouchet’s notion of the image as not striving toward an *archetypos* but rather as perennially oscillating between differing poles in his short text ‘Image à terme’. Du Bouchet published this short poetological text in 1954, at about the same time in which du Bouchet was working on Hölderlin, Hugo, and perhaps already on drafts of his essay ‘Baudelaire irrémédiable’ (AB, 86-8). Clément Layet’s assertion that this text ‘rassemble sa [de du Bouchet, J.K.] conception définitive de la poésie’<sup>319</sup> has to be taken with a grain of salt, since this poetological essay was republished several times in different versions. Of the four published versions during his lifetime, three differ in major ways. The first was entitled ‘Image à terme’ (1954; cf. AB, 86-89).<sup>320</sup> The second went by the title ‘Résolution de la poésie’ (1960). Almost twenty years later, du Bouchet published it again under the under previous title ‘Image à terme’ but subjected it to the most significant changes compared to the two earlier versions (1979).<sup>321</sup>

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318 Ibid., p. 287.

319 As Layet says in the preface to his edition of du Bouchet’s early essays (AB, 19).

320 Originally published in Cahier G.L.M. but reprinted in the volume *Aveuglante ou banale* edited by Layet. Further drafts and manuscripts, originally entitled ‘Banalité’ (cf. AB, 331), are in the *Bibliothèque Littéraire Jacques Doucet* in Paris.

321 André du Bouchet, ‘Image à terme’, 1979; the essay was published once more (unchanged apart from the slight alteration to the title) during du Bouchet’s lifetime: André du Bouchet, ‘Image parvenue à son terme inquiet’, in *Dans la Chaleur vacante. Suivi de ou le soleil*. (Paris: Gallimard, 1991), pp. 109–18.

It is already clear from chapter 2 that du Bouchet's interest lies not in any conventional understanding of the image as a visual entity, but in the moment of its destruction or disappearance. The image is both *présente* and *absente* for du Bouchet. This paradoxical understanding of the image grew out of an analysis of du Bouchet's discussion of Baudelaire, where we saw that imagining the moment in which our imagination quite literally ceases to exist, namely in death, grounds us all the more in the here and now, our 'présent réel' as du Bouchet calls it (AB, 106): 'sa mort inimaginable, il [Baudelaire, J.K.] ne peut l'imaginer autrement que comme l'expression la plus nue de sa vie' (AB, 105). This expression of life is 'nue' in the two senses of the French word: it is life in its most deprived and naked stage,<sup>322</sup> but it is also life at its most truthful and pure.<sup>323</sup> This is why du Bouchet calls Baudelaire's unimaginable image not only 'vide', as that which evades representation, but also alternatively 'fond' or 'sol' (see chapter 2). As such the confrontation with the absent underlies that which is present. It is in a similar light that the title of 'Image à terme' should be understood.

The title already emphasises this oscillation of the concept of image between certainty and uncertainty, and it also underlines how closely image and poetry are associated for du Bouchet.<sup>324</sup> The titular 'Image à terme' is the image at its most achieved and most terminal, so to speak, in the moment of unrest. As du Bouchet writes in the earliest (AB, 88) and the 1986 published versions:<sup>325</sup> 'Image parvenue à son terme inquiet'. The poetic image is thus determined and achieved ('parvenue à son terme') in its being not final and determined ('inquiet'). Furthermore even the expression 'parvenue à son terme' can be read in two contrasting ways. On the one hand we can understand it as the reaching of an end in the sense of having achieved a goal. However, on the other hand we could also see the image 'parvenue à son terme' as its having come at its end as a ceasing to exist or as dying.<sup>326</sup> The image hence achieves its end, in its many senses, but also continues its existence in its uncertainty.

322 Cf. the third sense listed: 'NU, NUE, Adj. et Subst.', *Trésor de la Langue Française* <<http://atilf.atilf.fr/dendien/scripts/tlfiv5/visusel.exe?12;s=434539380;r=1;nat=;sol=1;>> [accessed 19 May 2016].

323 This is exemplified in the expression 'la vérité toute nue', *ibid.*

324 Cf. Layet's discussion of the notion of contradiction in du Bouchet's work and his evocation of this phrase. Clément Layet, 'Demain diamant', p. 34.

325 André du Bouchet, 'Image à terme', unpaginated. Unaltered in: André du Bouchet, 'Image parvenue à son terme inquiet', p. 115. This passage does not exist in the middle version of the text, however. André du Bouchet, 'Résolution de la poésie', *Arguments*, 4.19 (1960), 42–44.

326 Cf. sense 1α in: 'TERME, Subst. Masc.' <<http://stella.atilf.fr/Dendien/scripts/tlfiv5/visusel.exe?27;s=1604376360;r=2;nat=;sol=1;>> [accessed 13 June 2017].

What could be an example of such an image? Most of du Bouchet's passages that explain his poetics of the image also already put this poetics into practice. Even if it is not explicitly introduced as such, we can read the following passage as an example:

Vers le froid auquel ce feu a donné son sens qu'il préfigure, et qui, en récompense, fait mine de le prolonger. Ce feu qui ne tient pas en place. Cette image qui nous accompagne, une fois éteinte, jusqu'au froid, en conservant son pouvoir irradiant, au cœur de notre inattention. (AB, 86)

As is common for du Bouchet, he starts *in medias res*, the definite articles and demonstratives ('le', 'ce', 'cette') insinuate a familiarity with 'froid' and 'feu' which is not given by their actual context. Importantly, the beginning of the first main clause is also its end, semantically speaking. The first main clause is opened by 'le froid'. However, the meaning of 'froid' is prefigured by 'ce feu' as the phrase states. Yet the 'feu' in turn is postpositioned to the 'froid' with regards to the sequence of words forming the sentence. Consequently the two opposing terms mutually presuppose each other by virtue of the order of words and the succession that is semantically implied. Such a reciprocal interaction between dichotomous elements is an integral part of du Bouchet's poetic image, and we have already pointed out that the relation between writing and the *blancs* is an equally reciprocal interaction as 'séparatio[n]' and 'passag[e]'.

The interrelation between 'feu' and 'froid' is further emphasised in the second main clause of the citation. Fire prefigures the cold; the cold in turn appears to prolong the fire ('fait mine de le prolonger'). And yet fire 'ne tient pas en place', which seems to undermine the entire previous phrase, given that 'feu' and 'froid' seem to be mutually contingent.

As should be clear by now, thinking of fire and cold in mutually exclusive terms is not apposite. Fire and cold both constitute '[c]ette image'. It is an image extinguished to the point of coldness and still retaining the power to radiate – presumably heat and light – like fire. If one would initially conceive of 'éteinte' in opposition to 'image' and 'irradiant' in du Bouchet's poetry, they are clearly to be seen somewhere between being coextensive and mutually exclusive. Du Bouchet's paradoxes become even stronger in his altered version of 'Image à terme' twenty-three years later, allowing us to see the

maturation and radicalisation of his poetics. This passage, which is one of the few preserved in core – even if slightly altered – from the first version, reads in the 1979 edition:

Ce feu qui, sans même adhérer au terme qui le désigne, ne tient pas en place  
( qu'on le nomme froid, aussi bien... ) Cette image déroutée qui, une fois  
éteinte, nous accompagne au cœur de notre inattention. Cet élargissement  
de son premier éclat jusqu'à la banalité.<sup>327</sup>

The opposition of 'feu' and 'froid' is even more clearly resolved in this passage. Du Bouchet straightforwardly says that fire may just as well be called cold. This paradoxical equivalence between 'feu' and 'froid' is underlined by a previously described reluctance of the fire to simply adhere to its own name ('sans même adhérer au terme qui le désigne'). Fire untethered from its linguistic designation also implies its uncoupling from any specific place, being spatially as well as temporally not locatable ('qui [...] ne tient pas en place'; cf. already the above citation of the first version of 'Image à terme').

We can also revisit the title of du Bouchet's essays 'Image à terme'. We have already seen that the 'Image à terme' can be both the image brought to fruition and the image destroyed. Yet, in light of the above cited phrase, 'à terme' seems to also play on the act of denoting, fixing something by a term ('adhérer au terme') and thereby also ending it ('à terme'). The image, however, is 'inquiet' and thus does not necessarily adhere 'au terme qui le désigne'. Thus if 'Image à terme' is the essay in which du Bouchet's defines what he means by the term image, a definition of the image is pronounced and problematised at once. If du Bouchet has laid down his definitive conception of the image and poetry in this essay, as Layet says, his image and poetry seek to evade the confines of definition at the same time.

Of course, such an *inquiétude* that persists through infinity can only be insinuated in the finite space of poetic writing. Nevertheless, we should remark that the phrase 'image parvenue à son terme inquiet' keeps its promise: it does not conclude the essay just as it also does not conclude what the image is. In both the earliest and the 1979 version, the

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327 André du Bouchet, 'Image à terme', unpaginated. I have tried to preserve the spacing of the original.

phrase is only the penultimate sentence, thereby refusing to be the last, defining word on the image. The extreme tension expressed in the phrase is also echoed in the tension between the two versions of 'Image à terme'.

Let us now return to du Bouchet's *blancs* that are so often conceived as 'fond' or 'support', as if they were a fixed 'image à terme' rather than an 'image parvenue à son terme inquiet'. Such an interpretation seems to be supported when he says in his 'Image à terme' from 1979, 'la parole débordée, dans son emportement, aille droit à une destruction [followed by white space, J.K.]' or '[p]oésie. Déjà, ce n'est plus d'elle qu'il s'agit. Sa force est dehors, dans la / plénitude qui l'entame.'<sup>328</sup> Speech and language reach their point of destruction, since they cease as soon as the phrase ends and is replaced by white space. If we take these words at face value, true poetry lies in the 'dehors' outside of the text. However, an obvious question imposes itself: if the white 'dehors' is what constitutes poetry, why are du Bouchet's pages inscribed at all? The contours of an answer should have already emerged from our discussion of his texts and of du Bouchet's own characterisation of the *blancs* thus far. The page signifies its being 'dehors' or 'emportement' only in its being inscribed as such. Du Bouchet's poetry embodies and expresses the conscious negotiation of these reciprocal interactions between page and text. Hence in the phrase '[p]oésie. Déjà, ce n'est plus d'elle qu'il s'agit. Sa force est dehors, dans la / plénitude qui l'entame', the power of poetry resides as much or as little in the written word 'dehors' as in the paginal dehors or *blancs*. Poetry not only ceases when words appear on the page ('déjà, ce n'est plus d'elle qu'il s'agit'), but poetic inscription ceases as well. Only in the interaction of the two do we encounter, for an instant in which they fuse,<sup>329</sup> the force of poetry. Du Bouchet's poetic image is thus nourished not by the white gaps between parts of the text but by the gaps, as it were, between the white gaps and the text. It is the difference between text and page and their reciprocal interaction based on this difference from which poetry springs.

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328 André du Bouchet, 'Image à terme', unpaginated.

329 For a clearer explanation of du Bouchet's conception of 'instant' see chapter 8.



## A Framework for Reading du Bouchet's Pictorial Image

We should consider the distinct types of interactions possible between the different aspects of du Bouchet's text. If the blank space were in a simple oppositional relation between text and paper or if the blank space were simply to be equated with the semantically enunciated 'support' or 'fond' as 'face / du papier',<sup>330</sup> we would end up with a binary relation between semantic text and space in either case. But as we know by now, the relation is more complex. Neither is the semantically expressed 'face du papier' the surface of paper itself, nor is the mere surface of paper sufficient unto itself to constitute the poetic image. Since poetry arises from the contrast and interaction between *blancs* and text, we get a sense of why du Bouchet could say of the *blancs* that 'ces séparations sont des passages'.<sup>331</sup> The paradoxical nature of the interaction between *blancs* and text in practice perhaps becomes more clear when we take a look at the following:

face

du papier

The irruption of the paper surface clearly disrupts the pictorial continuity of the black text. Yet in a different sense the white space between the textual fragments also provides continuity, because the semantically described irruption of the 'face / du papier' into the text is also enacted by the pictorial irruption into the text, thereby aligning to an extent the semantic with non-semantic meaning. Hence we understand the dual relation enacted by the *blancs* which du Bouchet described so paradoxically as 'séparations' and 'passages'. Because of the difference between the words 'face / du papier' and that very surface itself, they reciprocally ('cette relation de réciprocité') invest each other with meanings they could not have by themselves. The paper would be a meaningless piece of paper without the text with which it interacts. The text, on the other hand, would not make us aware of its visual or material properties without these properties' making themselves apparent as such.

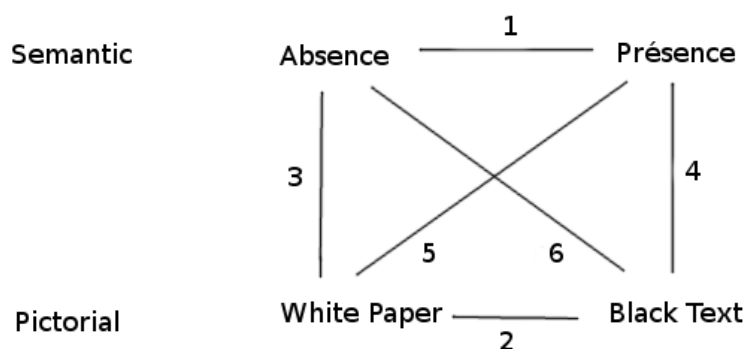
Having explained the fundamental principles of du Bouchet's poetic image, its paradoxes and pictorial dimension, and having explained some examples in detail, we

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330 André du Bouchet, *L'Empolement de Muet*, p. 58.

331 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 282.

should try to schematise the different types of interaction and contrast between paper and text in the following way:



These manifold distinctions and possibilities of interaction within du Bouchet's text I call the polychotomous image. As we see in the model, the two horizontal levels are divided by pictorial and semantic elements. The horizontal line comprising the semantic level of the text is (1) divided by what I have already previously called *absence* and *présence* (see chapter 2). An interaction or tension between *absence* and *présence* is felt in those intra-semantic moments in which the text enunciates its own *absence*. Since of course a text can only enunciate its *absence* while being *présent* as text, we see an intra-semantic tension operative in the text. For example, when du Bouchet writes 'dans le mot le silence [...]',<sup>332</sup> the words in their speaking are claiming to be silent. These tensions between *absence* and *présence* can take on very different forms, and they have most explicitly preoccupied du Bouchet in his engagement with his poetic predecessors.

Number (2) is the basic visual difference between white paper and black text, as shown on the second horizontal line. Of course any semantic and pictorial operation is contingent on the fact that there is a text and that there is therefore a distinction in colour between the text and that on which the text is written.<sup>333</sup> In this sense all the other distinctions 1-6 hinge on (2).

332 André du Bouchet, *Carnet 2* (Fontfroide-le-Haut: Fata Morgana, 1999), p. 177.

333 There are the (theoretically) infinite different possibilities to arrange the gaps on the written page. While it remains questionable whether a line break of 2 cm compared to one of 2.1 cm gives a wholly different meaning to the pictorial aspect of the text (if we notice the difference at all), it would be difficult to argue that salient differences in the size of the gaps and where they occur is insignificant. As he reports in an interview, du Bouchet also hung up pages from his poems on the wall in his room, suggesting that their pictorial impact was fundamentally important to how he wanted his poetry to be considered. Bouchet and Veinstein, p. 48.

The most striking interactions in du Bouchet's poetic image are the four other categories. Number (3) denotes the interaction between white paginal space and verbal, semantic *absence* of text evoked by the text which is necessarily written and thus different to a pictorial absence of text. We already encountered an example of this above when we discussed the 'face / du papier' in du Bouchet's poem 'Essor'. Examples like this one are plentiful in du Bouchet, for instance when he writes:

à l'écart de la parole  
le vif qui l'entretient<sup>334</sup>

We notice that 'parole' semantically absents itself, by saying that it is 'à l'écart', to then be pictorially absented by the white space. Once again we are reminded of du Bouchet's conception of his *blancs* as 'séparations [qui] sont des passages', when in the second line the 'écart' or the gap is described as the liveliness or the heart ('vif') which makes 'parole' possible. Thus while it interrupts speech it enables it at the same time. It does so on two levels. Its pictorialness reminds that the white space of the paper constitutes the foundation of the textual inscriptions in ink. On the other hand the poetic discourse of the *absence* of speech semantically points us to the significance of the paper as foundation in our creation of meaning (which is also pictorially embodied by the gaps).

We encounter number (4) when the text semantically affirms its *présence* and also raises our awareness of the pictorial, written dimension of the text, that is when the inscription of words onto the page is affirmed by the meaning of these words themselves:

mot en place [...] <sup>335</sup>

To be sure, any semantic self-affirmation as word or text can necessarily only be realised as text, since the existence of semantic meaning is contingent on the existence of text (see also (2)). Nonetheless the effect of (4) is particularly strong when a discourse of semantic *présence* is further supported by a lack of pictorial gaps, ensuring textual continuity.

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334 I have tried to remain as faithful as possible as to the original spacing in the *Carnets*. Du Bouchet, *Carnet 2*, p. 75.

335 André du Bouchet, *Annotations sur l'espace non datées* (Fontfroide le haut: Fata Morgana, 2000), p. 71.

Number (5) points out the contrast between verbally expressed, semantic *présence* and the white paginal spaces which constitute an absence of black ink and thus also an absence of semantic *présence*. Number (5) and (3) are effectively the two opposing sides of the same coin. Hence in our example for (3) the ‘parole’ first semantically absented itself (‘écart de la parole’) to then be absented pictorially by white gaps in the text following upon the ‘écart de la parole’. In (5) on the other hand, there is less of an agreement, so to speak, between the semantic and pictorial level of meaning. The text semantically affirms its *présence* as text, yet its pictorial, textual presence is interrupted or immediately superseded by white space:

[...] un mot

anime            comme à la route [...] <sup>336</sup>

As we see in this example, the divergence between what is semantically expressed and pictorially realised does not have to appear as a conflict. The word ‘un mot’ clearly addresses its own constitution as (semantic) text, but what this self-*présence* of discourse animates is the white gap. In turn, this animation by the (semantic) word appears to be nourished by the gap that is the line break between ‘un mot’ and ‘anime’. Hence, once again, while semantic *présence* and pictorial gaps here make us aware of their difference, in so doing they also remind us of their reciprocal dependence. We should also direct our attention back to (4) which, like (3), is in close relation with (5). Whereas in (4) semantic *présence* and pictorial presence of text are in agreement – just as semantic *absence* and pictorial absence of text were in agreement in (3) – (5) emphasises the difference and mutual contingency between the existence of semantic *présence* and our awareness of the page’s pictorial properties.

Number (6) indicates a difference between the black ink considered as pictorial phenomenon and a semantically professed *absence*: ‘papier sans un mot’.<sup>337</sup> In this example, paper’s *présence* is semantically affirmed. Thus paper appears not as itself, as paginal space, but in the form of words. On the other hand, the words semantically announce their *absence* despite their patent textual presence.

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336     André du Bouchet, *Carnet 2*, p. 137.

337     André du Bouchet, *Annotations sur l’espace non datées*, p. 73.

We should already have an inkling how much (1)-(6) interdepend and we should be under no illusion that our model is more than a heuristic one. We have numbered the interactions and separated them to show the principal, combinatorial possibilities of interaction between these four different main elements of du Bouchet's poetic image. Nonetheless the boundaries between (1)-(6) are not to be seen as strict, since our judgment of which case applies depends upon how much text (and space) we take under consideration. Thus if in the last example we consider the paginal layout surrounding the phrase, we discover that paper is not only semantically *présent* as 'papier', that is as text *on* paper, but also *as* paper, of which we are *pictorially* made aware by the elaborate spacing:

papier sans un mot

We have taken most of these examples from du Bouchet's *Carnets*. However, it is now time to analyse more closely how these differences interact in full poems rather than excerpts. For this reason we will be looking at du Bouchet's 'peinture' from the volume *Ici en deux* first published in 1986.<sup>338</sup>

## The Image in du Bouchet's 'peinture'

'peinture' is one of several texts by du Bouchet bearing this title. In 1983 du Bouchet had published a volume of poetic meditations under this title<sup>339</sup> and even within *Ici en deux* the title 'peinture' for a poem occurs twice – together the two poems frame the text 'Notes sur la traduction', which poems, in turn, are framed by the two homonymous poems 'Fraîchir'. From the frequent occurrence of the title 'peinture' we can infer that the relation between language and painting or visual arts more generally is at the heart of du Bouchet's poetic concern. In the following we will analyse the first of the two 'peinture' poems from *Ici en deux*, which is representative for du Bouchet's conception of the image.

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338 André du Bouchet, *Ici en deux*. (Paris: Mercure de France, 1986).

339 André du Bouchet, *Peinture* (Fontfroide-le-Haut: Fata Morgana, 1983).

peinture

toutes les choses ont un air  
d'attente, aussitôt qu'on les voit. est-ce à la ressemblance avérée  
que nous les saurons, en même temps que nous,  
ici.

elle-même, c'est  
la réalité – autre, et qui ne ressemble à rien, que  
nous désirons. déjà, dans l'embrasure, elle fleurit.  
dans le halo d'une floraison au ras, qui perce à travers toute  
apparence. presque sans émoi.

le carreau. les pampres  
de la façade. dans  
les branchages, le bris du ciel. ainsi se fêle, et  
fleurit, la fatigue, la fraîcheur du monde reçu.

il arrive

[page break, J.K.]

que, parvenus à cette chose même que nous avons désirée, elle se perde  
dans une différence infinie. nulle illusion si la  
croisée renvoyant la couleur de sa lumière au  
bleu qu'on ne voit pas, est pour jamais confondue avec  
lui. qui, alors,

dira le nom des choses reconnues ? déjà, dans cette attente, elles  
ont fleuri.<sup>340</sup>

The poem's title alerts the reader to the fact that this poem seeks to be understood not only by verbal means, and the *blancs* underline this impression by surfacing between the sections (the sections are separated according to the following scheme: 4+5+4+7), between lines, and even within lines. The discontinuous and incomplete syntax confronts us with considerable difficulties in understanding the poem. Nonetheless we can tentatively trace some continuities through the poem. In some parts, particularly in the second section, the poem seems to simply circumscribe a gaze out of a window or door with its mention of 'l'embrasure' and 'croisée'. Various mentions of flowering ('fleurit' and 'floraison') then appear to give us an impression of what is seen through the window or door. These motifs recur throughout the poem, forming a guiding thread.

On another level, however, the poem is clearly an examination or negotiation of seeing and displaying as such. We encounter classical tropes from poetic and artistic treatises, such as the 'ressemblance avérée',<sup>341</sup> and different forms of seeing and appearance or illusion suggest that this poem is concerned with fundamental poetological questions framed in the particular context of a gaze out of the door.<sup>342</sup> There seem to be two worlds or realities in the poem. One is a form of received reality ('monde reçu') and the 'choses' with their 'air d'attente' also seem to be of this order of reality. A second reality seems to be the 'réalité [...] qui ne ressemble à rien', beyond appearance ('à travers toute apparence'). This reality is not received but pursued and seems to be associated with openings, interstices, and the motif of flowering. As soon as we have reached our object or reality of desire, however, it is lost ('elle se perde dans une différence infinie').

Much of this echoes du Bouchet's *Carnet* note on Hölderlin discussed in chapter 2. In the note du Bouchet discerned Hölderlin's 'vision nette' to be the opening and frame (the 'encadrement de la fenêtre') of vision, rather than being an ulterior, *archetypal*

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340 André du Bouchet, *Ici en deux*, 1986, unpaginated.

341 Cf. e.g. Blumenberg's instructive discussion of the terms 'Wahrscheinlichkeit' and 'vraisemblance': Hans Blumenberg, 'Paradigmen Zu Einer Metaphorologie', in *Archiv für Begriffsgeschichte. Bausteine zu einem Historischen Wörterbuch der Philosophie*, ed. by Erich Rothacker (Bonn: Bouvier, 1960), vi, 7–143 (p. 88 ff.).

342 Du Bouchet's fundamental or even perennial poetic concerns arise only in specific and quite ordinary contexts, they are never engaged with merely on an abstract level. On the other hand, du Bouchet's vocabulary, though mostly mundane and ordinary, is so stripped of overt literary devices or even ornamentation that these ordinary 'choses' almost become abstract entities.

reality. The ‘encadrement’ as situated between the one who sees and that which is seen seemed almost to become the ‘vision parfaite’ itself. Thus we saw that at a very early stage in du Bouchet’s writing the interstice of vision became vision as interstice. Yet eventually this interstice was formed into an *archetypal* ‘lucidité de Dieu’ rather than forming the *archetypos* into the interstice and thereby abandoning this notion altogether. We will see in du Bouchet’s ‘peinture’ that he has abandoned the notion of the *archetypos*. The ulterior ‘réalité’ which seems to be desired and pursued in the poem may remind us of the notion of the *archetypos*. Yet as will be shown, this ‘réalité’ is a relation rather than an absolute, as would be the case if it were *archetypal*. It lies somewhere between the poles of seeing and not-seeing (‘on [...] voit’, ‘on ne voit pas’), losing itself in a ‘différence infinie’.

The first words of the poem suggest they had been awaiting the reader’s gaze to traverse the indentation which had preceded them (‘air d’attente’). The apparent tension of the first lines is not only owing to the poem’s beginning with a gap rather than words, but also due to the two conflicting forms of temporality implied in these lines. The immediate present of ‘aussitôt’ stands in contrast to a sense of precedence to the present of ‘aussitôt’ insinuated by ‘attente’. Since the ‘choses’ seem to await our gaze as soon as we see them, they must have been present before we had actually seen them. Thus the notion that these ‘choses’ are waiting seems to retrospectively inject their presence into the gap which precedes their having become visible to us through the written mention of ‘choses’ (case 5 in our model). And yet, any such idea of precedence is contingent on a temporal here and now expressed by ‘aussitôt’ and on the ‘choses’ being seen, as the apposition in the second line makes clear: we realise the ‘air d’attente’ of the ‘choses’ only ‘aussitôt qu’on les voit’. It is not entirely certain that the ‘choses’ are to be equated with words (this interpretation would be supported by other passages in du Bouchet’s poetry where the word or language is equated with things or matter).<sup>343</sup> The ‘choses’ could also include the opening gap, especially since the homophony of ‘air d’attente’ with ‘aire d’attente’ (waiting area) seems to put emphasis on the spatial aspect of the ‘choses’.

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343 For instance in several interviews with Veinstein du Bouchet treats ‘langage’ synonymously with ‘matériau’ or ‘matière’. Bouchet and Veinstein, *Entretiens d’André du Bouchet avec Alain Veinstein*, pp. 25, 43. This conception of poetry and words as material is in patent contrast to that of Celan who speaks negatively about the ‘Herumexperimentieren mit dem sogenannten Wortmaterial’ (CW III, 177).



While we are looking at the ‘choses’ we recognise them, as the second and third lines suggest. Yet it is unclear what exactly they resemble. Do the ‘choses’ resemble each other? Do they, *in toto*, resemble an unknown other? We are confronted with a resemblance devoid of the binary relation it is supposed to establish. We can also surmise that we verify this resemblance of the ‘choses’ at the same moment at which we perceive them and realise that they have been waiting for our gaze. Is it thus possible that the ‘*ressemblance avérée*’ of the ‘choses’ is their resembling the white space that preceded the phrase? Yet this would imply that white space and ‘choses’ are not identical and we recall that the white space of the first phrase of the poem precedes the ‘choses’ and their ‘*air / d’attente*’. This in turn allows us to presume that the poem begins in the white space before these words, so that these words have been waiting for us as soon as we read them. In the end we are only able to determine that the ‘choses’ await our recognition, even if we do not know what the ‘choses’ are.

What obscures this passage’s accessibility to a conventional reading, if we pay attention only to the written words, is that the white spaces exert an unspoken influence not only on the pictorial qualities of the page, but also on how we understand the text. It even appears to shape the text’s grammar. Even though the sentence from lines two to five commences as a question (‘*est-ce*’), it ends on a reaffirming ‘*ici*’ and a full stop. There is no location in the text in which we could pinpoint the question’s turning into a sentence. The turn takes place outside the written text and we can see only the effect on the text, reinforcing the feeling of a semantic and grammatical absence already apparent in the uncertain relation inherent in ‘*ressemblance*’.

So far we have focused on evidence of precedence, whether expressed semantically in the text or, more subtly, as attested by our inkling that changes in the text are effected by the gaps which are not part of the text. In turn we only recognised these changes *ex post* as we read that the text has changed. However, as we read the deictic ‘*ici*’ it is clear that any sense of anteriority has vanished, and we also realise that the phrase is no longer a question. We seem to have arrived at the immediate present. Perhaps here we have reached the ‘*coïncidence de temps*’ of which Yves Peyré speaks in du Bouchet’s poetry: the immediate present becoming the point of unification, into which past and future merge.<sup>344</sup> This arrival at a point of unity also seems to be suggested in the last lines of

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344 Yves Peyré, ‘*La coïncidence de temps*’, in *Autour d’André du Bouchet: actes du colloque des 8, 9, 10 décembre 1983*, ed. by Michel Collot (Paris: Presses de l’École Normale Supérieure,

the first section. We apparently recognise the things ('nous les saurons') and concurrently recognise ourselves ('en même temps que nous') to culminate in the 'ici'. The spacing which sets off 'ici' from the rest of the section seems to further emphasise the independence and self-containment of this recognition where recognising subject and object coincide.<sup>345</sup>

Yet, this coincidence and union towards which du Bouchet's poetic image strives, these 'instant[s] [de] fusion' should also be considered as 'fraction'.<sup>346</sup> And, indeed, Michel Collot in his preface to du Bouchet's volume of poetry *Ici en deux*, from which this poem is taken, points out that 'ici' is, perhaps, not only a point of unity, but of doubling and deferment (case 1):

Ce dédoublement s'inscrit dans la physionomie et l'étymologie du mot *ici*, avec ses deux *i* séparés par un *c*, qui nous rappellent que l'adverbe français ne vient pas du latin *hic*, mais de sa forme redoublée *ecce hic*, doublement déictique: "voici ici". Comme si la langue ne pouvait désigner le lieu où l'on est qu'au prix d'un redoublement qui, à la fois, le met en vue (*ecce*), et le met à l'écart, le scinde en deux, le dédouble (*ecce hic*). Le langage est ce pli par lequel le lieu, pour accéder à la conscience de soi, cesse de résider en lui-même.<sup>347</sup>

While these words by Collot are meant to introduce the reader to du Bouchet's volume of poetry *Ici en deux* in general, they are just as fitting for the 'ici' in this poem, because here, too, it 'cesse de résider en lui-même'. The 'ici' is not an absolute *locus*, nor is it a final point in time. The 'ici' breaks into two. This is not only true in the etymological

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1986), pp. 41–53. Cf. similar assertions by du Bouchet in his early 'Image à terme': 'Le point où se confondent enfin l'évidence admise et l'évidence qu'on repousse' (AB, 87). And: 'Elle [poésie, image, réalité arbitraire, montagne, lampe qui ignore le jour..., J.K.] part si loin qu'elle semble nette de passé, que nous la retrouvons sans cesse devant nous, comme non avenue, et comme si son point d'origine ne pouvait désormais se localiser que dans un ordre de progression indéfinie, où elle s'est affranchie de tous les sens restrictifs que nous lui avons imposés. Si loin qu'il semble qu'elle aille droit à sa destruction.' (ibid.).

345 As many critics of du Bouchet have discerned, the notions of (semantic) time and (paginal or semantic) space in du Bouchet's poetry often seem to overlap. Peyré, for instance, believes that '[l]e temps, en s'appropriant l'espace, en se spatialisant donc, élève les rapports du moi et du monde à la tension dynamique du monde-moi qu'est le poème'. Yves Peyré, *À hauteur d'oubli: André du Bouchet* (Paris: Galilée, 1999), p. 13; Emma Wagstaff, 'André du Bouchet and Pierre Tal Coat: "Sous le linteau en forme de joug"', in *The Dialogue between Painting and Poetry: Livres d'artistes, 1874-1999*, ed. by Jean Khalifa (Cambridge: Black Apollo, 2001), pp. 105–27 (particularly p. 117).

346 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 287.

347 André du Bouchet, *Ici en deux*, ed. by Michel Collot (Paris: Gallimard Education, 2011), p. 11.

sense Collot evokes, but also when the inherently dual nature of this painting-poem is called to mind again. Any form of seeing and knowing so central to the first section relies on the dual nature of the words and page as pictorial ‘choses’ and semantically meaningful entities.

It may be for this reason that the poem does not end at the climactic ‘ici’. The ‘ici’ is merely a gateway to the second section, where the focus shifts. Instead of the ‘choses’ which we know and recognise, we encounter a ‘réalité’ ‘qui ne ressemble à rien’. This other reality seems to escape our abilities to meaningfully and positively designate it. It is an ‘autre’ which we desire to bring into our compass of signification and of knowledge, given the context of the first section where we recognised the ‘choses’. After the first two lines which introduce this ‘réalité’ by negative description, we realise that ‘déjà, dans l’embrasure, elle fleurit’. Reality flourishes in the gap or opening (‘l’embrasure’) and it has already been flourishing (‘déjà’) when we turn our attention to it, indicating its evasiveness to our grasp.

As we already pointed out, the motif of the opening (‘embrasure’) in ‘peinture’ reminds us of the ‘encadrement de la fenêtre’ in du Bouchet’s early note on Hölderlin.<sup>348</sup> Hölderlin’s ‘vision nette’, despite initially being thought of as interstice and as that which demarcates the boundaries of sight (‘encadrement’), eventually turned into a transcendent ‘lucidité de Dieu’. In contrast, the ‘réalité’ in ‘peinture’, thirty-six years later, remains an interval, in multiple senses of the word. The words ‘l’embrasure’ or ‘le halo’ insinuate that the ‘réalité’ is not something self-contained just as the various notions of flowering suggest that it is also not something stable and fixed. But this reality is not only semantically *présent* as opening and *absent* insofar as the centre of an opening is a void (case 1). This ‘réalité’ can also be considered as a pictorial interval. The ‘embrasure’ in which the reality already (‘déjà’) flowers – that is, before we read that it does – could be understood to be the gap preceding the ‘déjà’. This gap is also (roughly) in the centre of the section, perhaps mirroring the opening of ‘embrasure’. The reality thus enunciates its *présence* in words (‘elle fleurit’), but its presence also somehow precedes its verbal expression. Thus the flowering of this ‘réalité’ is realised in the interaction between the pictorial and semantic components of this poetic image (case 5). It is the oscillation or interaction between these two poles which constitutes the

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348 André du Bouchet and Clément Layet, *Une lampe dans la lumière aride: Carnets 1949-1955* (Paris: Le Bruit du temps, 2011), p. 65.

*poème-peinture*. Du Bouchet's poetry is nourished by these tensions and it is hence not a coincidence that this 'réalité' is paradoxically something intangible and immaterial as a 'halo', but also a static opening ('embrasure') through which we can look; and that it grows organically, while also being basically static ('presque sans émoi').<sup>349</sup>

In the first two sections we have encountered the 'choses' awaiting our recognising gaze and a 'réalité' which we wished to apprehend, but which did not resemble anything and therefore could not be recognised. It was enigmatically present and absent in a semantic and pictorial sense (cases 1 and 5 of our model). In the third section we return to the reality or 'choses' we know from the first section, which here appears to us as 'monde reçu'. After traversing noun-phrase fragments devoid of any movement induced by verbs (thereby fulfilling the 'presque sans émoi' which had concluded the previous section), we see a sky broken up by the branches. How did we arrive at this view of the sky? It is quite possible that what we see is enabled by the 'réalité' of the second section, which is an opening and light ('embrasure', 'halo') and thereby makes possible that we see something in the first place. The noun-phrases, such as 'le carreau' and 'les pampres', in the third section would then be what offers itself to our gaze 'à travers' this door of the 'réalité'.

What is particularly noteworthy about this gaze in section three is that it seems devoid of depth. What we see is a two- rather than three-dimensional view. The description of the sky as being broken up, presumably by the 'branchages', especially lends itself to such a reading. Ordinarily we would assume that the branches are in front of the sky and thereby impede our view of it. In this perspective the sky would be whole and would only be perceived to be fragmented by branches. In the poem, however, this is precisely the case: the sky is broken. Pictorially speaking, our seeing the sky is also

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349 This proclivity for expressing both movement and stasis is one of the many characteristics du Bouchet shares with Giacometti, famous for his walking sculptures whose uneven surfaces insinuate an oscillation between 'figure' and 'fond'. As Emma Wagstaff says: 'Giacometti himself frequently commented that he could conceive of an object or a person only in the context of his field of vision, which is why his figures so often appear to be moving towards us, but without ever seeming to arrive.' Emma Wagstaff, 'Francis Ponge and André du Bouchet on Giacometti: Art Criticism as Testimony', *The Modern Language Review*, 2006, 75–89 (p. 82). Giacometti describes in his *Écrits*: 'Et on continue, sachant que plus on s'approche de la chose, plus elle s'éloigne ... La distance entre moi et le modèle a tendance à augmenter sans cesse : plus on s'approche, plus la chose s'éloigne, c'est une quête sans fin.' Qtd. in Michel Collot, "'D'un trait qui figure et défigure". Du Bouchet et Giacometti', in *André du Bouchet et ses Autres*, ed. by Michel Minard and Philippe Met (Paris-Caen: Lettres modernes Minard, 2003), pp. 95–107 (p. 96). Jacques Depreux has dedicated the majority of his book on du Bouchet to the notion of walking. *André du Bouchet, ou, La parole traversée* (Seysssel: Champ vallon, 1988), cf. particularly p. 25 ff.

broken up by the line break between the preposition ‘dans’ and ‘les branchages’. We examine the planarity of our gaze through the (metaphorical) door, because it reflects on the nature of this *poème-peinture* itself. Neither the semantic expression of the words nor the pictorialness of the poem are three-dimensional and hence visuality in the poem is reflected on and reflected as two-dimensional. The two-dimensional, dichromatic visuality is complemented by other sets of dualities, which often contrast. Our ‘monde reçu’, viewed anew through the ‘embrasure’ of ‘la réalité’, appears fresh and tired, growing and broken before our eyes. All of these juxtaposing notions are joined into a paradoxical chain by the alliteration between ‘se fêle’, ‘fleurit’, ‘fatigue’, and ‘fraîcheur’. More and more ‘la réalité’ ‘qui ne ressemble à rien’ seems not only to frame our vision but to underlie how we perceive the ‘monde reçu’.

This seems to be what the following section expresses. As we saw the ‘fraîcheur’ of our ‘monde reçu’ in the last line of the previous section, presumably by means of ‘la réalité’, the last section of the poem indicates that we now are ‘parvenus à cette chose même que nous avons désirée’. This ‘chose même’ seems to be nothing else than ‘la réalité’ itself from the second section, since we had desired but could not grasp it then, but have arrived at it now. Our world which we perceive and the evasive ‘réalité’ seem to move closer together. The seemingly increasing convergence of ‘monde reçu’ and ‘réalité’ seems to also be spatially indicated. The two sections could be considered as spatial complements, since they could be fitted together almost seamlessly (‘il arrive’ being preceded by ‘reçu’), further reinforcing the semantic link between ‘reçu’ and ‘il arrive’. We are reminded of du Bouchet’s note on Hölderlin’s ‘vision nette’ in 1950. In the note the ‘vision parfaite’ was initially conceived as lying in the interstice or the frame – the ‘encadrement de la fenêtre’ – rather than in an *archetypal* vision or envisioned *archetypos* itself. Yet ultimately, the frame and medium of vision became this very *archetypos* itself. Even though our ‘monde reçu’ and the ‘réalité’ seem to close in and we seem to have arrived at the enigmatic ‘chose même’, there is no *archetypos*. Just as it happens that we arrive at our object of desire, ‘elle [la chose même] se perde / dans une différence infinie.’ Akin to the ‘image parvenue à terme inquiet’, we have reached (‘parvenus’) what we desired only to realise that it is inherently unreachable and cannot be transfixed (‘inquiet’, ‘différence infinie’).

Let us take a closer look at the nature of this ‘différence infinie’. Hoyt Rodgers translates it as an ‘infinite otherness’. The nominalisation of ‘other’ by means of the suffix ‘-ness’ places a substantial amount of stress on ‘otherness’ as an absolute state or even substance. As such this otherness recalls Plotinus’s absolutely and self-constitutive Other.<sup>350</sup> ‘Otherness’ here thus seems to point to an absolute beyond, as in *A* is absolutely other to *B*. However, the French ‘différence infinie’ seems to place its emphasis slightly differently on the act of differing. Rather than, say, *A* being infinitely other to *B*, du Bouchet’s ‘différence infinie’ is more reminiscent of a differing *ad infinitum*. Rather than focusing on the ‘otherness’ of one of the two terms in the relation *A*≠*B*, du Bouchet accentuates the *relation* between *A* and *B*, that is their difference.<sup>351</sup> We should keep du Bouchet’s accentuation of a relational differing in mind when we look at his translation by ‘rien’ of the ‘Nichts’ in Celan’s poem ‘Erblinde’ (chapter 9). Here, too, du Bouchet does not opt for the more absolute *néant*, but rather uses the relative negation ‘rien’. Whereas, simply put, du Bouchet’s poetic image struggles to poetically characterise a ‘rapport’ between the differing poles that constitute his poetic image ‘à terme inquiet’,<sup>352</sup> Celan seeks to testify to an *archetypos* that proves to be similarly perennially elusive as du Bouchet’s ‘rapport’ but is understood as an ‘Otherness’.

To what does this infinitely differing relation in du Bouchet’s ‘peinture’ actually relate? As we have seen there are two forms of realities or ‘choses’ which du Bouchet seeks to unite or at least join: ‘la réalité [...] qui ne ressemble à rien’ and the ‘monde reçu’. This certainly recalls the ‘rapprochement’ of the ‘deux réalités’ in Reverdy’s conception of the image. However, as should be clear from the many doublings and juxtapositions in ‘peinture’, du Bouchet’s rapprochement of two realities does not mean that they are made the same, nor do they seek to approach an absolute reality as did Reverdy (see above). Although there seems to be a semantic discourse of ‘la réalité’ taken to be *absente* and a ‘monde’ understood as ‘reçu’ and *présente*, du Bouchet’s interest is not in

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350 Plotinus’s reasoning is this: everything is relatively different with respect to everything else and relatively identical with respect to itself. The One is absolutely other with respect to everything else and absolutely identical with respect to itself (this absolute identity here also implies an array of qualities, such as being self-constitutive without being or existing in the ontological sense). Beierwaltes, *Identität und Differenz*, p. 26 ff.

351 Cf. also Clément Layet, ‘Demain diamant’, p. 33.

352 On the question by Veinstein ‘[c]’est une tension, donc, qui est au départ, plutôt que la langue?’ du Bouchet answers: ‘Le point de départ, c’est peut-être un rapport avec la langue. [...] C’est peut-être toujours dans la langue, ou en-dehors de la langue, mais en tout cas en rapport avec la langue’. Bouchet and Veinstein, op. cit., p. 48.

'la réalité' as a form of *archetypos*, but rather in their relation. Yet this relation is perennially unstable as is not only suggested in the semantic discourse on the 'différence infinie', but also by the tension and interaction between black ink and *blancs*. It is these contrasting poles of du Bouchet's image between which the infinitely differing relations are established (as visually represented in our model). They are joined in an 'instant [de la] fusion' that is also necessarily 'une fraction de temps'.<sup>353</sup> Given that what is sought to be joined in 'peinture' are a 'réalité' inherently without resemblance and a reality whose resemblance is affirmed, it is not surprising that their union bears the sign of their difference.

In the subsequent lines we do not escape du Bouchet's paradoxes. Initially it seems we return to more concreteness and discover variations of certain motifs which we previously encountered. The 'bleu' reminds us of the colour of the 'ciel' of the 'monde reçu', whereas the 'croisée' can be linked to the 'embrasure' as a type of opening which had been associated with 'la réalité'. These two worlds now seem to merge. Yet du Bouchet's paradoxical description leaves open how and if this is achieved at all. Not only are we to have 'nulle illusion' in the moment of confusion of the two worlds, but furthermore that which is merged of the two worlds is a visibly coloured light ('lumière au bleu') which then somehow is not seen ('qu'on ne voit pas').

In this paradoxical tension 'qui ne fléchit pas',<sup>354</sup> we are confronted with the question 'qui, alors, / dira le nom des choses reconnues ?' This question perhaps most explicitly exposes our problem of poetic expression in the poem. Since poetic expression is commonly thought of as being constituted by words, which are names for objects, in this poem these 'choses' – at least that 'chose même' or 'la réalité' – have slipped away from our attempts to transfix them by denotation. We recall that from the beginning the 'choses' were awaiting our gaze and recognition and yet precisely that which we desired, the reality presumably underlying the 'monde reçu', would escape our recognising gaze ('ne ressemble à rien'). The 'réalité' was already flowering in the interstice ('déjà, dans l'embrasure, elle fleurit') and would lose itself in an infinite difference when we thought to have grasped it ('se perde / dans une différence infinie'). We realised that this 'réalité' is characterised by the gaps, interactions, and difference in the poetic image. Indeed, the last question posed in the poem – qui, alors, / dira le nom

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353 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 286.

354 Ibid., p. 285.

des choses reconnues ?’ – remains unanswered. Instead we find out once again that the ‘choses’ ‘ont fleuri’ ‘déjà, dans cette attente’. This flowering happens without the ‘choses’ being named. They bloom in between the paradoxical poles of speaking and not speaking. The closing line makes this unmistakably clear. Here, in the *passé composé* of ‘ont fleuri’, we are confronted with a concluded action: once again, the final development has taken place elsewhere – presumably in the gap between the question and the assertion that the ‘choses’ ‘ont fleuri’. The last line of the poem hence retains the polychotomous nature of du Bouchet’s poetic image. It enunciates the final development but cannot embody it itself, as text. The ‘[choses] ont fleuri’ only between the pictorial and semantic.<sup>355</sup>

Let us take a step back from the close discussion of the poem and return to our comparative analysis of Celan and du Bouchet. In stark contrast to the previous chapter in which we saw that Celan associated *archetypal* and truthful poetic speech with the spoken rather than the written word, we discovered in this chapter that du Bouchet’s image conceives of itself and consciously displays itself as writing. Celan’s desire for his poetry to communicate by tending toward an *archeypos*, unifying poetic discourse and eliminating the possibility to misunderstand, is in patent juxtaposition with du Bouchet’s polychotomous image whose oppositions are not resolved. A seeming final resolve in du Bouchet, for instance in ‘[des choses] ont fleuri’, is thus intimated only between the polychotomies in du Bouchet’s image. Du Bouchet’s emphasis on the interstice and continuous interaction between the different elements of his image evade the implied hierarchy in Celan’s striving toward an *archetypos*. This also has different implications for how Celan and du Bouchet conceptualise space. In our discussion of the poem ‘peinture’ we saw that du Bouchet’s space is often planar and horizontal. On the other hand, Celan’s quest for *archetypal* speech implies a conception of space that is vertical, as we have already found out in the upward trajectory of the poetic voice in ‘Bei Wein und Verlorenheit’ and as will become clear in the poems discussed in the following chapters (particularly chapter 7). From our discussion in this chapter, we can also stipulate a last, further difference between Celan and du Bouchet, which already anticipates the coming chapter on Celan’s ‘Wortaufschüttung’. Du Bouchet’s Other is

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355 Du Bouchet at times associated his writing and the ‘mot juste’ with notions of a ‘vivacité’ or even ‘une vie unique’, in which for an ‘instant de fusion’ (that is also a ‘fraction de temps’) word and reality are combined. Elke de Rijcke, ‘Entretiens avec André du Bouchet’, pp. 280 & 284–85.



not an 'otherness' or a Neoplatonic absolutely Other. Rather, the interaction between the differing elements of his image are other to each other and therefore perpetuate a perennial othering, as we pointed out in 'peinture'. While Celan does not unambiguously affirm that his poems speak for or are addressed to an absolutely Other, his poems' seeking out a dialogical 'Du' that is other to the poetic voice also express the wish to speak for more, for a 'ganz Anderen' (M, 8).

## Chapter 6: The Image and Dialogue in Celan's 'Wortaufschüttung'

In the previous chapter we saw that du Bouchet's image is constituted by interactions between black ink and white page together with semantic notions of *absence* and *présence*. Since this interaction between these elements of du Bouchet's image is based on their difference to each other they are other to each other. The tension between these juxtaposed elements of du Bouchet's image propels his poetry forward. The Other is constitutive to Celan's poetry, too. His poetic voice similarly tends toward an Other. Most of his poems are motivated by this urge to be heard and understood by this Other that is often addressed by the pronoun of the second person singular.

However, there is a fundamental distinction between how both poets conceive of the interaction with the Other in their poetry. For du Bouchet, the tension between the different elements of his polychotomous image impels the movement of his poetry which never arrives at a state that is *à terme quiet* or *fixe*. Thus this internal tension in du Bouchet's image constitutes his poetry in a constructive or affirmative sense and makes it possible. For Celan on the other hand, the tension between *archetypos* and *typos* in his image is not constitutive in this affirmative sense. The *typos* is configured as an impediment to poetic speech, as we already saw in previous chapters. Celan's struggle to build bridges over the 'Abgründe' between speaker and listener and between languages is a struggle against *typified* language and communication.<sup>356</sup> However, the Other or 'du' of Celan's poetry is a consequence of his dichotomous image, and this difference between poetic voice and Other is positively understood. Thus while the loss of an originary language after Babel has made immediate understanding impossible and therefore necessitates that poetic voice and 'du' can only engage with each other as respective others, their otherness nonetheless is conceived as motivating a reciprocal engagement between 'du' and poetic voice. This engagement, in turn, is testimony to what according to our analyses is a form of *archetypos*. Consequently the differences between *archetypos* and *typos* and the otherness of poetic voice and 'du' are both constitutive to Celan's poetry, but not equal in value. In this lies the crucial difference to the poetic image of du Bouchet which only becomes possible by the interaction, in equal part, between the differential relations within his image.

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356 Cf. Celan's letter to Dedecius; ctd. in: Sanmann, *Poetische Interaktion*, p. 388 f.

For this reason in Celan's 'Bei Wein und Verlorenheit' the main opposition was neither between 'du' and poetic voice nor between them and the *archetypal* song of the God-horse. Rather it was between the communicating entities in the second stanza – God, poetic voice, and 'du' – and mankind in the third stanza, which perpetuated the confusion of tongues by *typification*. In the following analysis of 'Wortaufschüttung' we will discern more clearly than in the previously analysed poems the difference between *typos* and 'du'. We will also revisit some of our previous points about the *typos* in Celan. Thus, the conception of the *typos*-image in 'Wortaufschüttung' will carry us back to our brief discussion of Benjamin's allegorical image in 'Bei Wein und Verlorenheit'. We will also come back to the metaphor of the mirror in Augustine's *mens humana* through which we recognise ourselves as *imago Dei* and constitute ourselves as self-conscious subjects. We touched upon this in our reading of 'Tenebrae' in chapter three.

'Wortaufschüttung' also lets us discover thematic continuities between 1948, the year Celan wrote *Traum vom Traume*, and 1963, when 'Wortaufschüttung' was written. In 'Wortaufschüttung', as in *Traum vom Traume*, we go 'unter die Bilder' in the sense that we go further and beyond *typos* images. In 'Wortaufschüttung' this movement beyond *typos* images does not as unambiguously and emphatically announce itself in the seeing of an *archetypus* akin to the 'Helligkeit' in 'Traum vom Traume'. 'Wortaufschüttung' does not announce that 'Bilder wissen mehr', but rather we only give testimony to the originary and pure births of kings in the last lines of the poem. Nonetheless one basic continuity between the two texts clearly stands out: Celan's aim to communicate truthfully, which is rooted in a quasi-historical mythology and which envisions an *archetypal* speech now lost.

Based on our previous discussions in 'Bei Wein und Verlorenheit' and du Bouchet's image in chapter 5, we can also more clearly demarcate the different roles pictorialness<sup>357</sup> plays in each author's poetry in 'Wortaufschüttung'. Celan's negative conception of the written, visual word in 'Bei Wein und Verlorenheit' in contradiction to du Bouchet's pictorial poetry, returns in 'Wortaufschüttung', when the blank line between the second and third stanza becomes the visual embodiment of the *typoi* described in stanza two. Pictorialness does not play an important role in Celan's poetry

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357 For an elaborating discussion this term see previous chapter. Since written poetry is always a visual phenomenon, we defined a poem as being pictorial when it explicitly drew attention (visually or semantically) to its *visuality as* *visuality*.

and when it does, it is negatively present, as we will see in ‘Wortaufschüttung’. Celan’s striving for the restitution of or at least bearing testimony to an originary *archetypus* is not also pictorially represented in his poetry. Indeed, it struggles against pictorial representation. Inheriting a long philosophical and theological tradition, the *archetypus* in Celan is *not visual* even if it is negotiated within his conception of the image. Consequently, the visual markers in Celan’s poetry, such as spaces and stanza breaks, are not significant for their visuality as such in the way they are for du Bouchet, who would shift phrases around on his page until they would achieve a visual expression that could not be conveyed by semantics alone. Thus if visuality is foregrounded at all in Celan’s poetry, as in ‘Wortaufschüttung’, it is conceived negatively as a lack of signification.

### The ‘du’ as Opposed to ‘Abbild und Nachbild’ in ‘Wortaufschüttung’

WORTAUFSCHÜTTUNG, vulkanisch,  
meerüberrauscht.

Oben  
der flutende Mob  
der Gegengeschöpfe: er  
flaggte – Abbild und Nachbild  
kreuzen eitel zeithin.

Bis du den Wortmond hinaus-  
schleuderst, von dem her  
das Wunder Ebbe geschieht  
und der herz-  
förmige Krater  
nackt für die Anfänge zeugt,  
die Königs-  
geburten.

(KG, 180)

The broad outline of this poem is largely uncontroversial and most critics seem to agree that after an introductory stanza we are confronted with the languages of images of the

masses in stanza two as opposed to the more truthful word of stanza three.<sup>358</sup> Given our discussion of ‘Bei Wein und Verlorenheit’ we can link the masses speaking in false images, in ‘Abbild und Nachbild’, in ‘Wortaufschüttung’ to the Goll-affair, in which Celan was falsely accused of having plagiarised Yvan Goll’s poetry. Thus Barbara Wiedemann reads the poem in the context of the affair and his sobered and less musical language to which Celan professed in letters and statements:<sup>359</sup>

Hier ist im Bild der “Ebbe” die neue karge Sprechweise einer deutlich negativ gesehenen “Flut” gegenübergestellt, die durch die Wortwahl, “Abbild”, “Nachbild”, aber auch “Mob” und “Gegengeschöpfe”, in den Kontext der Affäre gerückt ist.<sup>360</sup>

As in ‘Bei Wein und Verlorenheit’, we see how fundamentally Celan’s poetics was affected by the affair and how Celan engaged with the affair in his poetry. The very first word, which is also used as the poem’s title, ‘Wortaufschüttung’ already portends that what Celan has to say in this poem pertains to his conception of language and, as the following stanzas will show, its bearing on his understanding of the image. The first stanza introduces us to the two opposing elements which will each dominate stanzas two and three, respectively: the volcanic ‘Wortaufschüttung’ is opposed to the floods of water flushing over the word. The infix ‘über’ of ‘meerüberrauscht’ establishes a spatial division between the sea and the aggradation which lies below. The spatial division is also semantically significant. The false images of the ‘Mob’ are characterised as being

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358 Cf. e.g. Marlies Janz, op. cit., p. 170; Guiseppe Bevilacqua, *Auf Der Suche Nach Dem Atemkristall: Celan-Studien*, trans. by Peter Goßens and Marianne Schneider (München: Carl Hanser, 2004), p. 106; James K. Lyon, “‘Ganz und gar nicht hermetisch’: Überlegungen zum “richtigen” lesen von Paul Celans Lyrik’, in *Psalm und Hawdalah: zum Werk Paul Celans. Akten des internationalen Paul Celan-Kolloquiums New York 1985* (Bern: Peter Lang, 1987), pp. 171–92 (p. 188); Klaus Weissenberger, *Die Elegie bei Paul Celan*. (Bern/München: Francke, 1969), p. 70; Otto Pöggeler, *Spur des Worts. Zur Lyrik Paul Celans* (Freiburg: Alber, 1986), p. 236; Ulrich Konietzny, *Sinneinheit und Sinnkohärenz des Gedichts bei Paul Celan* (Bad Honnef: Bock + Herchen, 1985), p. 70 f.; Klaus Voswinkel, *Paul Celan: verweigerte Poetisierung der Welt. Versuch einer Deutung*. (Heidelberg: Lothar Stiehm, 1974), p. 72 f.; Gadamer, op. cit., p. 422. Peter Vollbrecht is the only one who seems to disagree. He does not read the first stanza as introductory in the sense that it circumscribes the dichotomy of the following two, but reads the poem procedurally. Thus he believes that the second stanza negates the first. The negative tone of the second stanza is then succeeded by the positive tone of the third. Some of the problems with this approach will be discussed in footnote 363. Peter Vollbrecht, “‘Wege, auf denen die Sprache stimmhaft wird”. Das lyrische Sprechen in Paul Celans Gedicht “Wortaufschüttung””, in *Paul Celan, ‘Atemwende’: Materialien*, ed. by Gerhard Buhr and Roland Reuß (Würzburg: Königshausen & Neumann, 1991), pp. 53–72.

359 Cf. e.g. Hugo Huppert, op. cit., p. 320 f.; see also Celan’s reply to a questionnaire from the Flinker bookshop, CW III, p. 167.

360 Barbara Wiedemann, *Die Goll Affäre*, p. 777.

superficial in spatial terms, whereas the depth of the word aggradation is associated with profundity and truth ('nackt', 'zeugt').<sup>361</sup>

After the introductory first stanza, the poem splits into two stanzas which constitute opposite poles. The second stanza is tellingly introduced by the single word '[o]ben', which itself is at the head of the stanza, spatially speaking. This 'above' is not an abstract noun that would suggest an absolute, metaphysical space, but relative to the submerged craters of stanza three. That we are not in some ethereal heaven but on the sea surface is indicated in the following lines by the nautical wordfield of flying flags ('flaggte') and the fact that in German the verb 'kreuzen' is predominantly associated with ships or vessels swimming on a liquid surface. Previous drafts more explicitly locate the 'Wortaufschüttungen' 'unter dem Grundwasserspiegel', whose 'Grund' emphasises the depth of the 'Wortaufschüttung', while the '-spiegel' connects to the *typoi* of 'Abbild und Nachbild', underlining their being mere visual imitations akin to mirror images.<sup>362</sup> The flooding surface of the faceless 'Mob' lacks the meaningful emotional ('herzförmig') and geological depths of the crater in stanza three. Consequently, any movement occurs only on the horizontal axis. 'Abbild und Nachbild' cross the sea without concrete spatial direction.

It is already apparent that these spatial oppositions entail evaluative ones. The negative connotations of the mob in the second stanza contrast with the positive character of the 'du', the 'Anfänge', and the 'Königsgeburten' of the third stanza, since the prefix 'gegen-' constitutes the 'Gegengeschöpfe' as their opposite. They are thus defined as ontologically dependent on that which they oppose, since we will only understand their designation as 'gegen' when we know what the name 'Gegengeschöpfe' stands against. In previous drafts of the poem, these 'Gegengeschöpfe' were 'Gegenkönige' and thus stood in an even more defined contrast to the 'Königsgeburten' in stanza three (cf. HKA 7,2, p. 84).<sup>363</sup> But even without the more obviously stated contraposition to the 'Königsgeburten' it should be clear that the 'Gegengeschöpfe' juxtapose the entities of the third stanza. It is important to note that only the 'Gegengeschöpfe' are marked by

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361 In German as in English nakedness is idiomatically associated with truth.

362 HKA, 7.2, p. 84, l. 1a-2a.

363 It should be clear from this textual genesis that the 'Gegengeschöpfe' thus do not stand against the words of the first stanza, as Peter Vollbrecht claims (op. cit., p. 59). Even more problematic is Vollbrecht's identification of 'er' with the poetic subject itself, which he presumes turns against itself in the second stanza by distancing itself from itself through a third person pronoun (p. 62).

their difference to the ‘Königsgeburten’. ‘Königsgeburten’ and ‘Anfänge’ bear no trace of their opposition to the ‘Gegengeschöpfe’ and can stand alone as *archetypos*. Echoing Christian Neoplatonic debates on the image, the discrepancy to the *archetypos* is inscribed upon the *typoi* of ‘Gegenschöpfe’ and ‘Abbild und Nachbild’.<sup>364</sup> Such resonances of Judæo-Christian conceptions of the image are reinforced by the nature of the ‘Königsgeburten’, which are somewhat mysteriously described as ‘Anfänge’ preceding the timeline of the poem and which are only traceable in the crater. Celan does not use the word ‘Ursprung’, which was introduced as the translation of the Latin ‘origo’ and ‘principium’ into the German Christian context.<sup>365</sup> Yet the fact that the ‘Anfänge’ seem to predate our time and make the conception of time possible in the first place, and the fact that they are an otherwise unspecified reference point that is to be discovered as trace, appears to be primarily informed by the Judæo-Christian idea of origin.<sup>366</sup>

But we are getting ahead of ourselves. Before the craters in the ‘Wortaufschüttung’ and the ‘Wortmond’ can present themselves as an expression of the potency of linguistic creation in the third stanza, the tide has to clear them from the visual, *typified* delusions on the watery surface in the second. These delusions, as copy-images, are created differently from the ordinary magical powers of the word and the tide (connected by the alliterative ‘W’ of ‘Wortmond’ and ‘Wunder’). The doubling, indeed the duplicity in all senses of the word, of the virtually synonymous ‘Abbild und Nachbild’ amplifies their constitution as mere *typoi*, as images mirrored on the water surface. Their action of crossing along with their duplicity implies a vast array of meanings.<sup>367</sup> Apart from a literal interpretation of seafaring vessels passing each other,

364 Alloa’s interpretation of John of Damascus’s writings on the image can be regarded to hold more generally in the Neoplatonic conception of the image: ‘das Bild ist begründet in der Sichtbarkeit als Ort der Teilung. Die Teilung ist einmal aufzufassen als die Differenz, welche zwischen Sichtbarem und Unsichtbarem teilt, ein andermal hingegen als die Verbindung von Sichtbarem und Unsichtbarem, welche sich durch die Fleischwerdung im Sichtbaren ereignet. Beide Momente sind nicht konträr, sondern stellen die beiden Seiten einer Medaille dar’. Alloa, op. cit., pp. 25–26.

365 ‘Ursprung’, in *Historisches Wörterbuch der Philosophie*, ed. by Joachim Ritter and Karlfried Gründer, 1st edn, 13 vols (Basel: Schwabe, 2007), XI, 417–24 (p. 417 ff.).

366 Markus Taibon also reads these ‘Anfänge’ as archetypal: ‘die Ebbe legt den Krater frei, der für das Urbildliche zeugt’: “Ein Wort nach dem Bild des Schweigens”. Zur Sprachmetaphorik im Werk Paul Celans’, *Sprachkunst*, 233–53 (p. 239).

367 Janz reads ‘Abbild’ and ‘Nachbild’ as synonymous as well and describes both as ‘Ektypos’, but does not go much further in her interpretation of these *typos* images. Marlies Janz, p. 170; Weissenberger reads both as synonymous, too, but like Janz does not comment further on the curious doubling of ‘Abbild und Nachbild’; cf. Klaus Weissenberger, *Die Elegie bei Paul Celan*, p. 70; Klaus Voswinkel, op. cit., p. 72 ff.; Pöggeler, *Spur des Worts. Zur Lyrik Paul Celans*, p. 236.

their crossing could also be a reciprocal ‘kreuzen’ whose reflexive pronoun is elided.<sup>368</sup> Indeed, the doubling of ‘Abbild und Nachbild’ suggests that they cross each other’s paths, their synonymy effectively making them mirror images of each other. The fact that it is not ‘Abbild und Abbild’ or ‘Nachbild und Nachbild’,<sup>369</sup> but that this duplicity of the ‘bild’ is expressed by the superficially distinct ‘Abbild’ and ‘Nachbild’ even emphasises the false character of ‘Abbild und Nachbild’. The different prefixes ‘ab-’ and ‘nach-’ feign a distinctness of the ‘Abbild’ and the ‘Nachbild’, yet their action of reciprocal crossing, their being each a *typos*-image, their synonymy, and their being named in the same breath by means of the conjunction betray this distinction as false. Thus each being the other’s copy emphatically reveals their emptiness.

The mirroring of ‘Abbild und Nachbild’ is not the subject’s metaphorical self-recognition reflecting on itself in the mental mirror. In our analysis of ‘Tenebrae’ we have traced back this metaphor to Augustine and his conception of man’s intellectual self-recognition as *imago Dei*. The image of us that is reflected in our mental mirror is invested with our soul’s likeness to God and therefore lets us recognise our being image of God. We thus see ‘*per speculum*’, that is *through* rather than in or even *on* the mirror.<sup>370</sup> Yet similar to the transubstantiated *typos*-image of God that forms in the bloody trough in ‘Tenebrae’, the ‘Abbild und Nachbild’ of ‘Wortaufschüttung’ do not let us look *through* the mirror (e.g. into the depth of the ocean). Instead ‘Abbild und Nachbild’ are reflected *on* the mirror-like water surface, each being the other’s copy, interchangeable not only by virtue of their synonymy but also by their act of crossing. They are confined to being the other’s semblance, which denies each an independent existence. ‘Abbild und Nachbild’ are thus similarly empty in their duplicity as the

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368 Cf. 8 f) in ‘Kreuzen, v.’, *Wörterbuchnetz - Deutsches Wörterbuch von Jacob Grimm Und Wilhelm Grimm* <[http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui\\_py?sigle=DWB&mode=Vernetzung&lemid=GU13668#XGU13668](http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui_py?sigle=DWB&mode=Vernetzung&lemid=GU13668#XGU13668)> [accessed 26 April 2017].

369 We should note that these forms of doubling of the exact same word would be more akin to Celan’s use of the Hebrew superlative, which Celan uses to emphatically and positively assert something. Cf. Klaus Reichert, ‘Hebräische Züge in der Sprache Paul Celans’, in *Paul Celan*, ed. by Werner Hamacher and Winfried Menninghaus (Frankfurt a. M.: Suhrkamp, 1988), pp. 156–169 (p. 158).

370 Johann Kreuzer, ‘Von Augustinus bis Eckhart’, p. 83. Kreuzer further concludes of the mirror in the *mens humana*: ‘[n]icht dass er [der Spiegel, J.K.] zur Projektionsfläche irgendwelcher – und sei es göttlicher – “Urbilder” wird, lässt den sich in seiner Endlichkeit erkennenden menschlichen Geist zum Bild Gottes werden. Es ist vielmehr das tätige Spiegeln, das uns ihn als Bild denken und vom bloßen Abbild unterscheiden lässt’ (ibid., p. 82-83).



collapse of the divine *archetypos* into the *typos*-image in ‘Tenebrae’, which lack of an *archetypos* had vacated the *typos* entirely.<sup>371</sup>

The duplicity in their conjunction, ‘Abbild und Nachbild’, and their virtual interchangeability, therefore suggests an ultimately vacant image, which is further corroborated by the word ‘eitel’. *Eitel* can take the meaning of ‘vain’ and its more prominent, corresponding noun means ‘vanitas’ – Latin for emptiness.<sup>372</sup> This understanding of vacancy as *Eitelkeit* with all its implications of superficiality and surficiality (‘Oben’ and the lateral movement ‘kreuzen’) and its ephemerality (‘flutender’), which in turn coincides with a temporal direction towards evanescence (‘zeithin’), is strikingly reminiscent of the Baroque notion of vanity. Furthermore, the empty mirroring of ‘Abbild und Nachbild’ reminds us of the role of mirrors in vanity still life painting, symbolising a sinful preoccupation with one’s ephemeral appearance.<sup>373</sup> Baroque still life paintings and allegorical ‘vanitas’ more generally could not directly express the divine. Thus they signified the Divine *ex negativo* by means of expressing that they themselves cannot express.<sup>374</sup> In other words, they ultimately denied that their paintings had any signification, at least, as measured against the Divine Logos.<sup>375</sup> Expressed in Benjamin’s terms outlined in our analysis of ‘Bei Wein und Verlorenheit’: ‘Allegorie bedeutet etwas anderes als es ist. Und zwar bedeutet es genau das Nichtsein dessen, was es vorstellt’ (GS I-1, p. 406). In a very similar sense Celan’s

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371 The mirror motif here (as the mirror in ‘Tenebrae’) thus does not fulfill the typical function of mirrors according to Uta Werner. She believes that Celan commemorates the dead ‘im Motiv des Spiegelns’. According to Werner in Celan the mirror brings about a ‘zu-Tode-Spiegeln’ through whose ‘Spiegelungseffekt [...] die Toten zur Erscheinung eines Wirklichen [werden], das nur als Erscheinung erreichbar bleibt. Nur in die für immer unzugängliche, andere Seite des Spiegels können sie wieder heraufbeschworen werden [...]’ (p. 36). The second death by mirror becomes a salvation for the dead (cf. pp. 26 ff.). *Textgräber. Paul Celans geologische Lyrik* (München: Wilhelm Fink, 2002), p. 36.

372 ‘Still Life’, in *Dictionary of Subjects and Symbols in Art*, ed. by James Hall (London: Harper & Row, 1974), pp. 291–92.

373 ‘Vanity’, in *Dictionary of Subjects and Symbols in Art*, ed. by James Hall (London: Harper & Row, 1974), p. 318; For a much more nuanced and extensive treatment of this subject see: Hans Belting, *Spiegel der Welt. Erfindung des Gemäldes in den Niederlanden* (München: C.H.Beck, 2010).

374 Reuß makes very similar remarks about late Baroque portraiture in the context of his interpretation of Celan’s ‘Einkanter, Rembrandt’: ‘Die Absenz mußte, damit ein freies Verhältnis zu ihr möglich wurde, ins Bild integriert werden [...]. Das Bild kehrte, gerade damit es ein Jenseits dessen geben konnte, seinen eigenen Scheincharakter, sein Gemachtsein, hervor. [...] Von hierher führt ein erster Weg zu Celans Gedichten, deren bewußt gesuchte Sprache und die Eigenart der Faktur die Künstlichkeit des Produktes nicht selten sogar gewaltsam in die Kontur treiben – mit der kleinen widersinnigen Hoffnung, vielleicht gerade auf diesem Umweg der durch die Jahre zwischen 1933 und 1945 hindurchgegangenen deutschen Sprache [...] ein wenig von ihrer Nennkraft zurückzugewinnen.’ Reuß, op. cit., p. 19-21.

375 Cf. Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting* (London: Reaktion, 1990), esp. p. 119 ff.

‘Abbild und Nachbild’ can only signify *ex negativo* what they are not: each being a mirroring *typos* of another *typos* they do not express the *archetypus*.<sup>376</sup> Hence it is perhaps with this sense of allegorical nothingness that the crossing of ‘Abbild und Nachbild’ terminates, ‘eitel zeithin’, in the blank line.

The blank line is as much eventuation of visuality in the form of emptiness as it is a momentary abdication of the powers of language. As soon as the emptiness which ‘Abbild und Nachbild’ had previously signified semantically becomes visually signified as empty image, language falls silent. This visuality of emptiness is also visual emptiness. The visually empty white line expresses its effective relinquishment of visual signification. The moribundity of Baroque allegorical visuality, which is at once a self-reflective deposition of its own visual and semiotic status and, *via negationis*, a relegation to the a-visual space of the Kingdom of Heaven,<sup>377</sup> is radicalised in Celan’s blank line that is a visual sign for emptiness, *mise en abyme*, and negatively demarcates the boundaries of writing. Truthful expression thus appears to be in explicit contrast to visuality in Celan’s poetics. In ‘Bei Wein und Verlorenheit’ we had touched upon Celan’s privileging the spoken over the written word, whose very written character was associated with lying (‘sie / schrieben, sie / logen’). The line breaks were in clear opposition to the unrepresentable divine song. They disrupted the connection between subject and corresponding verb, visually embodying, as written words, the semantically evoked *typified* languages of mankind. Similarly in ‘Wortaufschüttung’ pictorialness seems to receive a merely negative value as the visual emptiness of the blank line concludes the semantically signified empty ‘Abbild und Nachbild’. The merely negative value of pictorialness in Celan’s conception of the image in ‘Wortaufschüttung’ thus stands in marked contrast to that of du Bouchet, where ink and paper reciprocally interact and are both positively constitutive to the image in du Bouchet.

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376 Reuß draws some striking similarities between Baroque painting, especially Rembrandt, and Celan’s poetry in that each in his own medium tried to express ‘ein Jenseits’ by foregrounding the ‘Scheincharakter, [das] Gemachtsein’ of his art (p. 19). Cf. Reuß, op. cit., p. 19 ff.

377 Both Bryson and Benjamin attest this moribundity with regards to Vanitas painting and ‘Trauerspiel’, respectively: ‘We are condemned by the Fall and our depravity to inhabit a material world that can never be transcended’ (Bryson, pp. 119). Thus Northern vanitas still life effectively displays its inability to visualise a higher meaning, and it does so by visualising decay. Benjamin makes very similar remarks about the role of the ruin in Baroque allegory: ‘Die allegorische Physiognomie der Natur-Geschichte, die auf der Bühne durch das Trauerspiel gestellt wird, ist wirklich gegenwärtig als Ruine. [...] Und zwar prägt, so gestaltet, die Geschichte nicht als Prozeß eines ewigen Lebens, vielmehr als Vorgang unaufhaltsamen Verfalls sich aus’ (CW I-1, 353). Although Baroque is a very diverse phenomenon, I will treat the Baroque of Northern vanitas still life painting synonymously with the Baroque of Benjamin’s German ‘Trauerspiel’ for our purposes in this chapter.

The second stanza in ‘Wortaufschüttung’ threatens the possibility of positive signification, and given that in the original draft the poem had ended after ‘Abbild und Nachbild’ (cf. HKA, 7.2, p. 84) Celan’s poem could have confined itself to mere negative expression similar to Baroque still life (see footnote 377). Yet whereas for instance Dutch painters of still life voluntarily confined themselves to allegorically expressing the *archetypos* negatively, Celan clearly does want to confine himself to this mode of expression.<sup>378</sup> His poem therefore continues with the third stanza which gives a positive testimony to an originary *archetypos*. Even if the temporal adverb ‘bis’ opening the third stanza suggests a continuity between the two stanzas, the third stanza links to the second solely by means of complete contrast. It is only negatively, namely in the clearing away of the flood of ‘Abbild und Nachbild’, that the motifs of the second stanza are picked up in the third. The disappearance of the water is described as miracle and seems to occur *ex nihilo* or at least external to ‘Abbild und Nachbild’ (‘das Wunder Ebbe geschieht’). Our reading of ‘Abbild und Nachbild’ as allegorical image in Benjamin’s or in the Baroque sense is thus further corroborated: the discrepancy to the *archetypos* is embodied by the *typoi* of ‘Abbild und Nachbild’, and their relation to the *archetypos* is only constituted by what they are not. The testimony to the *archetypal* origins and births of the king only becomes evident in the low tide bringing about the negation of the ‘Nichtsein’ Benjamin attests to allegories that are ‘Abbild und Nachbild’. Only in the passing of the *typifying* ‘Abbild und Nachbild’ can Celan go beyond mere negative signification and beyond the ostentatious display of moribundity of Baroque allegory whose only means of expression is to eventually undercut its mode of expression.<sup>379</sup>

Hence, in passing from the second to the third stanza we leave behind a mode of speaking or imaging in which the *archetypos* can only be apophatically indexed. Rather, we can now read traces of the *archetypos* in the ground, even if the *archetypos* does not

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378 We should note that Celan’s conception of the *typos*, the empty visibility of the blank line, or the allegorical ‘Abbild und Nachbild’ is different from his often positive conception of an equally negative concept: ‘Schweigen’ as the conscious absence of speech. Georg-Michael Schulz points out that ‘Schweigen’ can be a ‘Bedeutungsträger’ of significant import. Akin to Eckhart’s ‘Nichts’ ‘Schweigen’ in Angelus Silesius for instance can stand for the inexpressible divine *archetypos* (p. 14 ff.). Although the *typos*-image effectively functions in the same way as ‘Schweigen’ in that both express the inexpressible only negatively, in giving *typos* images a negative connotation Celan clearly seems to distinguish it from the positively connotated ‘Schweigen’. Along with some of their vocabulary Celan thus also inherits some of the inconsistencies of theological iconoclastic thought. Cf. Georg-Michael Schulz, *Negativität in der Dichtung Paul Celans* (Tübingen: Niemeyer, 1977).

379 Cf. Bryson, op. cit., p. 199 ff.

reveal itself in full splendor. That this new form of speaking differs entirely from that of ‘Abbild und Nachbild’ is clear from the heart shape of the crater and the fact that the origins are naked, since in German as in English truth is naked. This different mode of speaking in stanza three is also signified by the appearance of a second person singular. While any movement and action in the first stanzas seems to be impersonal, originating either in abstract nouns (‘Abbild und Nachbild kreuzen’) or in the mob of people that is not individualised, the ‘du’ in the poem is clearly personal even if it is never embodied and given a face. It bears a strong resemblance to the equally unembodied but intimately listening ‘du’ of ‘Bei Wein und Verlorenheit’, and we will encounter it again in the poem ‘Halbzerfressener’.<sup>380</sup> As in ‘Bei Wein und Verlorenheit’, the actions of the ‘du’ in ‘Wortaufschüttung’ are pivotal for the crater to give testimony to the *archetypal* origins.

The ‘du’ inaugurates a departure from the self-retractive nature of the allegorical ‘Abbild und Nachbild’. Even if the *archetypos* is still not positively evidenced, it is revealed without the self-abnegation of the linguistic signs that stand for it. In other words, unlike ‘Abbild und Nachbild’ which had to flow away, the ‘Wortmond’ and its complement, the ‘Krater’ in the ‘Wortaufschüttung’, do not have to negate their nature as signs in order to give us an indication of the *archetypos*. Indeed, their status as linguistic signs for the *archetypos* makes it possible for us to at least have indirect attestation of the *archetypos*. We should note here that the German word for textual witness is ‘Textzeuge’ and parts of this word resonate in the combination of ‘Wort[...]’ and ‘zeugt’ in one sentence. Textual witnesses provide evidence for the genesis of a text, but also attest to variant readings. They are pieces of text that exemplify the different stages of its creation and therefore help reconstruct the textual development, yet they do not constitute the virtual or actual *Urtext* and merely aid its recreation. Thus even if the *Urtext* cannot be fully reconstructed from the textual witness that are the crater and the ‘Wortmond’, such an underlying *archetypal* text is at least positively affirmed by them.

The dualities in the third stanza of crater and moon as well as of ‘du’ and the implied first person poetic voice remind us of the prominent doubling of ‘Abbild und Nachbild’

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380 Although we also encountered a second person singular in the poem ‘Tenebrae’ where God is addressed by the possessive pronoun ‘dein’, this ‘du’ does not share the same typical characteristics of Celan’s ‘du’ in his other poems, which tends not to be violent and is usually engaged with, implicitly or explicitly, by the poetic voice as a dialogical partner. In ‘Tenebrae’ the direction of address is one-sided. The poetic voice speaks to God.

in the second stanza. But crater and moon or ‘du’ and first person poetic voice differ from ‘Abbild und Nachbild’ in one crucial respect: they are complements, not false effigies of an *archetypos*. The crater seems to have been created from the moon’s being hurled into the sky, and as we read of a ‘du’ who commences all the action in this stanza we also recognise the implied poetic first person whose voice records the actions of the ‘du’ through the text of the poem. Hence no part of each duality can do without the other. While an *archetypal* unity is also not reached by the dualities of ‘du’ and poetic voice or moon and crater, their dualities nonetheless assert themselves positively. This is so not least because there are clear amorous, even sexual allusions which permeate the entire third stanza. As Barbara Wiedemann noted, the word ‘hinausschleudern’ originally meant ‘schaffen’ (KG, 725). In this etymological context of creation we also revisit the verb ‘zeugen’, which apart from its meaning as testifying to something takes the meaning of sexual conception. Furthermore the crater’s heart shape and its nakedness contribute to the sexual undercurrent in stanza three. A reading of these connotations of procreation leads us to suggest that the crater and moon or the ‘du’ and the implied poetic voice more than just testify to the births of kings.<sup>381</sup> Indeed, it would seem that these births are the result of an implied sexual interaction of ‘du’ with poetic voice or, what appear to be their symbolic representatives, moon and crater.

While the presence of sexual allusions and connotations cannot be dismissed as coincidence, not least because of their sheer frequency, an interpretation of the kings as offsprings of ‘du’ and poetic voice would go too far. Such a reading would privilege a web of sexual allusions – ‘zeugen’ as engendering; the obscure etymological meaning of ‘schleudern’; the nakedness of the crater – over the more dominant and grammatically constrained semantics of Celan’s third stanza. The use of the word ‘zeugen’ with the preposition ‘für’ grammatically precludes its being read as sexual engendering and therefore the origins and births of kings are not a result of the interaction of ‘du’ and implied poetic voice. However, it is clear that the subtext of sexual procreation together with the patently amorous connotations of the heart-shaped and naked crater project a fertile and positive interaction between linguistic dualities – ‘du’ and poetic voice, or ‘Wortmond’ and crater – which is juxtaposed with the impotent crossing of the duplicitous ‘Abbild und Nachbild’. Even if it is too much to assert with

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381 The word ‘Königsgeburten’ can be read in multiple ways. The most readily available one would be that kings are born. But the infix ‘-s’ by means of which the word is compounded can also be read as indicating an origin (births by a king). I will follow the former more common reading.

Vollbrecht that in the ‘Gespräch des lyrischen Ich mit einem Du [... ist] der göttliche Logos anwesend’,<sup>382</sup> the dialogical and amorous engagement of ‘du’ and poetic voice affirm the possibility of an interaction that tends toward the *archetypos*. This interaction is of linguistic nature in the poem and is genuine and truthful, even if it is not an *archetypos* speaking itself. The difference between ‘du’ and poetic voice or the ‘Wortmond’ and the crater it has left, even if heart-shaped, is not disregarded or erased. It seems that it is precisely the fact that ‘du’ and poetic voice are two different entities which makes their encounter fertile, in multiple senses of the word, and does justice to an *archetypos* in revealing its traces.

For Celan it seems that to approach or approximate the *archetypos*, we have to go beyond the merely negative expression of the *typos*-image. The bridge over communicative, *typified* abysses is built. Testimony to an *archetypal* speaking is possible through the communicative act between a ‘du’ and the first person poetic voice. Hence unlike the dichotomies in du Bouchet’s image, which provide the very poetic drive itself, the dichotomy of *archetypos* and *typos* marks an irremediable and unproductive difference between these two constituents of Celan’s image. Only through the dialogical or even amorous interaction between ‘du’ and poetic voice do we overcome the *typos* and do justice to the *archetypos*. Unlike the tension between the different elements in du Bouchet’s image, Celan’s productive interchange between ‘du’ and first person poetic voice is not carried by a tension and difference between them, even if this dialogue is contingent on their difference in the first place, but by their mutual engagement with each other in recognising their differences. We will see in the analysis of his poem ‘Halbzerfressener’ in the following chapter that Celan also expresses this positive engagement with an Other through the image. However, this positively conceived, non-*typified* image tending toward the *archetypos* is not considered in its visuality but in transcending it.

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382 Peter Vollbrecht, op. cit., p. 71.

## Chapter 7: The Self-Surpassing Image in Celan's 'Halbzerfressener'

In the previous chapters we have analysed Celan's desire to overcome the perceived gap within language and to approximate a linguistic *archetypos*. The loss of this linguistic *archetypos* implied the confusion of tongues and therefore also entailed misunderstandings and untruthful speaking, according to Celan. Only the genuine engagement with the Other and the Other's language – be this a different natural language or just individual inflections of tone and diction – without neglecting or glossing over these differences would let us approach some form of truthful understanding.

In 'Traum vom Traume', 'Tenebrae', 'Bei Wein und Verlorenheit', and 'Wortaufschüttung' Celan had conceived of the *typos* as a merely imitative and false image which served as a negative contrast to the truthful dialogical conversation and engagement with the other on the way to the *archetypos*. We have also pointed out the Judæo-Christian influences on Celan's conception of the image as split between *archetypos* and *typos*, dividing the image into good and bad, simply put. Furthermore we saw that Celan's conception of the *archetypos-typos* dichotomy at the heart of the image differs from that of du Bouchet whose image is nurtured by the positive tension within the polychotomy of his image. These differences also manifest themselves in the relation of Celan's and du Bouchet's respective image to notions of depth, height, and visuality. Thus in each, 'Traum vom Traume', 'Tenebrae', and 'Wortaufschüttung', the visual *typos* had formed on a watery surface, being a falsifying copy of the *archetypos*. Moreover in the case of 'Wortaufschüttung' and 'Traum vom Traume', we were impelled to go deeper and therefore beyond the *typos* images. In a similar manner, 'Bei Wein und Verlorenheit' and, as we will see, 'Halbzerfressener' situate the *archetypos* in an unspecified above. This above is not quite transcendent, but also clearly goes beyond *typified* representation. Du Bouchet on the other hand does not formulate his image in such traditional terms of a positively connotated depth or (hierarchical) height. His image springs in equal part from the surficial visuality of black ink and white page and the non-visual semantics of the page, which conceives positively of visuality.

These tropes of depth or height in Celan will return in 'Halbzerfressener' as we examine Celan's conception of introspection and subjectivity in the poem. We have discovered in

previous chapters that Celan's poetry is oriented toward an Other which is of fundamental importance for the constitution of poetic language and therefore also for the poetic voice or subject. Particularly in 'Wortaufschüttung' everything that let us see traces of the *archetypus* originated in the 'du'. In 'Tenebrae' on the other hand, we looked at the role of the image in our self-recognition as human subjects. Celan had inverted the traditional Augustinian understanding of ourselves as *imago Dei* through which we understand ourselves to be human beings and thus conscious subjects. The lack of an *imago Dei* had deprived the poetic voice of any positive sense of itself as human which Celan also viscerally captured as physical destruction by describing the poetic voice as bleeding out. Hence in 'Tenebrae' Celan seems to negatively confirm Augustine's notion of the image. In 'Halbzerfressener' these two elements so essential for poetic subjectivity in Celan are combined: the Augustinian notion of our self-recognition by means of the image and Celan's conception of the Other towards which all action and speech of the poetic voice seems to tend.

## The Poetic Subject in Celan and du Bouchet

Before we go into an in-depth analysis of 'Halbzerfressener', we need to make sure we understand the poetics of Celan's Other more fundamentally. Celan's Other is nearly omnipresent in his poetry. Apart from the many apostrophes to the 'du',<sup>383</sup> we can also read Celan's many translations – his translational oeuvre is about twice as large as his own – as an engagement with a poetic Other. The presence of other authors also makes itself felt in Celan's frequent textual allusions to other poets.<sup>384</sup> Given the patent importance of these various aspects of the Other for Celan, one may be swayed to attest, with Tobias Tunkel, that a radical notion of alterity pervades Celan's poetry:

Das Paradigma lyrischer Subjektivität wird auf den Kopf gestellt: Alterität ist der Identität vorgängig; nicht mehr das Du verdankt seinen Ort und seine Gestalt einer ästhetischen Inkorporation durch das reflexiv sich die Welt aneignende Ich, sondern das Ich verdankt sich einer Anrede durch den

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383 James Lyon gives a numerical table for an overview: 'Paul Celan and Martin Buber', p. 114.

384 Cf. e.g. Monika Schmitz-Emans, *Poesie als Dialog: vergleichende Studien zu Paul Celan und seinem literarischen Umfeld* (Heidelberg: Winter, 1993).



Anderen und nimmt sich wahr als eine Spur und als Zeugnis des abwesenden Anderen.<sup>385</sup>

Certainly the assessment that 'Alterität ist der Identität vorgängig' must be considered premature as it begs the question who or what identifies the 'du' in Celan's texts in the first place. The designation by 'du' cannot but originate in an explicitly or implicitly present first person, who must precede or at least coincide with the appearance of the second person.<sup>386</sup> Only from the perspective of an I can the 'du' be addressed, described, or designated as 'du'. Indeed given that we are reading a poetic text, the initial situation is quite the inverse of what Tunkel ascribes to Celan, as Michael Jakob correctly observes:

Literatur ist zunächst alles andere denn der Ort eines *Dialogs*. Schriftlichkeit, Mittelbarkeit, einseitige (individuelle) Setzung, relative Intentionalitätslosigkeit und das Fehlen eigentlicher Zielgerichtetheit (Entpragmatisierung) – sie alle kennzeichnen das Literarische als einen einsamen, isolierten Akt.<sup>387</sup>

We have seen that the written language of the poem in Celan is always only a tentative testimony to the *archetypal Other*. Particularly in our analysis of 'Bei Wein und Verlorenheit', we have outlined this fundamental conundrum constituted by written language. Here the written word only evinced the absence of ordinary speaking and proliferated the 'bebildet[e] Sprachen' perpetuating the falsification of *archetypal* song. Indeed the multilingual pun of Nähe/Neige/neige/neigh seemed to suggest that Celan was aware of the fact that the poem itself is only an indirect testimony to divine song, even if it was a genuine attempt at listening to and rendering *archetypal* song. Our doubts raised about language, including poetic language, thus extended even to the poetic voice, which could only linguistically mediate *archetypal* song (see chapter 4). In 'Tenebrae' these doubts even threatened the existence of the poetic subject. Poetic

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385 Tunkel, op. cit., p. 29.

386 This inference is hotly debated in the philosophy of mind and consciousness. For perhaps the most succinct outline of the problems ensuing if anything other than the first person subject is taken as the foundation of our thought, see Frank's critique of Habermas's notion of intersubjectivity: 'Self-consciousness and Self-knowledge: On Some Difficulties with the Reduction of Subjectivity', trans. by Bruce Matthews, *Constellations*, 9.3 (2002), 390–408 (p. 401). Obviously poetry observes different laws than those of logic and epistemology. Nonetheless as the following will show, the subject poetologically and even epistemologically precedes the 'du' in Celan.

387 Jakob, op. cit., p. 85.

language is only an indirect signifier, a *locum tenens* for something that is absent, whether the second person Other or the *archetypal Other*. The 'du' hence does not precede the first person poetic voice. The opposite is the case, as Celan stated in his 1960 *Meridian* speech:

[d]as Gedicht will zu einem Anderen. [...] Erst im Raum dieses Gesprächs konstituiert sich das Angesprochene, versammelt es sich um das ansprechende und nennende Ich. (M, 9)

The first person poetic voice is thus unambiguously at the centre of poetic speech and the 'du' is constituted in and as the apostrophe of the poetic voice. The 'du' doubly attests to the loss of an *archetypus*. On the one hand, always reminding us of the loss of non-medial, *archetypal* speech, the 'du' only exists as an element of poetic speech by the poetic voice without the 'du' being itself immediately present. On the other hand genuine poetic language is fundamental in giving us any traces at all of the *archetypus*. Only linguistic traces or the presence of a witness could testify to the *archetypus* in 'Wortaufschüttung' and 'Bei Wein und Verlorenheit'. In 'Tenebrae' the poetic voice even persisted only through the linguistic, communicative endeavour by directing its speech toward the Other. It is consequently undeniable that this engagement with the Other in poetic speech forms a fundamental part of the poetic voice's subjectivity in Celan. Celan's tending toward a 'du' is a movement within the poems' language to undo linguistic solipsism, as pointed out by Jakob, and overcome its own insufficiency as medium. As we pointed out in the previous chapter, only in communicating with an Other can the poetic voice, together with this Other, attest to non-medial, *archetypal* speech.

We can now go further. The poetic voice itself is present as poetic speech. Thus as the poetic voice addresses a 'du' and seeks to bridge the abyss within or between languages and even approach *archetypal* speech, the poetic voice also approaches and restores itself. The Other that is constituted in the speaking of the poetic voice is the linguistic alterity of the poetic voice itself. Anticipating our analysis of 'Halbzerfressener', we may even say that the 'du' bears the image of the poetic voice. In the act to communicate with the Other, in this poetic 'Begegnung', the poetic voice thus also restores and recognises itself: 'Ich bin ... mir selbst begegnet' (M, 11).

We have already emphasised at several points (cf. chapter 2 and 5) that du Bouchet's poetry evinces the loss of a self-certain subject, which contrasts with the subject in Celan. Indeed in an interview with his fellow poet Alain Veinstein du Bouchet made remarks very similar to those cited of Celan above, but differing in some fundamental aspects:

'Tu' peut être 'je', n'est-ce pas. Il n'y a pas de 'tu' qui ne commence par un 'je'. C'est d'abord l'écart que l'on prend sur soi et, ce faisant, on rencontre quelqu'un qui est tantôt soi-même, tantôt quelqu'un d'autre. Pour qu'il y ait rencontre, il faut commencer par prendre cet écart sur soi-même. Mais il ne peut se prendre qu'en s'appuyant sur soi-même. La relation avec la langue implique deux personnes qui n'en sont qu'une, 'un' qui se dédouble.<sup>388</sup>

As in Celan, the 'je' initially seems to take a primary position, since the existence of a 'tu' for du Bouchet also implies a 'je'. However, it becomes clear that the 'tu' is not a 'je' insofar as we understand by this that they are identical, but that the 'tu' inheres the 'je' as its Other, as 'l'écart que l'on se prend sur soi'. Particularly the last sentence of the citation presses a point more clearly and more radically than Celan does. As a linguistic entity, the written 'je' is already an Other to the 'je' that is writing.<sup>389</sup> In this sense as soon as the 'je' enters into a relation with language, the written 'je' becomes a linguistic ex-pression of the writing 'je', which the written 'je' denotes but itself is not. As such it is inherently split as an 'écart sur soi-même'. Hence when du Bouchet uses the word 'rencontre', it is similar but in marked difference to Celan's notion of 'Begegnung'. Celan starts with the 'Ich' which in addressing the 'Du' returns to itself to recognise itself in the Other. Du Bouchet's 'rencontre' on the other hand acknowledges that the 'rencontre' is contingent on the split that precedes any potential togetherness of 'je' and Other or even the 'je' as Other (see also our discussion of du Bouchet's notion of translation and his 'je' in the following chapter).<sup>390</sup>

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388 Bouchet and Veinstein, op. cit., p. 43; the original interview was carried out in 1989.

389 The paradoxes of framing the irreducibility of the first person perspective in language has led to lively discussions in philosophy of language (and mind). Cf. particularly Frank's discussion of Castañeda's groundbreaking work: *Selbstbewusstsein und Selbsterkenntnis: Essays zur analytischen Philosophie der Subjektivität* (Stuttgart: Reclam, Philipp, 1991), p. 280 ff. Frank likes to quote Molière's *Amphitryon* on this occasion: 'Mecure: Qui va là? / Sosie: Moi! / Mercure: Qui, moi?' (ibid., p. 18).

390 Du Bouchet's thinking about the subject here closely resembles Friedrich Schlegel's and Novalis's thinking about subjectivity and self-consciousness. Cf. Manfred Frank, *Einführung in die frühromantische Ästhetik: Vorlesungen* (Frankfurt a. M.: Suhrkamp, 1989), p. 309–10 & 312–3. There is also some resemblance with Schelling's conception of subjectivity, when

## The Subject and the Image in 'Halbzerfressener'

With these insights in mind we can now approach 'Halbzerfressener' (1964) where we find such a positive self-recognition and even self-constitution of the poetic voice through the 'du'.

HALBZERFRESENER, masken-  
gesichtiger Kragstein,  
tief  
in der Augenschlitz-Krypta:

Hinein, hinauf  
ins Schädelinnre,  
wo du den Himmel umbrichst, wieder und wieder,  
in Furche und Windung  
pflanzt er sein Bild,  
das sich entwächst, entwächst.

In the poem 'Halbzerfressener', divided across the poem's two stanzas, we move from the visual outside of the corbel to an inside that withdraws from the perceptual grasp of the onlooker. The partially eroded corbel that opens the poem is a representation whose representationality is patently visible: 'maskengesichtig'. The visual mask is emphasised further by the mid-word enjambment after 'masken-'. This enjambment which so ostentatiously foregrounds the pretence of the mask's display calls to mind the prominent enjambments in 'Bei Wein und Verlorenheit' where 'sie / schrieben, sie / logen' had so emphatically condemned the *typified* visuality of mankind's 'bebildert[e] Sprachen'. We should not necessarily think of the mask as concealing the corbel's face, but rather the mask is the face of the corbel, since the word mask as technical term in the arts is synonymous with 'Kragstein'.<sup>391</sup> The mask-character and the associations of deceitfulness which go along with this word thus pertain not to an assumed visual display or wilful deceit by the corbel but concern the very nature of the corbel as such, as artifice. This is important because it entails that the opposition in the poem is not between a false and a true (outside) appearance, but rather between outward appearance and inner being or self. Thus when we go under or beyond the corbel's mask, we do not

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subjectivity is already objectified in the subject's attempt to grasp the nature of its own subjectivity propositionally or in self-reflection. Thus the subject 'ist nur da, inwiefern ich es nicht habe, und inwiefern ich es habe, ist es nicht mehr'. Schelling, *Sämtliche Werke*, I, 4, p. 357.

391 Cf. entry 7 on: 'Maske, N.', *Wörterbuchnetz - Deutsches Wörterbuch von Jacob Grimm Und Wilhelm Grimm* <[http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui\\_py?sigle=DWB&mode=Vernetzung&lemid=GM02008#XGM02008](http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui_py?sigle=DWB&mode=Vernetzung&lemid=GM02008#XGM02008)> [accessed 12 May 2017].

arrive at the face of the corbel, but we go inside the ‘Schädelinnre’ of the corbel. We hence move from the outwardly directed mask exposed to someone’s gaze, to an inwardly oriented gaze that seems to be the corbel’s own. The word ‘gesichtig’, so critically separated from the visual pretence of the mask, can mean both: visible to an external onlooker and inwardly looking.<sup>392</sup> ‘[M]asken- / gesichtig’ thus expresses the two poles that create the tension operative in the poem: a visibility, which, indiscernible to itself, services someone else’s gaze, and a self-active introspection.

In the next few lines our gaze shifts from the displayed face of the corbel to the crypt in or of its eyes. The direction of the poem is inwards into the depth of the ‘Augenschlitz-Krypta’. Paradoxically this means, as the eye cannot see itself, we see ourselves focusing on that which lies beyond the perceptual reach of the very organ that enables vision.<sup>393</sup> This becomes most clear when we consider that the word ‘Krypta’ comes from the old Greek κρυπτός, meaning ‘to conceal’.<sup>394</sup> Perception, ultimately, has turned inward and on itself. Moving inward into the corbel’s ‘Schädelinnre’ where the corbel ‘pflanzt sein Bild’ hence implies that the corbel as object of perception now becomes perceiving object. It is in this ‘turn’ or rather in the act of turning, as we will see, that the corbel’s perception and image become defined and, indeed, seem to coincide.

This move beyond mere appearance into the depths and heights ([h]inein, hinauf) of the ‘Schädelinnre’ is not merely a move away from outward display, but it further seems to be a form of survival of the ‘Schädelinnre’ over the transience and moribundity of the decaying outside.<sup>395</sup> The ‘[h]albzerfressen[e]’ corbel shows signs of the ravages of time, and the proximity of the words crypt, as a specific burial vault underneath churches, and

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392 ‘Gesichtig, Adj. und Adv.’, *Wörterbuchnetz - Deutsches Wörterbuch von Jacob Grimm Und Wilhelm Grimm* <[http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui\\_py?sigle=DWB&mode=Vernetzung&lemid=GM02008#XGM02008](http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui_py?sigle=DWB&mode=Vernetzung&lemid=GM02008#XGM02008)> [accessed 11 December 2015]. Bogumil says something very similar about the conception of the eye in general in Celan’s poetry: ‘Konkret mit Celan gesprochen, besitzt das Auge die Doppelfunktion. Es ist sinnlich-geistig, halb ist es Wahrnehmungsorgan und halb Mittel der Erkenntnis, getragen durch die Sprache [...]. Wahrnehmen ist das Wahrnehmen der Außenwelt mittels der Erkenntnis der Innenwelt oder umgekehrt das Erkennen der Innenwelt mittels der Wahrnehmung der Außenwelt.’ Sieghild Bogumil, ‘Geschichte, Sprache und Erkenntnis in der Dichtung Paul Celans’, in *Der Glühende Leertext: Annäherungen an Paul Celans Dichtung*, ed. by Christoph Jamme and Otto Pöggeler (München: Wilhelm Fink, 1993), pp. 127–42 (p. 133).

393 This movement into an eye, i.e. into that which the eye itself cannot see, is a frequent motif in Celan’s poetry. See also the poems ‘Zuversicht’ and ‘Ein Auge, offen’ (KG, p. 93 & 109).

394 ‘Κρυπτός’, ed. by Robert Beekes, *Etymological Dictionary of Greek* (Leiden; Boston: Brill, 2010), 786.

395 Cf. also Klaus Voswinkel, op. cit., p. 44.

‘masken-gesichtig’ distinctly remind us of death masks.<sup>396</sup> This outside moribundity predominant in the first stanza is contrasted with the motifs of growing and organic life in the second stanza, whose spatial dimensions of height and depth are also juxtaposed with the emphasised superficiality of the corbel’s surface in its being described as mask.

Inside the skull, into which we have entered through the eye-slit, a dialogical ‘du’ becomes active and, similar to ‘Wortaufschüttung’, we encounter motifs of fecundity. Yet in stark contrast to ‘Wortaufschüttung’, the image is pivotal for this productivity: the ‘du’ prepares the ground for the corbel’s image which in turn cultivates it and lets it grow. It is in the ‘Schädelinnre’ of the corbel, in this inward-turn of the corbel’s gaze, in which it encounters the ‘du’, which in turn (‘in Furche und Windung’) forms its image. The ‘du’ is thus a part of the corbel’s introspection. Hence in passing through this reflective Other and its actions the corbel can plant and nurture its image, which is the image of the corbel’s self-reflection. Thus it seems that in the introspective encounter of the Other in its ‘Schädelinnre’ and in the objectivation of itself as image, the corbel gains cognition of itself. What the poem thus seems to depict in the last stanza is the act of the corbel’s recognising the ‘du’ as the image of itself in its mental reflection.

The metaphor of mental self-reflection or self-consciousness is, of course, derived from the recognition of oneself in the mirror. We step before a mirror and realise that the person in front of us is really just an image of ourselves. But only in the mirror’s forming an image of us, that is only in the self-objectivation of ourselves as image, can we recognise the mirror-image as image and, specifically, as an image of ourselves. Our idea of mental self-reflection, which was most prominently formulated in Augustine’s and Descartes’s conception of self-consciousness, operates effectively in the same manner as perceptual self-reflection.<sup>397</sup> When we talk of mental self-reflection we imagine that the mind watches itself in the act of thinking. In other words, a subject

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396 Hermann Burger and Voswinkel speak about the motifs of moribundity in the first stanza; cf. Hermann Burger, *Paul Celan: Auf der Suche nach der verlorenen Sprache* (Zürich: Fischer, 1974), p. 20 f.; Klaus Voswinkel, op. cit.; Weissenberger even claims that the connection in ‘Halbzerfressener’ between the motifs ‘Stein’ and ‘Totenschädel’, through which ‘das “Geheimnis” der Erhöhung erwachsen kann’, exhibits a general tendency in Celan’s poetry: cf. *Zwischen Stein und Stern: mystische Formgebung in der Dichtung von Else Lasker-Schüler, Nelly Sachs und Paul Celan* (Bern: Francke, 1976, 1976), p. 82.

397 Cf. Gareth Matthews’s introduction, especially p. xi: Saint Augustine, *On the Trinity: Books 8-15*, ed. by Gareth B. Matthews (Cambridge: Cambridge UP, 2002); For arguably the most influential reading of Descartes’s conception of self-consciousness and Fichte’s attempt at a solution of its problems cf.: Dieter Henrich, ‘Fichtes ursprüngliche Einsicht’, *Wissenschaft und Gegenwart*, 1967, 7–48.

watches someone or something in the act of thinking and realises that this someone or something is nothing other than the subject itself.

In a very similar manner, Celan's introspective corbel watches the 'du' act and reaps its own image as the fruit of this act of reflection. The perceiving subject that is the corbel seems to coincide with the perceived object in the image. Celan enunciates an analogous and spelled out notion of this when he writes in his notes to his *Meridian* speech that: 'Ich – Du: keine fixe Relation[.] Ich – Du (Unendlichkeitsrelation[.]... .] Wesentlich: das Du des Gedichts gibt, auch da wo es "wörtlich" antwortet, niemals Antwort [...]. Ständiges Hin und Her des Ich' (M, 143). Celan describes a relation between 'Ich – Du' which self-reflexively leads back to the subject and continuously constitutes or partakes in the subject by means of this relation. The relation of 'Ich – Du' is consequently effectively nothing other than a 'Hin und Her des Ich'. This continuous oscillation between 'Ich – Du' constituting the 'Ich' seems to be echoed in 'Halbzerfressener', where the image in the reflecting 'Schädelinnre' of the corbel is continuously – 'wieder und wieder' – renewed by the 'du' and the corbel (or 'er'): 'sein Bild, / das sich entwächst, entwächst'.

This mental self-reflection through the image reminds us of the Augustinian *mens* contemplating its likeness to the divine *archetypus* in its own image as *imago Dei* we discussed in 'Tenebrae'. Whereas in 'Tenebrae' Augustine's notion of the *imago Dei* was only negatively present in its absence, as it were, in 'Halbzerfressener' we encounter what appears to almost be a positive counterpart to the lacking *imago Dei* in 'Tenebrae'. Further corroborating our suspicion that the idea of the *imago Dei* informs this poem, the 'Schädelinnre' of the corbel in 'Halbzerfressener' is also the 'Himmel', that is the traditional *locus* of the divine *archetypus* as image of which the Augustinian *mens* would recognise itself. Yet we should be more cautious in our interpretation. 'Himmel' can mean both a divine heaven as well as a terrestrial sky; furthermore the rather sober and anatomical description of the *mens* as 'Schädelinnere' and possibly the brain as 'Windung'<sup>398</sup> secularises Augustine's solemnly spiritual concept and quite literally grounds it, considering the agrarian vocabulary. The *archetypus* of which an

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398 Cf. Markus Taibon, op. cit., p. 242. I cannot subscribe to the main line of Taibon's interpretation who holds that 'Innenraum' and 'Außenraum' are united in the poem, whereas I perceive that the poem follows a clear line from inside to outside.

image is formed hence is not divine but rather that of the corbel contemplating itself as (mental) image.<sup>399</sup>

Nonetheless the *double entendre* of 'Himmel' as heaven and sky as well as the fact that this is a mental image calls to mind the many notes to his *Meridian* speech in which Celan had sought, time and again, to draft his conception of the image as something 'geistig', that is spiritual and mental: 'Bildhaftigkeit = nichts Visuelles, sondern etwas Geistiges' (M, 101). Celan further describes introspection in his notes to the *Meridian* speech as 'Intensives Wahrnehmen: Innewerden' (M, 193) and says that 'Wahrnehmen' is also always a 'Wahrsein' (M, p. 134). Like the traditional introspective seeing of the *archetypos* by means of the mental mirror, Celan regards the inward-turned gaze as truthful and in a sense as self-constitutional ('Innewerden', my emphasis). In Celan's translation of Bazaine's *Notes sur la peinture*, published around the same time as Celan was writing down the notes cited, we discover very similar passages in which Celan associates introspection with a truer form of seeing and *archetypal* creation: 'die Verinnerlichung des Visuellen, dieses Mehr-als-Sehen, wie es jeder wahre Schöpfungsakt impliziert.'<sup>400</sup>

These ideas between 1959 and 1960 had remained in Celan's thought when he wrote 'Halbzerfressener' in 1967, where, having left behind the visual outside, the corbel sees its mental or spiritual image sowed, reaped, and thus created in heaven or the sky. Thus even if the corbel's image is not absolute and entirely *archetypal* in the traditional sense, it shares with the Augustinian contemplation of the *archetypos* a large number of characteristics, including its tending inward and upward as well as its being not merely visual. The corbel's image, in other words, is more than just the visual and false *typos* of the previous poems by Celan we discussed. The image's continuously outgrowing its own perceptual or representational grasp in 'Halbzerfressener' ('sich entwächst, entwächst') hence stands in a long tradition of thinking about the divine *archetypos*

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399 Burger goes further and states that: 'Der Dichter – das Du kann sich nur auf seine Person beziehen – bricht den "Himmel" um, damit das Bild Früchte tragen kann. [...] [D]as Bild [wird] durchtränkt [...] vom Göttlichen, das im Dichter waltet. Dieser Umbruch führt aber auch dazu, daß das Bild sich "entwächst"' (cf. op. cit., p. 20). The identification of 'du' with the poet and with the 'Bild', in turn, also implies that Burger identifies the 'du' with the corbel whose 'Bild' is planted. Why I do not fully agree that the image is imbued by the divine should become more clear in the explanations below, but the reasons can already be gleaned from our previous discussions of the *archetypos* in Celan.

400 Bazaine, *Notizen zur Malerei der Gegenwart*, p. 35. Celan's translation of Bazaine has the added importance that it was one of only a number of translations which Celan expressly wished to do (cf. Mikro, 226).



after which mankind continually strives but which ultimately escapes full comprehension.

However, there is potentially even more to this corbel, and the 'Windung' and 'umbrechen' in the poem provide a clue: they are German variants of the Latin 'versus'. The self-contemplating act takes place in and through verse. Consequently the contemplator or corbel is none other than the voice of poetry which (re-)constitutes itself – continuously – in the act of writing. Celan had said in his *Meridian* speech that '[d]as Gedicht will zu einem Anderen. [...] Erst im Raum dieses Gesprächs konstituiert sich das Angesprochene, versammelt es sich um das ansprechende und nennende Ich' (M, 9). The contemplating poet thus becomes a 'wahrnehmende[s] Du' in his self-reflection, which is nothing other than 'ein Sichvorausschicken zu sich selbst, auf der Suche nach sich selbst [...]' (M, 11). This self-recreation of the 'Ich' via the contemplating and complementing 'du', perhaps, for the briefest of moments, turns and returns to recognise and meet itself as self-defining, secular *archetypos*: 'Ich bin ... mir selbst begegnet' (M, 11).

The poetic verse of 'Halbzerfressener' in its 'umbrechen', 'wieder und wieder', hence tentatively seems to bridge the abyss between languages and between poetic voice and Other, and in so doing poetry approaches the *archetypos*. Unlike the narrator's dialogical partner in 'Traum vom Traume' who wanted to rid language of its historical baggage in order to purify it (see chapter 1), in 'Halbzerfressener' the image's ever growing toward the *archetypos* is not created by forgetting the dead. We should remember that we entered the 'Schädelinnre' by passing from the eroded outside through the crypt of the eye. Even the action of 'brechen' and the prefix 'ent-' in the second stanza are not without connotations of loss and violence. Hence, while in a certain sense the poem survives the moribundity and decay of the first stanza and is not reducible to it, the moribundity of outer reality is also not simply obliterated. We are not oblivious of the dead in 'Halbzerfressener'.

The dead are probably why the image never transcends reality as absolute *archetypos*, despite Celan's insistence that the image does more than just display outer reality. There are obvious reasons for Celan to persist in acknowledging the outer reality in which six million people, including his parents, were murdered instead of simply seeking to transcend it. Hence while Celan's poetic striving toward an *archetypos* projects the

desire to move beyond this outer reality and to somehow undo this loss, the irremediable reality of this loss and the will to commemorate it at the same time prevents a fulfilment of this *archetypal* desire in an absolute detachment from this outer reality.<sup>401</sup> In other words the *archetypos* as absolute and transcendent cannot be reached. Rather true introspection in poetic speech includes outside reality. Purloining an expression from Celan's translation of Bazaine, 'dieses Mehr-als-Sehen [...] hängt [...] von dem Grad der Ähnlichkeit mit einer inneren, die äußere einbegreifenden Welt ab [...].'<sup>402</sup>

Even his most assertive remarks about the *archetypos* are not without reservations and this is his most marked difference to the traditional conception of the *archetypos* which otherwise fundamentally informs his image. Even if the poetic voice is riding the God-horse over 'Menschen-Hürden' 'in die Ferne – die Nähe' in 'Bei Wein und Verlorenheit' or when he proclaims 'es sind noch Lieder zu singen jenseits / der Menschen' in 'Fadensonnen', Celan insists that his poetry is 'Immaterielles, aber Irdisches, Terrestrisches' (M, 12). This immaterial but terrestrial character of Celan's poetry is evinced in 'Wortaufschüttung' as the concrete and earthy word aggradation whose 'herz- / förmige Krater' attests to the immaterial and *archetypal* 'Anfänge'. We may also think of Celan's tentative evocation of the traditional denomination of God as 'ganz Andere[r]' in his *Meridian* speech as a typically reserved expression of the *archetypos*: 'Vielleicht, so muß ich mir jetzt sagen, – vielleicht ist sogar ein Zusammentreffen dieses "ganz Anderen" [...] mit einem nicht allzu fernen, einem ganz nahen "anderen" denkbar – immer und wieder denkbar' (M, 8). The iteration of 'vielleicht' emphasises the tentative character of this thought, which is even further accentuated by the interjective phrase and the dash.<sup>403</sup>

To preliminarily conclude our discussion of 'Halbzerfressener', we recall that from outside perception we move to an introspective inside that was more than the former yet does not oblivate the latter. Poetic speaking is, to borrow the words of Celan's translation of Bazaine, directed toward the *archetypos* by means of 'die Verinnerlichung

401 Hence his emphasis that the absolute poem does not exist in his *Meridian* speech. Cf. also: Marlies Janz, op. cit.

402 Bazaine, *Notizen zur Malerei der Gegenwart*, pp. 35–36.

403 Once again we see in the 'immer und wieder' of Celan's utterance the constantly reconstituted 'Unendlichkeitsrelation' between poetic voice and Other by the fact that the relation between poetic voice and Other has to be established 'immer und wieder', echoing the many doublings of the second stanza of 'Halbzerfressener', into which we go 'Hinein, hinauf' and where the we cultivate the image 'wieder und wieder', 'das sich entwächst, entwächst'.

des Visuellen'.<sup>404</sup> The 'du' or Other, as reflected in the corbel's 'Schädelinnren', is pivotal in the constitution of the corbel's image of itself. That is even if the 'du' 'versammelt [...] sich um das ansprechende und nennende Ich' (M, 9) and in so doing leads to a *Selbstbegegnung* of the 'Ich' (cf. M, 11), the 'Ich' or the corbel recognises itself in the Other through the Other.<sup>405</sup> The corbel thereby achieves a 'Mehr-als-Sehen',<sup>406</sup> but the *archetypus* cannot be finally reached, which explains the continuous turning of Celan's verse and the image's continual outgrowing itself.<sup>407</sup>

## Writing, Image, and Earth in Celan and du Bouchet

The continuous act of 'umbrechen' and cultivation of the image also means that the image as turning verse is linguistic and poetic rather than visual. This motif of cultivation in Celan's 'Halbzerfressener' provides an interesting point of comparison to du Bouchet's figure of the 'charrue' in 'Le moteur blanc' from his volume *Dans la Chaleur vacante* (CW IV, 254-305, esp. 264). As Wiebke Amthor has pointed out, the 'charrue' can be understood as encapsulating the act of writing more generally for du Bouchet: 'So zieht die Schrift, wenn sie sich auf das Papier legt, eine Spur, die der Furche des Pflugs auf dem Acker ähnelt, der den Boden wendet und lockert'.<sup>408</sup> The metaphorical parallels between written paper and ploughed field hinge on the visual similarity in the metaphor between the black line on the 'bouche blanche' of the paper and the 'membres / de terre écorchés par une charrue'. The emphasis on visuality as eventuated by the semantic discourse is further amplified by the layout of du Bouchet's page that foregrounds visuality by visual means. In the emphatically visual association of 'charrue' with poetic writing du Bouchet's motif thus differs from the cultivation of the image in 'Halbzerfressener'. The image's outgrowing itself and (presumably) its visuality is a result of the cultivation by and the turning ('umbrechen') of poetic verse as divested from the image's visuality.

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404 Bazaine, *Notizen zur Malerei der Gegenwart*, p. 35.

405 We have seen above that du Bouchet takes this thought a step further by stating that the 'je', at least as linguistic instantiation, is inherently *dédoublé* and not just a mode of perception through which the 'je' can recognise itself as 'je'.

406 Ibid.

407 A notion reminiscent of Eckhart's 'entbilden' on the subject's path toward the divine archetypus; cf. Wolfgang Wackernagel, *op. cit.*, p. 185 ff.

408 Amthor, *Schneegespräche an gastlichen Tischen*, pp. 76–77.

Another point of comparison suggests itself. The image of du Bouchet's verse like Celan's image in 'Halbzerfressener' also never seems to cede turning, in its seeming disinclination to settle and take a final form (see chapter 5). Once again, however, the continuous cultivation of du Bouchet's verse by the 'charrue' is not directed into unspecified heights and does not move inward. Du Bouchet's verse is not impelled by an *archetypus* but by the internal tension between the polychotomous elements constituting his image.

Amthor's examination of agricultural motifs in Celan and du Bouchet also points us to another difference between Celan and du Bouchet that also implies differences in their conception of the image. In an essay on the poetry of Mandelstam, Celan identified the notion 'Pflug' with poetry, which 'reißt die unersten Zeitschichten auf, die "Schwarzerde der Zeit" tritt zutage' (Mikro, 203).<sup>409</sup> With respect to du Bouchet's 'charrue', on the other hand, Amthor notes that '[...sich] poetologische Arbeit des Pfluges vor allem auf der Oberfläche der Seite ansiedelt' and therefore also has no historical dimensions.<sup>410</sup> Although the historical dimensions in 'Halbzerfressener' are not clear by the act of 'umbrechen' as such, the decaying corbel and the crypt through which our gaze proceeds into the 'Schädelinnre' clearly bear the marks of time's passing. A historic element thus underpins the entire movement in the poem and anything that happens in time, including the act of 'umbrechen', necessarily places itself in temporal relation to the past, whether implicitly or explicitly. Du Bouchet's 'charrue' on the other hand is entirely constituted in the present and the whole poem moves from one present moment to the next (cf. CW IV, 264 ). As we have noted when discussing his poem 'peinture' in chapter 5, past and future, whether semantically indicated or as tense, are markers for a formerly present moment or a moment whose eventuation in the present is still to materialise. Past and present thus unite in the present tense as 'l'instant d'une fusion' that is also 'une fraction de temps',<sup>411</sup> insofar as the unification of the past and future in the present also spells the boundaries of this instant, marking in the present

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409 Cf. Amthor, *Schneegespräche an gastlichen Tischen*, p. 79.

410 Ibid. Amthor goes on to state that time for du Bouchet is simply the 'Verstreichen der Zeit in der natürlichen Abfolge des Jahres' (ibid.). A treatment of du Bouchet's complex conception of time and a dismissal of Amthor's interpretation of time in du Bouchet would necessitate an entire monograph on the subject. We confine ourselves to outline here that time in du Bouchet's poetry is conceived as a radical present tense that is almost completely devoid of any sense of past tense. Further fundamental aspects of his conception of time are discussed in the next chapter.

411 'Sur la traduction. Compost de langue retourné en fleurs et en fruits, un entretien', in *Étrangère 16-17-18*, ed. by Elke de Rijcke (Bruxelles: Lettre volée, 2007), pp. 269–76 (p. 287); cf. also Yves Peyré.

what was formerly present or is not yet present. In the following chapter, we will take a closer look at their conception of time and its respective implication for their notion of translation and the image.

## Chapter 8: The Conception of Translation in Celan and du Bouchet

The reciprocal translations of André du Bouchet and Paul Celan are a rare historical case. Their translations attest that poetic exchange is more than an exchange of cordialities or ideas in the form of correspondence, or by literary dedications. Translations are attempts at engaging, forming, and perhaps reforming or even adopting the other (or the Other) in one's own voice. Even the most violently distorted translation, in its passing through the other, in its being a translation still, acknowledges this other.

But the case of du Bouchet's and Celan's translations offers much more than such commonplace assertions about translation as such. For both authors, translation is not mere practice but is conceived as constituting the heart of their poetics. Celan's famous remarks in his *Meridian* speech cannot only be read as referring to the poem's address to a reader but also as a poetological *esquisse* of translation: '[d]as Gedicht will zu einem Andern, es braucht dieses Andere, es braucht ein Gegenüber. Es sucht es auf, es spricht sich ihm zu. [...] Erst im Raum dieses Gesprächs konstituiert sich das Angesprochene [...]' (M, 9). Indeed, Celan's utterance can almost be taken at face value when bearing the act of translation in mind: the translated poem needs this Other, that is the poem in its native tongue, because only in the engagement or dialogue with this Other does the translation come into being. But there are other, more direct remarks by Celan which establish that he believed his translations to be part and parcel of his poetics. For Celan translations are 'Begegnungen' in which '[ich] mit meinem Dasein zur Sprache gegangen [bin].'<sup>412</sup> It is thus not only the translation that turns back to the original, but it is also the original poem which seeks to engage with and meet a translational Other.

Although du Bouchet was a less prolific translator in practice, for him the act of translation is similarly identified with the act of writing poetry as such.<sup>413</sup> The words he uses to describe translation bear some resemblance to those quoted above from Celan's *Meridian* speech: 'En traduisant ce qui m'échappe, je me distingue de ce que je traduis.

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412 *Briefe an Hans Bender*, ed. by Ute Heimbüchel and Volker Neuhaus (Köln/München: Hanser, 1984), p. 54; cf. Florence Pennone, *Paul Celans Übersetzungspoetik*, p. 1.

413 '[L]e travail personnel n'est pas tellement différent de celui d'une traduction'. Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 278.

Il faut qu'en écrivant je rende compte de ce que je n'ai pas saisi.<sup>414</sup> Here, too, an Other is necessarily present in translation insofar as it determines translation's trajectory or direction in its attempt to grasp that which escapes translation ('ce qui m'échappe'). Similarly he says in his *Notes sur la traduction*:

mais traduire est une séparation aussi. traduire  
la séparation.<sup>415</sup>

For du Bouchet translation is exemplary for poetic writing in general in its seeking out an Other, from which it is perennially separate but which separation impels the act of writing and translating.

There seems to be further poetological kinship in Celan's and du Bouchet's use of tropes. Celan's circular passage along the metaphorical meridian through the Other back to himself is reminiscent of du Bouchet's 'circulation du sens'<sup>416</sup> in writing and translating which continually departs from and returns to the 'moi-même'.<sup>417</sup> In this light, du Bouchet's and Celan's reciprocal translations are more than mere coincidence or acts of sympathy that arose from their years of shared and close friendship, but agree on a shared poetological importance of translation.

Despite these substantial similarities in their conception of language, and poetry in particular, as inherently translational, there are notable differences that can already be gleaned by a closer look at the quotations above. Celan's – eventually – holistic figure of the meridian does not quite match du Bouchet's 'circulation du sens', however similarly circular the motions implied by these words may be. Celan's *Meridian* speaks of a poem in need of an Other which is sought and to which the poem speaks, thereby emphasising the complementariness between poem and the Other which is also clear from Celan's notion of a dialogue ('Gespräch'). Celan's *Meridian* is conceived as a coming full circle.<sup>418</sup> Certainly, Celan does not wish to nullify the difference of the

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414 Ibid.

415 Du Bouchet, *Ici en deux*, 1986, unpaginated.

416 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 288.

417 Cf. Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 277.

418 Celan's understanding his poetry and poetics to be in dialogue with other poets is perhaps almost universally discussed among Celan scholars. Leonard Olschner was the first to discuss this at length with respect to Celan's translation. Cf. Leonard Moore Olschner, *Der feste Buchstab: Erläuterungen zu Paul Celans Gedichtübertragungen* (Göttingen: Vandenhoeck & Ruprecht, 1985), p. 13 ff. & 54. See also Pennone, *Paul Celans Übersetzungspoetik*, p. 4 ff.

Other to the speaker or the speaking poem: '[a]ber in diese Gegenwart [des Gesprächs, J.K.] bringt das Angesprochene und durch Nennung gleichsam zum Du Gewordene auch sein Anderssein mit' (M, 9). Nevertheless, Celan's diction of 'mitsprechen' (my emphasis), of constitution, and of 'Gespräch' (M, 9-10) – even if it is, at times, a desperate one ('verzweifelt Gespräch') – emphasise a *shared* point of contact between poem and Other, and by extension, between translation and original. The point of contact ('berühren'), conceived as a coming full circle – 'etwas Kreisförmiges, über die beiden Pole in sich selbst Zurückkehrendes' (M, 12) – is also what closes Celan's *Meridian* speech. He addresses his audience before which he delivers his speech, thereby engaging them in a dialogue. There is another sense in which his turn toward the audience implies a coming full circle: Celan's speech had begun and closed with an address to the audience.<sup>419</sup>

While du Bouchet also conceives of translation as an overcoming of separation – 'traduire / la séparation' – or, in Celan's words as a shared point of contact, the separation that is constitutive to translation is much more pronounced: 'mais traduire est une séparation aussi'. Consequently du Bouchet's 'circulation du sens', so seemingly reminiscent of Celan's motif of the meridian, is as much driven by a tension – 'un niveau de tension qui ne fléchit pas'<sup>420</sup> – between translation and original as it is by bringing them together. Du Bouchet's 'traduire / la séparation' very appositely describes both the approximating and distancing act inherent to his conception of translation, which even informs his notion of poetic subjectivity. We have already touched upon the otherness of the first person in du Bouchet in chapter 7. As we thus might surmise from du Bouchet's poetic subject that is conceived as both 'je' and 'tu', the otherness of translation is part and parcel of the act of writing and constitutive to the subject: 'Je traduis parce que j'entretient un rapport de difficulté avec ma propre langue : il s'agit d'abord de me traduire moi-même en français [...]'.<sup>421</sup>

Furthermore the separation of translation – 'traduire [/] la séparation' – highlights a further difference by means of spacing. An aspect integral to du Bouchet's but not to Celan's poetry is the pictorialness of du Bouchet's text. The separation constitutive to

419 On the importance of cyclical structures in Celan's poetry up to about the time of his *Meridian* speech, see Joachim Seng, *Auf den Kreis-Wegen der Dichtung: Zyklische Komposition bei Paul Celan am Beispiel der Gedichtbände bis 'Sprachgitter'* (Heidelberg: Winter, 1998).

420 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 288.

421 Ibid., p. 277; Wagstaff even speaks of an 'individual self [that] is effaced' in du Bouchet's poetry. Emma Wagstaff, *Provisionality and the Poem*, p. 167.



translation which translation, seemingly self-effacing, seeks to overcome is not only the separation between the translated text and its original, but also that between the semantic and the pictorial (see also chapter 5). Du Bouchet had made this link between his conception of translation and the ‘niveau visible du poème’<sup>422</sup> explicit in his interview with Elke de Rijcke: ‘[l]es blancs peuvent être considérés comme des séparations, comme des différences qui sont marquées. Mais ces séparations sont des passages [...]’<sup>423</sup> It is thus in multiple, paradoxical senses that the utterance ‘traduire [/] la séparation’ has to be read: the space between verb (‘traduire’) and its object (‘la séparation’) pictorially marks the separation that is verbally enunciated. The separation in the act of translation, between the translated text and its original, is transposed into the separation between the poem’s semantics and its pictorialness (see chapter 5). Yet the spatial gap, in ‘traduire / la séparation’, does not constitute the separation as such. The gap is not an embodiment of the separation. Rather, the separation lies in the (metaphorical) space between the separating space and the verbally pronounced ‘séparation’ (case 3 in our model; see chapter 5). The separation is the *difference between* these different forms of signification.<sup>424</sup> An invisible interstice even seems to run through the semantic level of ‘traduire / la séparation’ itself, separating different readings each of which cannot be determined as the conclusive one. It is unclear whether ‘traduire / la séparation’ implies reaching across the separation or ensuring that the separation is carried across when translating.

Du Bouchet’s conception of translation, thus, is suspended between two irreconcilable poles: (1) on the one hand, there is a unifying trajectory that seeks to re-establish the ‘rapport’ between ‘mot’ and ‘chose’ (or what he also calls ‘imprononcé’ or ‘le réel’), translate across that gap, and make them coincide,<sup>425</sup> impelled by the imperative that ‘la chose [...] doit être le mot’.<sup>426</sup> But this begs the question. If thing and word are to coincide, what is to be made of the word ‘séparation’ in ‘traduire / la séparation’? If the word ‘séparation’ is already the ‘chose’, it does not need the relating across the gap that

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422 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 289.

423 Ibid., p. 282.

424 ‘Je suppose que le blanc *n’est pas* l’imprononcé, mais nous le *montre*.’ Question formulated by Elke de Rijcke addressed to du Bouchet, which he affirms: *ibid.*, p. 289.

425 Cf. *ibid.*, pp. 286-7.

426 *Ibid.*, p. 285. All italics in the original, except where indicated otherwise. cf. also: ‘Mais dans cet écart seul réside la possibilité d’un déplacement, qui est le mouvement même de l’écrire et du traduire, leur unique vérité, qui n’est pas d’adéquation, mais d’approximation perpétuelle.’ Michel Collot, ‘Ici En Deux - André du Bouchet, Poète et Traducteur’, in *Génétiq̃ue & Traduction*, ed. by Serge Bourjea (L’Harmattan, 1995), pp. 147–67 (p. 149).

is translation (or *traduction*).<sup>427</sup> Yet if the word is not the ‘chose’ then the word ‘séparation’ already indissolubly inscribes a gap – a separation – into du Bouchet’s call for translational conciliation of ‘mot’ and ‘chose’. This is not some deconstructive trickery seeking to turn du Bouchet’s poetics on its head; in fact, du Bouchet himself was well aware of this paradox of unification and separation. How are separation and unification reconcilable? Since for du Bouchet there is no such thing as a ‘coïncidence absolue’ in an a-temporal realm between ‘mot’ and ‘chose’<sup>428</sup> and since there are no Platonic essences,<sup>429</sup> we thus are inescapably caught in the flow of time (‘le cours du temps’).<sup>430</sup> Consequently there are only momentary ‘*instant[s] [de] fusion*.’<sup>431</sup> Time is the differentiating element that makes impossible the ‘coïncidence absolue’ in an a-temporal, Platonic realm.<sup>432</sup> Therefore in that very instant of fusion and unification, we are confronted with separation, as du Bouchet says: ‘Ce que vous appelez *fraction* est *l’instant d’une fusion*.’<sup>433</sup> La fusion entre le mot et la chose est une *fraction de temps*. C’est un instant.’<sup>434</sup> (2) This designates the second pole of du Bouchet’s conception of translation which maintains the separation. Both unification and separation are part and parcel of the impetus of ‘traduire / la séparation’.<sup>435</sup> Translation tentatively achieves a reaching across the gap in the multiple separations introduced by the spacing between words and by the word ‘séparation’ itself. But it does so only in the fraction of an ‘instant’ and not by positing an accomplishment, but by negating separation or in du Bouchet’s words by ‘détruire ce qui est détruit’.<sup>436</sup>

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427 Cf. ‘TRADUIRE, Verbe Trans.’ <<http://atilf.atilf.fr/dendien/scripts/tlfiv5/advanced.exe?8;s=3893855610;>> [accessed 26 August 2016].

428 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 287.

429 Ibid., p. 294.

430 Ibid., p. 287.

431 Ibid., p. 287.

432 Clément Layet says as much in his illuminating article “Demain diamant”: ‘Or, sans tenir pour faux le principe énoncé par Aristote [i.e. le principe de non-contradiction, J.K.], on peut néanmoins remarquer qu’il n’est vrai qu’à condition que la chose décrite soit considérée pendant un seul instant en sous un seul point de vue. Et puisque le passage du temps rend nécessairement partielle une telle description, la vérité exige de reconnaître qu’en un instant donné les choses ne se contredisent pas, mais s’apprêtent à le faire, et qu’au lieu d’un ensemble discontinu de choses différentes, le réel est bien plutôt cette conuité de relations conflictuelles qu’Héraclite nommait déjà un combat.’ Clément Layet, ‘Demain diamant’, p. 30.

433 For a similar but more enigmatic conception of time which we cannot discuss more fully here see: André du Bouchet, ‘Image à terme’, unpaginated.

434 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 287; cf. also Wagstaff’s interpretation that du Bouchet’s time ‘is not the linear passing of historical time, but rather the freshness of repeated newness’. Emma Wagstaff, *Provisionality and the Poem*, p. 184.

435 Cf. also: ‘puisque jamais nous ne pouvons sortir de la langue, comme entre deux langues, comme entre deux mots, sur l’impossibilité de sur une teile passer de l’un a l’autre, exclus alors, n’en disposant d’aucune’. André du Bouchet, ‘Tübingen, Le 22 Mai 1986’, *Hölderlin Jahrbuch*, 26 (1988), 343–59 (p. 345).

In light of du Bouchet's paradoxes and dichotomies, Bogumil's assertion that du Bouchet's poetry, like that of Celan, tends toward an ultimate end (*das Letzte*)<sup>437</sup> is in much need of further qualification. Her assertion is problematic especially since she arrives at the perceived similarities between Celan's and du Bouchet's ultimate poetic end only by abstracting from seemingly merely cosmetic differences in their 'Schreibverfahren' 'auf der Textoberfläche'.<sup>438</sup> We have argued that consideration of the 'Textoberfläche' in the case of du Bouchet's pictorial text is indispensable to the conception of his poetics. It is no coincidence that du Bouchet departed from his initial discussions of the image, in the 1950s, as tending toward a form of *archetypus*. Rather from the sixties onward his image is a polychotomous one whose display on the page is akin to the 'peinture' which du Bouchet so frequently evokes in his texts (not to mention his frequent collaborations with artists on *livres d'artistes*).

The ultimate end, or what Bogumil terms 'jenes Letzte', of du Bouchet's poetry, although conceivable as the re-establishment of the 'rapport' between 'mot' and 'chose', is never engendered by his poetry: 'le réel' 'se per[d] dans une différence infinie' as soon as it is supposedly grasped by the poetic word (see the analysis of 'peinture' in chapter 5). 'Poésie. Déjà, ce n'est plus d'elle qu'il s'agit.'<sup>439</sup> The ultimate end of du Bouchet's poetry is in fact the poetic expression of the impossibility to end. Insofar as the 'différence infinie' cannot be encompassed by the finite poetic page and text, it can

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- 436 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 298. This mirrors what Layet says about Hegel's dialectics which he believes may underlie du Bouchet's poetological paradoxes: 'Le mouvement d'ensemble auquel celle-ci entent se conformer est bien plutôt de *dépassement* du négatif, c'est-à-dire la négativité s'appliquant à la négativité elle-même, qui est, plus fondamentalement encore que le négatif, *positivement* à l'œuvre dans le réel', Layet, 'Demain diamant', p. 31. (On du Bouchet's potential engagement with Hegel and contradiction see p. 30). However, as Layet holds, du Bouchet's poetry does not reach a final resolve, only a "terme inquiet" (p. 34). Du Bouchet also phrases it this way: '[d]ans ce que j'écris, j'essaie de rester à un niveau de tension qui ne fléchit pas' (p. 288). Although Layet already makes some crucial distinctions between du Bouchet and Hegel, it should be added that du Bouchet's thinking does not have a Hegelian *Geist* and a historic dimension. As such, du Bouchet's position resembles less Hegel and more Hegel's early romantic predecessors, namely Novalis and Friedrich Schlegel. Whereas Hegel enters the realm of the absolute through the sublation of position and negation in his dialectics, the early German romantics could only resort to a longing for the absolute not reached by the mutual negation (i.e. du Bouchet's 'détruire ce qui est détruit') of finite parts. The resemblance between some of the formulations and ideas of Novalis and du Bouchet's 'détruire ce qui est détruit' is stunning at times. Cf. Manfred Frank, *Einführung in die frühromantische Ästhetik*, pp. 309–10 & 312–13.
- 437 Sieghild Bogumil, "'Ortswechsel bei den Substanzen". Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin', in *Stationen: Kontinuität und Entwicklung in Paul Celans Übersetzungswerk*, ed. by Jürgen Lehmann and Christine Ivanović (Heidelberg: Winter, 1997), pp. 163–93 (p. 168).
- 438 Sieghild Bogumil, "'Ortswechsel bei den Substanzen". Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin', p. 169.
- 439 André du Bouchet, 'Image à terme', unpaginated.

be considered as a *locum tenens* for something – namely an infinite action – that surpasses the scope of the ‘Textoberfläche’. But it does not lead ‘konkret zu jenem Letzten, Unaussprechbaren’, which goes ‘über das Weiß der Seite [hinaus]’,<sup>440</sup> because the ultimate end cannot be realised in du Bouchet’s poetry. The white space of the page and the discourse of *absence* and *présence* are markers not of *an Other*, but of a continuous *othering* (see chapter 5). Negatively stated, the inevitable end of a poem is merely an interruption (‘l’interruption de la fin du poème’),<sup>441</sup> which in turn calls for an interruption of this very end. Positively stated, the end of the poem calls for a continuation of the ‘circulation du sens’.<sup>442</sup> The finiteness of the poem is therefore both: On the one hand, the poem’s end is a point of contrast with the infinite circulation of meanings outside of the poem’s scope. On the other hand, the poem’s end in its self-negation and in its tension with itself, calling for an end to its end, is also that which lets the poem continue to circulate meanings. The interruption *by* the end of the poem is also the interruption *of* the end of the poem. Through du Bouchet’s insistence that he should ‘traduire / la séparation’, we can say with Layet that ‘du Bouchet se consacre à traduire la persistance des contradictions’.<sup>443</sup> Just as the unification of word and thing in a fraction of time stands under the sign of separation – as implied by the very word ‘fraction’ – the end of a poem stands under the sign of a poem’s continuation. Consequently, du Bouchet’s major poetic text on translation, *Notes sur la traduction*, ends aporetically, without coming full circle:

le français.                      il me reste à traduire du français.

[page break, J.K.]

on ne s’aperçoit pas que cela n’a pas été traduit.<sup>444</sup>

If we were to read ‘traduire / la séparation’ as implying that translation means bridging the separation, then the separation nonetheless still inheres in the untranslated French of *Notes sur la traduction*: ‘il me reste à traduire du français.’ However, on the other hand, if translating the separation is understood as continuing the separation *in* the act of

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440 Bogumil, Sieghild, “Ortswechsel bei den Substanzen”. Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin’, p. 169.

441 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 287.

442 Ibid., p. 288.

443 Layet, ‘Demain diamant’, p. 34.

444 Du Bouchet, *Ici en deux*, 1986, unpaginated.

translation rather than cancelling it out,<sup>445</sup> the separation between original and translation has not yet been introduced to the French text of the *Notes* due to its being untranslated – which is perhaps why it has not been noticed that it was not translated in the first place. These two different poles, as we previously called them, thus remain operative in du Bouchet’s conception of translation until its very end – that is, until the final interruption.<sup>446</sup>

In contrast to du Bouchet, bridging the separation, or rather bridging ‘Abgründe’, is clearly what Celan intends when translating. It almost seems as if Celan is directly replying to du Bouchet when he writes the following in a letter to Karl Dedecius (31.01.1960) that predates du Bouchet’s *Notes sur la traduction* by sixteen years:

Brücken von Sprache zu Sprache, aber – Brücken über / Abgründe. Noch beim allerwörtlichsten Nachsprechen des Vorgegebenen – Ihnen, lieber / Herr Dedecius, will es als ein „Aufgehen“ im Sprachmedium des Anderen erscheinen –: / es bleibt, faktisch, immer ein Nachsprechen, ein zweites Sprechen; noch im (scheinbar) / restlosen „Aufgehen“ bleibt der „Aufgehende“ mit seiner – auch sprachlichen – / Einmaligkeit, mit seinem Anderssein.<sup>447</sup>

Despite this irremediable existential difference (‘Anderssein’) between translation and original, for Celan the envisioned trajectory when translating is a unifying one. That which remains untranslated and which makes any full merging into one (‘Aufgehen’) impossible is the distinguishing imprint time and history leave on the different speakers of languages, on poet and translating poet.<sup>448</sup> The notion of each speaker’s uniqueness

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445 Evelyn Dueck emphasises when she states: ‘[s]elon du Bouchet, le but d’une traduction n’est pas de réduire cet écart, mais de le rendre manifeste, puisque “nous sommes, pour le dire, sans langue natale”.’ Evelyn Dueck, *L’Étranger intime: les traductions françaises de l’œuvre de Paul Celan* (Berlin: De Gruyter, 2014), p. 257.

446 George Steiner notes that in a sense all of Celan’s own poetry has already been translated into German. Celan’s poetry has already passed through the difficulties of translation to find its expression in German, a language “qui reste, douloureusement, mienne”, whereas the French of du Bouchet’s poetry remains in an aporetic ‘reste à traduire’. Cited in: Olschner, *Der feste Buchstab*, p. 41.

447 Cited in: Sanmann, *Poetische Interaktion*, p. 388 f. Cf. also Celan’s letter to Werner Weber in 26.03.1960 in which he likewise speaks of ‘Abgründe’ between languages and emphasises that a translation has to remain conscious of and even retain this ‘Anders- und Verschiedensei[n]’. *Fremde Nähe*, p. 397 ff.

448 Olschner gives Celan’s translations of Yesenin poems as an example of what we have called existential difference. Yesenin had not participated in the hermetic poetic development of his Western contemporary colleagues (1895-1925) and still evinced a ‘Vertrauen in die Sprache und ihre potentielle Harmonie’. Olschner writes: ‘Es wäre, so paradox dies klingen mag, ein Akt der

(‘Einmaligkeit’), which has temporal connotations in German, constituting their untranslatable, existential difference is more elaborately laid out in Celan’s *Meridian* speech:

Noch im Hier und Jetzt des Gedichts – das Gedicht selbst hat ja immer nur diese eine, einmalige, punktuelle Gegenwart –, noch in dieser Unmittelbarkeit und Nähe läßt es das ihm, dem Anderen, Eigenste mitsprechen:  
dessen Zeit. (M, 9-10)

Thus as for du Bouchet, time is the differentiating element which is constitutive of the separation between translation and original and between word and thing.<sup>449</sup> Yet, for Celan, time’s bearing on individual speakers takes historical and existential form. In his conception of time he has more in common with Mandelstam than with du Bouchet.<sup>450</sup> As Bogumil perhaps noted first, du Bouchet’s conception of time fundamentally differs from that of Celan: ‘Celan spricht über das Vergessen mittels der Erinnerung’, whereas du Bouchet’s poetry operates in the present (and in the presence of what she calls the poetic landscape), forgetting the past.<sup>451</sup> Du Bouchet himself, in his interview with Michael Jakob, makes explicit this difference in his understanding of time compared to Celan:

[...] [I]ch [bin] auch gleichsam ohne Gedächtnis; ich stehe dem Unerwarteten offen gegenüber, und dieses Unerwartete kann ja auch ausbleiben. [...] [D]as unterscheidet mich z.B. von Paul Celan, der ein totales historisches Gedächtnis besaß, der Erinnerungen des Verwurzelt- und Entwurzeltseins besaß. Mir war dies nicht gegeben; ich habe nicht dieses Bewußtsein einer Tradition, zu der ich gehören würde.<sup>452</sup>

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Untreue, ja der Sabotage am eigenen Werk gewesen, wenn Celan diese Entwicklung hätte leugnen wollen und beispielsweise für seine Esenin-Übertragungen eine frühere, angeblich “intakte”, vertrautere und somit letztlich verfehlte Sprache verwendet hätte. Die historischen und sozialen Konfrontationen, denen Celan seine Sprache aussetzen mußte, waren bei Esenin nicht gegeben.’ Olschner, *Der feste Buchstab*, p. 23.

449 Time as an obstacle to the possibility of poetic expression – an obstacle which nevertheless should not simply be nullified but to be considered – is already apparent in Celan’s early text ‘Der Traum vom Traume’ (CW III, 156 ff.)

450 Cf. Amthor, *Schneegespräche an gastlichen Tischen*, p. 76.

451 Sieghild Bogumil, “Ortswechsel bei den Substanzen”. Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin’, p. 172.

452 André du Bouchet, ‘Gespräch mit André du Bouchet’, in *Aussichten des Denkens*, ed. & trans. by Michael Jakob (München: Wilhelm Fink, 1997), pp. 57–85 (pp. 84–85).

Wiebke Amthor remarks that du Bouchet's forgetting, which she believes to be expressed by his *blancs*, seems to mark 'den unweigerlichen Verlust' of memory which is declared to be '[das] eigentlich[e] Ziel' of his poetic endeavour.<sup>453</sup> Amthor here somewhat overemphasises the idea that loss ('Verlust') is at the heart of forgetting and his *blancs*. The forgetting of the past in the immediate present of the 'instant de fusion' also implies that writing can go on in du Bouchet's polychotomous poetics, in which 'ces séparations [des blancs] sont des passages.'<sup>454</sup> Nevertheless, Amthor and Bogumil touch upon a point in which du Bouchet's poetry fundamentally differs from that of Celan, for whom forgetting was impossible in a psychological, ethical, and linguistic sense.<sup>455</sup> Bogumil even believes that Celan engaged with and translated du Bouchet's poetry precisely because it allowed him to forget about the cruel history which underpinned his own poetry: 'Celan hat hier, in den geschichtslosen Worten eines rudimentären unberührten Landschaftsentwurfs, die leicht gewordene Sprache gefunden, die ihm im Deutschen nicht mehr zugänglich ist [...].'<sup>456</sup> That this was, in fact, Celan's motivation, is highly doubtful. Celan's contemporaneous translations of Ungaretti (around 1968), who is very much concerned with history and memory, certainly attest that a search for 'geschichtslos[e] Wort[e]' was not a general tendency of Celan's translational endeavours at the time.<sup>457</sup>

Furthermore in a more fundamental sense, history cannot be glossed over or simply be ignored in the act of translation for Celan. Indeed, given that in Celan the 'Einmaligkeit' of each poem, that is the unique sequence of historical circumstances leading to the poem's being written, constitutes the poem's irremediable, and untranslatable otherness,<sup>458</sup> history must be, ethically and factually, ever present in the act of translation for Celan. It is precisely the fact that the unique historical provenance of each act of speaking or writing is untranslatable which calls for a translation which does

453 Amthor, *Schneegespräche an gastlichen Tischen*, p. 139.

454 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 282.

455 Theo Buck formulated poignantly that for Celan, German was 'Muttersprache, Mördersprache'. Cf. his title: *Celan-Studien. 1, Muttersprache, Mördersprache* (Aachen: Rimbaud, 1993).

456 Sieghild Bogumil, "'Ortswechsel bei den Substanzen". Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin', p. 182.

457 Cf. Olschner, *Der feste Buchstab*, p. 309 ff. cf. also: Paul Celan, Giuseppe Ungaretti, and Peter Goßens, 'Nachwort', in 'Angefügt, nahtlos, dem Heute'. 'Agglutinati all'oggi'. *Paul Celan übersetzt Giuseppe Ungaretti: Zweisprachige Ausgabe. Italienisch, deutsch. Handschriften. Erstdruck. Dokumente*, ed. by Peter Goßens (Frankfurt a. M.: Insel, 2006), pp. 185–222; Peter Goßens, *Paul Celans Ungaretti-Übersetzung: Edition und Kommentar* (Heidelberg: Winter, 2000). A clearing away of accrued historical senses in language was also already rejected by Celan in his essay 'Traum vom Traume' (see chapter 1).

458 'Das Gedicht ist das Einmalige Unübertragbare Gegenwärtige [...].' (M, 145).

not extinguish the otherness of that which is translated. In this superficial sense, Celan's conception of translation, like that of du Bouchet, seems to perpetuate the gap the translation is tasked to reach across. Yet where du Bouchet's conception of translation ends in inconclusiveness, Celan's conceived preservation of the otherness or the separation in the act of translation is conciliatory or at the very least unambiguously conclusive in its trajectory. In Celan's view a poem only communicates when its unique historical provenance – the historical context in which it arises and also the history that the poem itself voices – is considered by the reader. The poem communicates only when the historical gap between the present instance of reading or translating, itself embedded in history, is considered *vis-à-vis* the unique history of the poem, its *Einmaligkeit*. This may mean on the one hand that the translator, due to her own history – and certainly we must think of the Holocaust here – cannot translate in such a way that the poem conveys a belief in the harmony of language. This was the case in Celan's translations of Yesenin (see footnote 448). It may also mean that the translator must translate with particular attention to the unique history of the poem and its writer she is translating, as surely every translator of Celan must do. Thus translation as understood by Celan cannot gloss over and smoothly relate across the history in which the original utterance is embedded. Only in retaining history can the poem speak to us. In this sense, too, Celan's poems are already translated (see footnote 446): in retracing the 'untrügliche Spur' of the Holocaust,<sup>459</sup> they retain and commemorate the historic circumstances which gave rise to them, communicating, indeed, translating them to us.

Yet on a different, higher level Celan does hope to overcome and translate across the division between word and thing.<sup>460</sup> This perceived division is embedded in a quasi-historical mythology which underlies his notion of translation as such. Celan's intense focus on the presence and *Einmaligkeit* of each poem that is always a consideration of its writer's history is itself,<sup>461</sup> of course, historically conditioned – a history Celan would have preferred undone. This is what provides the trajectory of Celan's quasi-historical mythology which underlies translation (see also chapter 4). Menninghaus most

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459 Cf. the first lines of Celan's 'Engführung' (KG, 113).

460 This seems to be implied when Klaus Reichert believes to discover in Celan's poetry 'die Restitution eines sehr alten Sprachdenkens: im Hebräischen bilden nämlich Wort und Ding, Wort und Sache eine Einheit, es gibt für sie nur das einzige Wort *dabar* [...].' Winfried Menninghaus dedicates his entire major Celan-study to this subject. Cf. Klaus Reichert, 'Hebräische Züge in der Sprache Paul Celans', p. 164; cf. particularly Winfried Menninghaus, *Paul Celan: Magie der Form*, p. 31.

461 'Wer es [das Gedicht, J.K.] schreibt, bleibt ihm mitgegeben' (M, 9).



appositely describes the trajectory, origin, and teleological direction of this quasi-historical mythology in the following way:

Die Sprachmystik selbst hat diese Frage [des Ursprungs und des Ziels mystischen Schreibens und Strebens, J.K.] seit je auf das Schema vom Sündenfall und die Restitution des Paradieses bezogen. [...] Indem Celan nun auch dieses (heils)geschichtliche Schema der Mystik des “Namens” aktualisierend reinterpretiert, wird die scheinbar unhistorische Sprachontologie [der Mystik, J.K.] an sich selbst auf eine Gestalt der Geschichte hin durchsichtig, und zwar oft sogar direkt im tradierten mystisch-theologischen Gewand. Immer wieder wird nämlich die Intention auf den “Namen” [...] auf die Elemente der biblischen Sündenfallgeschichte und ihre sprachverwirrenden Folgen (Baum des Lebens, Baum der Erkenntnis, Babel) bezogen, und immer wieder wird dabei die Erfahrung des Faschismus als der historische Grund der Aktualisierung der Sündenfallgeschichte transparent.<sup>462</sup>

The quasi-historical mythology in its conjunction of the mythological Fall of Man and the confusion of tongues with the history of Nazism and the Holocaust is rarely explicitly uttered but seems to underlie Celan’s entire poetics and poetry.<sup>463</sup> However, there are moments where this quasi-historical mythology clearly rises to the surface. This is the case in Celan’s first major attempt at a poetics with ‘Traum vom Traume’, in which the Fall of Man is interpreted foremost as linguistic event merging with the more implicitly evoked past of the Holocaust (CW III, 156, see also chapter 1). According to the early poetics of this essay, for instance, the word tree is divested from the tree as its signified object by the fact that the meaning of the word would include historical atrocities, such as people being hanged on them (CW III, 156). Throughout Celan’s poetry (human) language is characterised by an inherent need for translation to cross the

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462 Winfried Menninghaus, *Paul Celan*, p. 55. Menninghaus uses the somewhat esoteric vocabulary of Walter Benjamin when he e.g. speaks of ‘Intention auf den Namen’. This intention has as its goal to reconstitute the identity relation of word and thing through and in the name, which is believed to have an ontological relation to that which it names.

463 How deep such notions go in Celan’s thinking can be gleaned from such remarks as ‘[d]ie Sünde am Wort’ – a vocabulary entirely absent in du Bouchet. Hugo Huppert, ‘“Spirituell”. Ein Gespräch mit Paul Celan’, p. 320. For other mystical aspects in Celan’s poetry, see, amongst others: Joachim Schulze, op. cit.; Irene Fußl, ‘*Geschenke an Aufmerksame*’: *hebräische Intertextualität und mystische Weltauffassung in der Lyrik Paul Celans* (Tübingen: Niemeyer, 2008); Fußl particularly analyses the Kabbalistic motifs of Shevirat ha’Kelim in Celan’s poetry as the loss of an originary state (pp. 55 ff.).

historico-mythically marked gap between word and thing and return to the originary state, as has been discussed in our interpretation of Celan's poem 'Bei Wein und Verlorenheit' (where the act of translation, however, fails).

This quasi-historical mythology at the heart of translation and language is entirely lacking in du Bouchet. Even though in an interview he admits, for instance, that 'à cette époque-ci, les rapports [entre mot et chose, J.K.] ne sont plus donnés,'<sup>464</sup> implying the existence of a previous state in which these 'rapports' were given.<sup>465</sup> However, this anterior state remains almost completely unspecified and abstract, being only loosely associated with the destruction of World War II. More importantly perhaps, this anterior original state and the socio-political contours it takes in the interviews,<sup>466</sup> does not present itself in his poetry, nor is it mourned in his poetry as a state of loss, whether historical or mythical. Du Bouchet's poetry is not embedded in a historical trajectory with an origin and a teleological or even eschatological end. Quite the opposite as Mascarou observes:

Chez André du Bouchet en effet, le sentiment, premier, de la pluralité des langues, antérieur dirait-on à celui d'une langue natale [...], suscite une rêverie matérielle sur l'incidence concrète des mots. 'Habité par le désir humain [...] [le nom, A.M.] reflète le degré de réel'. Mais cette notion du nom comme indice de réalité, témoin de notre prise sur les choses [...], n'est marquée, et pour cause, ni par la quête d'une 'métaphysique de l'origine [où, A.M.] les mots sont supposés continus aux choses', ni par la nostalgie d'une adéquation parfaite du mot à ce qu'il désigne. [...] La valeur concrète des vocables est donc acquise, temporaire, tributaire des zones de contact, de frottement, de déperdition, des mots et des choses.<sup>467</sup>

The tentative unification of word and thing in du Bouchet hence is not motivated by an ultimate metaphysical goal, nor does it seek to turn back to a primordial linguistic state. Precisely because such unification is only tentatively conceivable under the sign of

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464 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 295.

465 Cf. also: André du Bouchet, 'Gespräch mit André du Bouchet', p. 63 & 69.

466 'Sur la traduction', p. 274.

467 Alain Mascarou, *Les Cahiers de 'l'Éphémère' 1967-1972: tracés interrompus* (Paris: L'Harmattan, 1998), pp. 192–93. Layet also points to du Bouchet's lack of historical reference in his poetry and his lack of a Jewish identity as demarcating the poetry of du Bouchet from that of Celan: Clément Layet, 'La Survie insensée' (esp. p. 179 f.).

separation and in a present instant of time such a metaphysical trajectory projected into the distant future or past is impossible for du Bouchet.

## Translation and the Image in du Bouchet and Celan

These in some respects similar but essentially different approaches to language and translation in the two authors are reflected in their conception of the image. For du Bouchet, the image is conceived as an '[i]mage parvenue à son terme inquiet'. This image thus arrives at a state of non-arrival, a contradictory inconclusiveness reflected in his entire poetry suspended between different poles. The radical polychotomous form du Bouchet's image takes not only pronounces itself in the semantics of *absence* and *présence*, but also in the pictorial thrust of the white page as opposed to the black ink (see chapter 5). In Celan's poetry and poetics, the image also evinces a dialectical tension between *typos* and *archetypos*. We have seen this, on the one hand, in our analyses of 'Tenebrae', 'Bei Wein und Verlorenheit', and 'Wortaufschüttung', where the image as *typos* is negatively connotated. On the other hand we also observed in 'Halbzerfressener' that the image, when positively conceived, continuously transcends itself and approaches a form of secularised – or in the words of Celan's *Meridian* speech: '[i]mmaterielles, aber [i]rdisches, [t]errestrisches' (M, 12) – *archetypos*. Hence where the image in Celan can grow out of its dependence on a superficial representation of an outer reality – whose surface might also hide the tracks of past crimes – it can regain its status as 'Sprache als geistige Gestalt' (M, 75).<sup>468</sup> The image as *archetypos* is therefore 'nichts Visuelles, sondern etwas Geistiges' (M, 101, also 107) which is recognised in an introspective, divinatory 'Vision' (M, 109, also 121), true to Celan's 'Seelenrealismus'.<sup>469</sup> This divination, however, is never an entirely transcendent seeing. As 'Wahrnehmen' it still retains its colloquial sense of 'perception', but also points toward a philosophical or theological form of cognition which ultimately leads to the truth already etymologically contained in the word (*Wahrheit*). Celan puts this very poignantly in the following note in preparation for the *Meridian* speech: 'Sehen als

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468 Much of this is also echoed in Celan's translation of the painter Jean Bazaine's work (see also the analysis of 'Halbzerfressener'). Cf. Jean Bazaine, *op. cit.*, p. 35 f.

469 Hugo Huppert, *op. cit.*, p. 321.

Gewahren, Wahrnehmen, Wahrhaben, Wahrsein' (M, 134). The *archetypal* image is perceived and taken for truth.<sup>470</sup>

In both authors the gaps, separations, and moments of speechlessness that are part and parcel of the translational endeavour are negotiated and renegotiated in the image. Du Bouchet's 'image parvenue à son terme inquiet' is just the other side of the coin of his 'traduire / la séparation', insofar as both imply either reaching an end that is not finite ('parvenue à son terme inquiet') or a relating across a separation ('traduire') whose disjunctive qualities are perpetuated and nullified by the act of translation. For Celan on the other hand within the image, comprising *archetypos* and *typos*, the demarcating line is drawn between what he believes to be the false pretences of metaphor – as figurative and translated in such a way that history is obliterated or glossed over<sup>471</sup> – and untranslatable truth (cf. e.g. M, 75, 134, 159). This is why the image (as *typos*) is negatively connotated in 'Tenebrae', 'Bei Wein und Verlorenheit', and 'Wortaufschüttung'. But it is also why the image seems to provide a solution which turns and returns us to the 'Sprache als geistige Gestalt' in 'Halbzerfressener' and in many notes for his *Meridian* speech (M, 101). Thus whereas Celan has only negative remarks to spare about metaphor (akin to the *typos*-image) in his *Meridian* speech notes (M, 70, 138, 158) and even speaks of an anti-metaphorical character of the poem (M, 74, 145), it is frequently in these very same passages in which the image is evoked in contradistinction to metaphor (M, 69, 74, 87, 109, cf. also 128 & 134).<sup>472</sup> Even in the final *Meridian* speech itself, metaphor and image are only seemingly used

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470 Cf. also Sieghild Bogumil, 'Geschichte, Sprache und Erkenntnis in der Dichtung Paul Celans', p. 133. Celan's note, in turn, is also reminiscent of a sentence in a larger passage of Émile Bréhier's introduction to his French translation of Plotinus' *Enneads* (in which Celan had particularly underlined explanations relating to the image): 'La vision, d'après la thèse platonicienne, se fait par un contact entre la lumière intérieure à l'œil et la lumière extérieure [...].' Celan, *La bibliothèque philosophique. Die philosophische Bibliothek. Catalogue raisonné des annotations*, p. 68.

471 'Als das Unübertragbare, selbst nicht leicht zu Tragende und oft Unerträgliche – unerträglich Schwere – haßt man das Gedicht. Wer das Gedicht nicht [...] mit-tragen will, überträgt und spricht gern von Metaphern' (M, 158, also pp. 69, 121 & 128). Celan's use of the word *übertragen* implies both translating and metaphorising – a double meaning comparable to *translatio* in Latin. It is worth reminding that Germans' describing Celan's poetry as figurative and metaphoric and using 'Traumbilde[r]', seemed to betray a deliberate attempt at ignoring the poems' underlying history. Wolfgang Emmerich, *Paul Celan*, pp. 94–95. Some of Celan's notes for the *Meridian* speech seem to have been made in specific rejection of such reception of his poetry (cf. M, 158).

472 Metaphor gets a similarly dismissive treatment in Celan's poetry; cf. the 'Metapherngestöber' in Celan's poem 'Ein Dröhnen' (KG, 206), which is reminiscent of the all-destructive 'Partikelgestöber' in his poem 'Engführung' (KG, 115).

synonymously according to the prevailing usage of ‘image’ in literary studies as a metaphor for metaphor, as a closer look reveals:

Und was wären dann die Bilder?

Das einmal, das immer wieder einmal und nur jetzt und nur hier  
Wahrgenommene und Wahrzunehmende. Und das Gedicht wäre somit der  
Ort, wo alle Tropen und Metaphern ad absurdum geführt werden wollen.

(M, 10)

We have already seen that Celan understands *wahrnehmen* as more than just perception but also as some form of cognition of truth – albeit not an absolute,<sup>473</sup> but a terrestrial, even if immaterial one (M, 12). This *wahrnehmen* is ascribed to the ‘Bilder’ that truthfully display what is perceived, whereas the figurativeness of metaphor is to be abolished or reduced to absurdity. Or in other words, to purloin a phrase from Celan’s notes, images are not ‘als Metapher abzutun, sondern als ein Wissen und Sehen zu verstehen’ (M, 128).

## The Literature on the Reciprocal Translations

We will see in the following chapter how Celan’s and du Bouchet’s conception of the image and translation inform their reciprocal translations. Before we analyse the reciprocal translations in the next chapter, we should outline current research on the two authors’ translations and the general place of their reciprocal translations in their respective œuvre. Whereas Celan’s translations have been widely received – the first book-length study having been published in 1985,<sup>474</sup> followed up by many other studies of and commentaries on his translations<sup>475</sup> – and have become canonical,<sup>476</sup> the

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473 Cf. the context in which this mention of ‘Bild’ and ‘Metapher’ stands; just before Celan had declared that ‘[d]as absolute Gedicht – nein, das gibt es nicht, das kann es nicht geben!’ (M, 10).

474 Olschner, *Der feste Buchstab*.

475 Amongst others: Ute Harbusch, *Gegenübersetzungen*; Goßens; *Stationen: Kontinuität und Entwicklung in Paul Celans Übersetzungswerk*, ed. by Jürgen Lehmann and Christine Ivanović (Heidelberg: Winter, 1997); *Fremde Nähe. Celan als Übersetzer*; Pennone, *Paul Celans Übersetzungspoetik*.

476 E.g. many of the translations in the third and fourth volume of C.H. Beck’s anthology of French poetry are Celan’s. *Französische Dichtung: Eine zweisprachige Anthologie in vier Bänden*, ed. by Friedhelm Kemp and others (München: C.H.Beck, 2010).

translations of his younger contemporary du Bouchet still await such treatment. This may be in part due to the fact that Celan was much more prolific as a translator, working across French, Russian, Italian, English, Hebrew, Romanian, and Portuguese. Another reason may be du Bouchet's insufficient command of the languages (German and Russian) from which he translated, excepting his translations from English. Especially in the case of Celan's poetry he relied on the advice of his friend.<sup>477</sup>

For this reason it is much easier to contextualise Celan's translations of du Bouchet and his translational methods within his great range of translations than could be done for du Bouchet. Due to the pioneering work by Olschner and Böschenstein, we know that Celan's approach to translation changed around 1964.<sup>478</sup> His translations of du Bouchet fall into this period. Although neither Böschenstein nor Olschner concerns himself with du Bouchet in his respective study, the differences they unveil in Celan's approach to translating the poetry of Supervielle before and after 1964 support the assumption that Celan became more 'faithful' or *wörtlich* in his later translational work.<sup>479</sup> Some of Bogumil's speculations about why Celan chose to translate du Bouchet so faithfully<sup>480</sup> can be cleared up by looking at Celan's translations within the greater purview of his translations in this period.<sup>481</sup>

Unfortunately, a similarly extensive overview of du Bouchet's translations is not available and, consequently, his translations of Celan cannot be quite as synoptically integrated into a potential spectrum of translational methods. We can only unambiguously affirm that Celan's poetry proved to be the most persistently translated and retranslated – perhaps also the most resistant to translation – by du Bouchet. Du Bouchet published three different book editions of Celan's poetry *Strette* (1971),<sup>482</sup>

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477 Cf. André du Bouchet, 'Gespräch mit André du Bouchet', p. 80 f. However, Celan apparently had not given much advice beyond a 'mot à mot' translation, so du Bouchet had no idea that e.g. the 'Hütte' referred to in Celan's poem 'Todtnauberg' was Heidegger's. Elke de Rijcke, 'Sur la traduction', p. 282.

478 Cf. Olschner, *Der feste Buchstab*, p. 304 ff.; Böschenstein, Bernhard, 'Supervielle in Celans Fügung', in Paul Celan, ed. by Werner Hamacher and Winfried Menninghaus, (Frankfurt a. M.: Suhrkamp, 1988), pp. 222–39.

479 Cf. Olschner, *Der feste Buchstab*, p. 305 ff.; Cf. also Pennone, *Paul Celans Übersetzungspoetik*, p. 402.

480 Sieghild Bogumil, "'Ortswechsel bei den Substanzen". Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin', p. 182 ff.

481 Hence Pennone corrects Bogumil's assumptions: *Paul Celans Übersetzungspoetik*, p. 403 f.

482 Paul Celan, *Strette*, trans. by André du Bouchet and others (Paris: Mercure de France, 1971).

*Poèmes* (1978),<sup>483</sup> and *Poèmes* (1986).<sup>484</sup> Du Bouchet thus translates Celan at a time when he had already found his poetic vocation and voice in his *Dans la Chaleur vacante* (1961) and after he had gained experience in translating Faulkner (1951), Shakespeare (1961), Joyce (1961), and Hölderlin (1963), amongst others. Apart from Mandelstam, Celan is the only author whom du Bouchet translates so far into his own poetic maturity and on such scale.<sup>485</sup>

It certainly does not help that the status of du Bouchet's translations of Celan – at least in *Strette* – is controversially discussed in scholarly literature. Böschenstein's comparative study of du Bouchet's translations of Hölderlin and Celan concludes that du Bouchet's greater fidelity to the original text in translating Celan is due to Celan's own involvement in the process of translation<sup>486</sup> and due to a sense of responsibility owed to the violent history experienced by his friend.<sup>487</sup> On the other hand, Henri Meschonnic reproaches du Bouchet's translations of Celan in unusually evaluative language. He surmises that du Bouchet, standing all too much in the Mallarméan tradition,<sup>488</sup> translated Celan without being sensitised to the latter's 'langage [...] occulté' and his poetological 'transfert de kabbale'.<sup>489</sup> Badiou even conjectures that Celan was reluctant to have his poems translated into French, believing they were downright untranslatable.<sup>490</sup>

Only part of the controversy can be resolved by asserting that Böschenstein makes a relative, comparative assessment of du Bouchet's translations whereas Meschonnic judges du Bouchet's translations of Celan according to a different, more abstract measure of translation. Our study does not seek to resolve the controversy and it can certainly not hope to level the imbalance of research on the translations of the two

483 Paul Celan, *Poèmes*, trans. by André du Bouchet (Paris: Clivages, 1978).

484 Paul Celan, *Poèmes*, trans. by André du Bouchet (Paris: Mercure de France, 1986). Du Bouchet also gave two speeches in which he touched upon Celan. Together with Celan, just a month before Celan's suicide, he presented at the conference celebrating Hölderlin's 200th anniversary, where he gave his speech 'Hölderlin aujourd'hui'. André du Bouchet, 'Hölderlin Aujourd'hui', in *L'Incohérence* (Paris: Hachette, 1979), unpaginated. In his second speech on Hölderlin du Bouchet returns to his first speech from 1970 and also touches on Celan: André du Bouchet, 'Tübingen, le 22 mai 1986'.

485 Cf. Martinez's bibliography *L'Étrangère*, 16-17-18 (Bruxelles: Lettre volée, 2007), p. 477 f.

486 Bernhard Böschenstein, 'André du Bouchet traducteur de Hölderlin et de Celan', in *Autour d'André du Bouchet: actes du colloque des 8, 9, 10 décembre 1983*, ed. by Michel Collot (Paris: Presses de l'École Normale Supérieure, 1986), pp. 169-78 (p. 174).

487 Bernhard Böschenstein, 'André du Bouchet traducteur de Hölderlin et de Celan', p. 178.

488 Henri Meschonnic, 'On appelle cela traduire Celan', in *Pour La Poétique II. Épistémologie de l'écriture. Poétique de la traduction*, 3 vols (Paris: Gallimard, 1973), ii, p. 398 f.

489 Meschonnic, II, p. 372.

490 Bertrand Badiou, "'... Vivant et redevable à la poésie'", p. 211.

authors. However, this should not be necessary since the elaborate analyses of their respective poetics and the similarities and differences between them will sufficiently equip us to discern the motivations behind their respective translational divergences from the original.

The focus on the poetological and translational differences should not mask the role of their friendship in their poetic and translational engagement with each other. If translation was for both authors a way to bridge the gap or at least an attempt to do so, their letters are testimony that both authors saw in the other an intimate point of contact ('instant de fusion') or a 'Brück[e] über / Abgründe'. Celan's belief that a poem is like a 'Händedruck' between two people engaging in a dialogue was surely doubly enacted in the translational and actual shaking of hands with du Bouchet.<sup>491</sup> Du Bouchet was, tragically, a bridge in more than just a poetological sense: he seems to have been Celan's only close friend in Paris in the late 60s and during Celan's times in psychiatric clinics du Bouchet was one of the few visitors keeping Celan in touch with poetic life and with the outside world.<sup>492</sup> The bridge over abysses provided by Celan's personal exchange with du Bouchet, in turn, became poetically manifest in his poetry. As a letter by du Bouchet reaches Celan in early December 1968, Celan had – 'juste au moment' – 'terminé de transcrire, dans un cahier, un petit poème' and the poem tellingly begins: 'Ungespalten die Rede'.<sup>493</sup>

For du Bouchet on the other hand, the endorsement of the senior poet he admired seemed to wipe away all doubts and uncertainties about his poetic efforts which 'se poursuit si aveuglement': 'tout ce qui provient de vous a pour moi valeur de certitude et de confirmation.'<sup>494</sup> Through Celan, du Bouchet experienced 'l'instant dont je suis à la poésie – et à la poésie par vous – redevable.'<sup>495</sup>

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491 Cf. the letter to Hans Bender on 18.05.1960 (CW, III, 177). Cf. also the frequently used greeting '[j]e vous serre la main' in the correspondance between the two authors. Badiou, "'... Vivant et redevable à la poésie'", p. 215 f.

492 Cf. *ibid.*, p. 226 ff.

493 *Ibid.*, pp. 216 & 225.

494 *Ibid.*, p. 219, also 231.

495 *Ibid.*, p. 219.



## Chapter 9: The Image in Celan's and du Bouchet's Reciprocal Translations

Before we analyse Celan's and du Bouchet's translation practice, let us recapitulate the fundamental contexts in which the reciprocal translations of Celan and du Bouchet occurred. The mutual friendship would have created a sense of obligation that would also have prevented any overt appropriation of the other in one's own style. This seems to be particularly the case with du Bouchet, who was certainly aware of Celan's sensibilities and the historical atrocities underlying his texts. For du Bouchet to distort the poems' historical contexts, as Böschenstein argues, would have been downright irresponsible, which probably explains du Bouchet's different style of translating Celan compared to Hölderlin.<sup>496</sup> Additionally du Bouchet's translational licence will have been reduced by his lack of command of German paired with the opportunity to approach Celan at any time during the translations to resolve potential difficulties. For Celan, in turn, the du Bouchet translations fall into his later poetics of translation which exhibits more fidelity regarding the original text.<sup>497</sup> In turn Celan's friendship with his younger contemporary together with his late translational style might explain why 'Celan [...] du Bouchet so "gegenständig" übersetzt [hat] wie keinen andern Dichter'.<sup>498</sup>

While on this basis we can comprehend the overall fidelity of the translations, it is also against this backdrop that we have to consider the differences in the translations from the original – particularly those divergencies that seem to be of a systematic nature. In the previous chapter we pointed out the differences between Celan's and du Bouchet's conception of the image and translation as well as the fundamental connection between them. Some differences between the two authors' poetics seem to have also been observed by Celan's friends. Thus Celan's fellow poet and friend Franz Wurm was surprised that Celan had translated du Bouchet, having assumed that Celan would share his own resistance to du Bouchet's poetry.<sup>499</sup> Celan replied that he understood Wurm's

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496 Bernhard Böschenstein, 'André du Bouchet traducteur de Hölderlin et de Celan', p. 177 f.

497 I use the word 'fidelity' here not in any specific theoretical sense, but following the work of Olschner, who first perceived a turn to more 'Wörtlichkeit' in Celan's translations from about 1964 onward. Leonard Olschner, *Der feste Buchstab*; see also Böschenstein's essay for more detailed analysis of this turn to fidelity in Celan's translations: Bernhard Böschenstein, 'Supervielle in Celans Fügung', in *Paul Celan*, ed. by Werner Hamacher and Winfried Menninghaus (Frankfurt a. M.: Suhrkamp, 1988), pp. 222–39.

498 Bernhard Böschenstein, 'André du Bouchet im Gespräch mit Paul Celan', in *Celan-Jahrbuch*, ed. by Hans-Michael Speier (Carl Winter, 2001), VIII, 225–35 (p. 227).

499 'Ich habe, seit ich diese Gedichte kenne, einen solchen Widerstand – gegen sie, daß ich, ohne mirs auch nur zu überlegen, in Ihnen einen gleichen erwartet hätte'; letter from 23.08.67. Paul

‘Einstellung’ to du Bouchet.<sup>500</sup> Similarly Jean Daive expressed in conversation with Celan that he is ‘critique à l’égard d’André du Bouchet, parfois sévère.’<sup>501</sup> The question this chapter thus addresses is how differences between the authors’ poetics inform and shape their reciprocal translations. How, concretely, do these differences become manifest in their translations despite their affinities and friendship?

## The Form of Celan’s Image in his Translations of du Bouchet

Some major departures in Celan’s translations from du Bouchet’s original have already been pointed out by Bogumil and particularly Pennone in her careful study of Celan’s translations. Thus Pennone determines that du Bouchet’s ‘souffle’ can mean wind or human breath. Existing in a continuous present this breath moves horizontally along the surface of du Bouchet’s ‘terre’, which understood as landscape and page. On the other hand Pennone believes that Celan’s ‘Atem’ is of human origin – embedded in a Judæo-Christian tradition – and even though the act of breathing takes place in the present it is closely connected with history. History in turn is often represented by vertical dimensions in Celan’s poems, e.g. by going into the depth of the earth (see e.g. the preserved ‘Atemkristall’ in the poem ‘Weggebeizt’).<sup>502</sup> This notion of verticality and the idea of a history that can be read and retraced like geological layers, according to Pennone, explains why Celan translates du Bouchet’s ‘du fond des terres’ with ‘aus dem Tiefsten all dieser / Erde.’<sup>503</sup>

Pennone touches upon other, formal divergences in Celan’s translation. She discerns an overall similarity between du Bouchet’s *blancs* and Celan’s *cæsuræ*, regarded as a form of space-holder for silence or otherness to break through and emerge in the text,<sup>504</sup> but is also aware that du Bouchet’s *blancs* are motivated by a felt affinity to the art of

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Celan and Franz Wurm, *Paul Celan - Franz Wurm. Briefwechsel*, ed. by Barbara Wiedemann (Frankfurt a. M.: Suhrkamp, 2003), p. 91.

500 Celan and Franz Wurm, p. 93.

501 Jean Daive, *La condition d’infini 5* (Paris: P.O.L, 1996), p. 133.

502 Pennone, *Paul Celans Übersetzungspoetik*, p. 444 ff.; cf. also Bernhard Böschstein, ‘André du Bouchet im Gespräch mit Paul Celan’, VIII, pp. 226–27.

503 Cf. Pennone, *Paul Celans Übersetzungspoetik*, pp. 450–51.

504 *Ibid.*, p. 559.

painting. She does not further pursue the role of the image in du Bouchet's poetics,<sup>505</sup> which may explain her underestimation of the scale and importance of Celan's formal divergences, given that du Bouchet's use of the page directly pertains to his conception of the image.<sup>506</sup>

Celan's fidelity to the original notwithstanding, Celan's digressions are frequent and show a clear handwriting that is his own. Whether we are concerned with Celan's insertion of superlatives, changes in punctuation, or changes in syntax, Celan's translation subsumes, compacts, and creates climaxes not present in the original. Bogumil speaks of an added weight ('Schwere' or 'Gewichtverschiebung') in Celan's translations of du Bouchet,<sup>507</sup> which is perhaps not a most felicitous formulation but is essentially aimed in the right direction. Celan's translation intensifies, indeed, *stratifies* the original text in all senses of the word – figuratively geologically or grammatically. Böschenstein puts it more appositely in a statement pertaining to the syntax of du Bouchet's translations of Hölderlin and Celan:

[I]a syntaxe allemande s'efforce de créer l'union totale par la structure de mots composés complémentaires établissant l'unité à travers la dualité. La syntaxe française [...] emprunte des voies qui conduisent de manière analytique à cette totalité.<sup>508</sup>

Whether or not this assumption can be supported to the full extent in its claims about two languages as such, it is certainly a most acute observation when it is more narrowly interpreted to apply to Celan's German as opposed to du Bouchet's French. In keeping with Celan's notion of image his syntax evinces a 'union totale' underlying which is the fundamental poetological quest for a unity 'à travers la dualité.' This *archetypal* unity is approximated – however tentatively and incompletely – by various means of semantic

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505 Bogumil also does not pursue this further, even though she has discerned Celan's crass divergence – in the context of his overall fidelity – from du Bouchet's original text when Celan translates 'vraie peinture' as 'bloße Malerei' (CW IV, 176). Sieghild Bogumil, "Ortswechsel bei den Substanzen". Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin', p. 185.

506 Given the role of the image in French poetics in general – whether the image in Breton's Surrealism, Reverdy's conception of the image or the image's role in Bonnefoy (see intro) – Penonne's conclusion that Celan believed German poetry had to go 'andere Wege als die französische' leaves much open to question (Pennone quotes Celan's answer to a question by the Librarie Finker here, cf. p. 465).

507 Sieghild Bogumil, "Ortswechsel bei den Substanzen". Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin', p. 185.

508 Bernhard Böschenstein, 'André du Bouchet traducteur de Hölderlin et de Celan', p. 171.

and syntactical stratification whose basic trajectory is, depending on the context, inward and upward<sup>509</sup> or inward and downward into a depth.<sup>510</sup>

We have already indicated the poetological implications of this quest for ‘l’unité à travers la dualité’ inherent to Celan’s conception of the image and his conception of translation. As we take a closer look at Celan’s translations of du Bouchet, the grammatical and formal implications of this quest for *archetypal* unity in Celan’s poetics will take on increased importance. Formal divergences between original and translation constitute the most frequent translational change in Celan and du Bouchet. Let us now take a closer look at Celan’s stylistic use of grammar to help us understand how he transforms the image of du Bouchet according to his own.

Celan’s striving towards an *archetypal* union is particularly eminent in his compounding of words, especially nouns, which allows him to unite two or more different words. We discovered such words foremost in the title of the poem ‘Wortaufschüttung’ and for instance the ‘Wortmond’ later in the poem. But Celan does not only compact on the level of morphology. Celan also frequently uses syntactical subordination to order and create a unity that is lacking in his otherwise enigmatic semantics and fragmented arrangement of phrases. Thus as Pennone has perspicaciously discerned, Celan frequently employs syntactical constructions in which a determiner and its referent, the noun, frame a series of participles, adverbial, and adjectival modifiers. Determiner and modifiers all ultimately, directly or indirectly, modify the noun which is climactically

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509 For example, see the ‘Bild’ in the ‘Schädelinnere’ which continuously transcends itself in the poem ‘Halbzerfressener’, see chapter 7.

510 In Celan’s ‘Traum vom Traume’ we move into the ‘Tiefsee’ which is at the same time ‘Innenwelt’ (see chapter 1). Celan’s tendencies to alter, add, or intensify these directions in his translation of du Bouchet have not escaped Bogumil’s eye. She perceives in Celan’s alterations of du Bouchet’s original text Celan’s very own ‘historisch-poetische Gestalt’, for which ‘das weite Draußen zugleich ein tiefes Innen ist.’ Bogumil, Sieghild, “Ortswechsel bei den Substanzen”. Paul Celan als Übersetzer von André du Bouchet und Jacques Dupin’, p. 185; The overall envisioned trajectory and, at times, even the diction of Celan’s quest for unity is reminiscent of Christian and Jewish mysticism or neoplatonism; e.g. Eckhart: ‘[u]nd wenn sich daher der Mensch in Liebe ganz zu Gott, so wird er entbildet und eingebildet und überbildet in der göttlichen Einförmigkeit, in der er mit dem Gott eins ist. Dies alles besitzt der Mensch im *Innebleiben*’” (my emphasis). Meister Eckhart, *Predigten. Deutsche Werke I*, ed. by Niklaus Largier, trans. by Josef Quint, 2 vols (Frankfurt a. M.: Deutscher Klassiker Verlag, 2008), I, p. 433. Similarly, Eckhart’s notion of the ‘Grund’, which is not only conceived as *causa* or *causa essentialis*, but also has locative connotations and connotations of depth: ‘[d]ie Stätte des Wesens der Liebe ist allein im Willen; wer mehr Willen hat, der hat auch mehr Liebe. Aber wer davon mehr habe, das weiß niemand vom andern; das liegt verborgen in der Seele, dieweil Gott verborgen liegt im Grunde der Seele.’ Meister Eckhart, *Predigten und Traktate. Deutsche Werke II. Lateinische Werke*, ed. by Niklaus Largier, trans. by Ernst Benz and others, 2 vols (Frankfurt a. M.: Deutscher Klassiker Verlag, 2008), p. 363.

placed at the end of the sentence or phrase.<sup>511</sup> As Pennone believes this types of phrases and sentences ‘vermitteln nicht das Gefühl einer zusammenhanglosen Welt. Vielmehr sind sie innerlich hierarchisch gegliedert und wirken *kompakt* und *in sich geschlossen*.’<sup>512</sup> Extreme examples of this in Celan’s own poetry can be found in the poems ‘Über drei’ and ‘Dein vom Wachen’.<sup>513</sup> For instance the titular preposition and determiner of ‘Über drei’ refer to the ‘Brustwarzensteine’ which close the first stanza. In between the determiner and complementary noun we find compacted an adverbial phrase containing another noun (‘im meertrunkenen Schlaf’) and a prepositional phrase with yet another noun that is modified by a participle (‘mit Braunalgenblut bezifferte’). All of these inserted phrases ultimately modify the ‘Brustwarzensteine’, so that the first stanza reads:

Über drei im meer-  
trunkenen Schlaf  
mit Braunalgenblut  
bezifferte Brust-  
warzensteine.<sup>514</sup>

This form of subordinating phrases under a noun emphatically placed last in the sentence is complemented by Celan’s frequent use of the colon in his poetry, which similarly subordinates, only in reverse order: that which succeeds the colon modifies and is often subsumed under that which precedes it. A few poems in which Celan uses the colon have already been discussed in this thesis, notably ‘Bei Wein und Verlorenheit’ where the colon demarcates the rest of the poem from the first titular lines of the poem. In both cases, whether regarding the compacted syntax or the use of cola, we encounter a unifying force under which are subsumed the differences and fragments, without their being glossed over or obliterated.

A further, more subtle and more versatile type of modification is Celan’s dash which tends to function as an emphatic or climactic link between grammatically incomplete phrases rather than marking a specification, as can be seen here:

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511 She calls these phrases ‘komplexe Satzglieder’; cf. Pennone, *Paul Celans Übersetzungspoetik*, p. 440; ; Haider examines this phenomenon more elaborately. He distinguishes between adjectival and participial complementation. In the first case the adjective takes a nominal complement, in the second case the participle becomes an adnominal attribute. Hubert Haider, *The Syntax of German* (Cambridge: Cambridge UP, 2010), pp. 243–44.

512 Pennone, *Paul Celans Übersetzungspoetik*, p. 440.

513 Cf. KG 185 & 178, respectively.

514 Du Bouchet’s translation of this poem is briefly discussed below.

Nun ging er und trank einen seltsamen Tropfen:  
das Meer.  
Die Fische –  
stießen die Fische zu ihm? ('Kenotaph', KG, 84)

The 'Tropfen' is specified by the colon to be the 'Meer' – an almost ironic inversion of the conventional quantitative order of drop and sea – whereas the dash emphatically marks the beginning of the last line and also links two phrases that could otherwise not be grammatically linked in their given word order in Celan's German (noun phrase and interrogative phrase). Similarly in 'Bei Wein und Verlorenheit', Celan dash joins two juxtaposed notions: 'ich ritt Gott in die Ferne – die Nähe'.<sup>515</sup>

One last characteristic of Celan's grammar and punctuation we need to discuss here is his use of enjambment and hyphenation. Although on the surface especially mid-word enjambments seem to break up the poem, the very sign that seems to embody the separation can also be the strongest possible conjunction of two lines, which creates a unity that is yet mindful of the separation. Rather than creating little islands of words and phrases, as du Bouchet often does with his use of the paginal space (even more so in his later poetry after *Dans la Chaleur vacante*), Celan's hyphenation often establishes a connection between distinct parts. Thus mid-word enjambment through hyphenation can be used for climactic effect at the end of a stanza or a poem, deliberately creating a tension whose resolution the reader knows will arrive in the next line by virtue of the hyphen. This temporary deferral of a conclusion hence works like an emphasis, while it also reminds us of the fragile nature of poetic language concluding but not entirely resolving the tension in the poem.<sup>516</sup> One example of this climactic use of a concluding enjambment are the 'Königs- / geburten' in 'Wortaufschüttung'. In the last stanza of this poem more generally we find several instances of enjambment – 'hinaus- / schleuderst'

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515 Du Bouchet will make extensive use of the dash in the volumes after *Chaleur vacante*. His later use of the dash, however, is very different to that of Celan, as it operates 'neither to open a parenthesis nor to qualify an idea; it operates above all as an intrusion.' Emma Wagstaff, *Provisionality and the Poem*, p. 41.

516 There are different categories of hyphenation in Celan: in prefixed adjectives, adverbs, and verbs, the prefix is sometimes separated from the root via hyphenation. Another type of hyphenation is Celan's frequent mid-word enjambments in compound words containing two independent substantives. In some cases Celan even compounds two nouns through hyphenation, as is common in English, rather than agglutinating the nouns by means of inserting a genitive suffix between the compounded nouns, as is more common in German. See e.g. the 'Blutklumpen-Botin' in the poem 'Schieferäugige' (KG, 210–11).

and ‘herz- / förmige’ in addition to ‘Königs- / geburten’ – whose regular occurrence in the first, fourth and seventh line of the stanza create an impression of symmetry.<sup>517</sup>

Before we turn to close analysis, we should summarise these outlined formal peculiarities in Celan, which we will find again in his translations of du Bouchet. All of these forms of modification often perform the function of linking, condensing and compounding. At times they are the only thing holding together the disparate elements in Celan’s poems. All of them share their tendency to emphatically culminate in or foreground a word or a small group of words. Apart from Celan’s use of hyphenation, they also frequently subordinate, whether in the stricter grammatical or in the semantic sense. Therefore Celan’s overall tendency is to create a hierarchical syntactical and semantic structure.<sup>518</sup> Unsurprisingly, these structures are closely related to Celan’s conception of the image and the quest for an *archetypal* unity underlying his poetry. This is a unity achieved or at least conceivable in the inward turning of his poetry, potentially leading to a meeting or conjoining of that which is fragmented in intimate and inmost depths. The formally expressed compounding and condensing are not merely a poetic reflex on Celan’s part, but are actively reflected upon in his *Meridian* speech. Here Celan had rejected Mercier’s imperative ‘*Elargissez l’Art!*’ in favour of another, opposed imperative: ‘geh mit der Kunst in deine allereigenste Enge’ (M, 10). This ‘Enge’ is not conceived as narrowness in the sense of ‘constriction’ or ‘limitedness’. The meaning of ‘Enge’ Celan had in mind can be gleaned from his notes on and drafts of his speech, where the word ‘Involution’ plays a central role, later to be replaced by ‘in deine allereigenste Enge’ (M, 124). ‘Involution’, according to Celan, is ‘das in den Keim Zurückgekehrte’. It seems to constitute the core of poems: ‘[d]as Gedicht ist bei sich selber [...] → Faltung → Involution’ (M, 124; cf. also Celan’s poem ‘Engführung’, KG 113).

Pennone directly links a perceived ‘compacité’ in du Bouchet’s poetry with Celan’s tendencies to compound and condense. Furthermore she perceives Celan’s changes in syntax, his compounding of words, and his use of hyphenation as an intensification of

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517 We should not forget a prominent counter example to Celan’s use of enjambments outlined above. We discussed in ‘Bei Wein und Verlorenheit’ that Celan combines the syntactical parallelism between the noun phrases ‘sie / schrieben’ and ‘sie / logen’ with enjambments which in turn break up grammatical dependencies within the noun phrase. These on the other hand were the marked feature of the parallelism (see also chapter 4).

518 These hierarchical structures are reminiscent of the verbally evoked vertical structures in Celan’s poetic geology; cf. Pennone, *Paul Celans Übersetzungspoetik*, p. 444.

what seems to be already present in du Bouchet.<sup>519</sup> However, we will have to reject this conclusion. Not only are especially compounding and hypotaxis very rare in du Bouchet's *Dans la Chaleur vacante* and even more so in his later poetry, their frequent use in Celan's translation is also not grammatically necessitated.<sup>520</sup> Further compounding and hypotaxis and their implications of densification and hierarchisation are not an established part of du Bouchet's poetics, patently or latently expressed.

Celan's own hand is visible early on in his translation. Already the original title *Dans la Chaleur vacante* is stripped of article and preposition and condensed into *Vakante Glut*, thereby enacting the vacancy of which the title already speaks. But Celan's condensation does not necessarily entail that words are dropped. Thus du Bouchet's '[j]'anime le lien des routes' becomes '[i]ch beseele das die Straßen verknüpfende Band' (CW IV, 171). Celan has inserted the participle 'verknüpfende', which does not exist in the French original at all. Even though he thereby expands the sentence, the semantics of the word 'verknüpfen[d]' emphasise the tying qualities of the ribbon. Celan has made another significant change: he has altered the syntax. In the translation the definite article 'das' creates the expectation of a noun to follow, to which it refers. This noun arrives three words later after the participle ('verknüpfende') and its nominal complement ('die Straßen'), both of which modify the head noun 'Band'. Hence, both syntax and the added word underline the conjointness brought about by the ribbon, implying that the different 'Straßen' are not necessarily to be thought of as one but need the 'Band' to be connected.

The French original on the other hand does not regard 'lien' and 'routes' as disparate elements in need of a 'Verknüpfung'. The succession of the noun phrases by a prepositional phrase rather suggests an interpretation of the roads *as* ribbon ('lien *des* routes'; my emphasis). What du Bouchet emphasises with this metaphor is less the fact that ribbons are of woven material, tying strings (or, figuratively, roads) together, but the fact that they are linear. The linearity of the streets and ribbon hence underline the linearity of the line which the sentence constitutes, in keeping with du Bouchet's awareness of the pictorialness of his poetry.

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519 Cf. Pennone, *Paul Celans Übersetzungspoetik*, p. 427 ff. (she purloins the word 'compacité' from Depreux's work on du Bouchet).

520 Cola: CW IV, 205, 215, 323, 331 & 333; syntactical subordinations of the kind described above: CW IV, 171, 183, 207; dash: CW IV, 207, 251, 295, 325, 339.



Another instance of subtle changes with significant consequences for the meaning is Celan's translation of '[à] la déchirure dans le ciel, l'épaisseur du sol' with '[d]em Himmelsriß die Mächtigkeit des Bodens' in his rendition of the poem 'Du Bord de la Faux' (CW IV, 170-1). The 'Himmelsriß' condenses the noun phrase 'la déchirure dans le ciel' into one compound word. Consequently the progression of dative case to genitive case (from 'dem' to 'des') enabled by the compounding of 'Himmelsriß' emphasises the verblessness of the sentence fragment, in which the reader jumps from one noun phrase to the next guided by the succession of articles 'dem', 'die', 'des'. Celan's almost maximal omission of functional words, such as determiners, not only binds the lexemes not only closer together, his syntactical and grammatical changes also create a hierarchical order not present in du Bouchet. Du Bouchet's 'à' can very much be read as a locative preposition, indeed, this may be the dominant reading. The grammatical relations in Celan's translation are locative ones in du Bouchet's formulation that can be read to not only pertain to semantic relations of the words but their location on the page. Thus the cleft that is the 'déchirure dans le ciel' seems to be syntactically indicated by the fact that that 'l'épaisseur du sol' is postpositioned to 'à la déchirure dans le ciel', grammatically recreating the cleft that is pronounced verbally. The 'épaisseur du sol' is precisely not at or by the cleft in the sky ('à la déchirure dans le ciel'). Therefore on the one hand, the fragmented syntax could be read as an embodiment of the gap in the sky. However, another equally valid reading is possible in which du Bouchet's syntactical fragmentation in fact destabilises the meaning of the cleft. If the 'épaisseur du sol' is not syntactically located at the cleft in the sky, then this syntactical cleft separates the semantic cleft in the sky – 'la déchirure dans le ciel' – from 'l'épaisseur du sol.' In du Bouchet's line we are not only faced with semantic and syntactical clefts, but also with a gulf that divides different readings. Celan's translation completely transforms this passage. The fact that he condenses du Bouchet's 'à' and 'dans' into articles and compound noun turns the impasses of du Bouchet's clefts into a more clear-cut passage. The reason why the reader is so conveniently guided through the phrase by the articles – 'dem', 'die', 'des' – is that Celan's omission of 'à' and 'dans' has created a clear grammatical coherence by creating dependence relations. The 'Boden', as indicated by the genitive case, pertains to the 'Mächtigkeit' which, in turn, becomes an attribute to 'Himmelsriß' by means of the dative. Instead of the various clefts in du Bouchet's phrase, Celan has condensed the phrase to an extreme extent, a

way of bridging the gap in the ‘Himmelsriß’. Celan’s condensation therefore creates ‘Brücken / von Sprache zu Sprache, aber – Brücken über / Abgründe.’<sup>521</sup>

The difference between Celan’s involution and densification and du Bouchet’s syntax and use of *blancs* becomes even clearer we look at Celan’s translation of the third section of ‘Le glacier’ (CW IV, 194-195). The different paragraph format is apparent even at a brief glance. Du Bouchet’s left aligned text faces Celan’s justified text. Du Bouchet’s text, whose open right margins seem to indicate that the text is fluid and not fixed or finished, is turned into a compact block of text in Celan’s translation.

Sur la terre compacte où je continue de brûler,  
l’air nous serrant à mourir, nous ne reconnaissons  
plus le mur. J’occupe soudain ce vide en avant  
de toi.

Auf der kompakten Erde, wo ich zu brennen fortfahre, erkennen  
wir, da die Luft uns sterbemäßig umdrängt, die Mauer nicht wie-  
der. Plötzlich habe ich die Leere inne, die dir vorausliegt.

Celan’s alterations to the text are subtle but in conjunction with his use of spacing bring to bear a different meaning on the text. Du Bouchet’s discourse of compactness in the text – ‘compacte’, ‘nous serrant’ – is intensified in Celan’s more compact textual layout as well as his translation of *occuper* with *innehaben* and his insertion of the conjunction ‘da’ into the second subclause of the first sentence. Unlike *occuper*, which implies a coming together of two entities that are not necessarily compatible and which can even be hostile, Celan’s *innehaben* quite unambiguously denotes an internalisation. The conjunction ‘da’ commonly signals a causal relationship, but ‘da’ could also indicate a temporal simultaneity, a function fulfilled by the present participle ‘serrant’ in du Bouchet which Celan does not adopt. The use of a conjunction foregrounds the grammatical dependency of the subclause much more strongly than du Bouchet’s present participle and its causal connotation semantically underscores the grammatical relations. Hence even though du Bouchet’s asyndetic subclause is strictly speaking just as much grammatically subordinated as Celan’s syndetic one, du Bouchet’s passage reads much more paratactically, whereas Celan’s is clearly hypotactical. Celan’s more stratified syntactical order ties the phrases more closely together, and it is in this spirit that Celan’s spatial alteration of the last two lines is significant.

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521 Sanmann, *Poetische Interaktion*, p. 388 f.

The left-justified and enjambed last sentence in du Bouchet's poem explicitly places the 'vide en avant', followed by a line break, ahead of its conclusion. The 'vide' is thereby included in du Bouchet's text, and yet its semantic pronouncement ('vide') is in clear juxtaposition to the actual white gap (case no 3; see chapter 5). The 'vide' is integrated into the text not only *as* text but also as white gap which effectively resists this integration ('vide en avant [line break, J.K.]'). The enjambment after 'vide en avant' and the void it creates has further implications. Since 'ce vide' is 'en avant / de toi', the question has to be raised as to which void is actually meant: is the 'vide en avant' simply the paginal space following 'avant'? But if this were so, the poem could end here. Instead the void is 'en avant / de toi' (my emphasis, J.K.). Thus we have to ask ourselves whether this void 'en avant' should be read as lying *between* 'avant' and 'toi' – a reading made possible by the line break – or whether the void ahead of the 'toi' is the paginal space following the end of this section of the poem after 'toi'. It is this uncertainty about the 'vide' as space and the clear contrast between a pictorial 'vide' as opposed to the semantically pronounced 'vide' which upholds the tension in du Bouchet's poem.

On the other hand in Celan's translation the text erases du Bouchet's pictorial 'vide'. The void is internalised semantically by his translation of *occuper* with *innehaben*. The void is also internalised grammatically by the increased hypotactical stratification. The pictorial dimension of the 'vide' in du Bouchet and its interaction with the semantics of the text is purged from Celan's text. The typographical and spatial arrangement of Celan's text prevents any irruption of paginal space into the semantically described void. Celan excludes what is exterior to the text and further underscores the internalising movement expressed in the text. There is no enjambment indicating that the 'Leere' could also have pictorial characteristics.

Celan's treatment of du Bouchet's line breaks in general betrays a different approach to the conception of the space of the page. For Celan the page seems to be merely the space on which words are inscribed. The page is thus merely a means which allows Celan to write words and plays only a passive or negative role. The page's visuality is not significant in its own right in Celan, whereas the opposite is the case in du Bouchet. Its visuality enables meanings which the semantics of his words could not bring about alone (see chapter 5).

Celan's different interpretation of the meaning of paginal space compared to du Bouchet explains why Celan translates du Bouchet's '[r]ien ne nous sépare de la / chaleur' with '[n]ichts trennt uns von der Glut' in the poem 'Laps' from the first cycle of *Chaleur vacante* (CW IV, 198-9). The different tensions created between black ink and white page (case 2, see chapter 5), activated by the tension between the semantically stated absence of a separation ('sépare') and the irruption of the white space into the phrase as non-semantic separation (case 3), are absent in Celan's translation. As we know, Celan does not necessarily seek to seamlessly conjoin what was once separated, but to bridge gaps without obliterating traces of the gaps: 'Brücken über / Abgründe.'<sup>522</sup> His use of hyphens seeks to achieve such a bridging across a separation. In this Celan may have thought of the meaning of the German *Bindestrich* (whose German meaning is close that of 'hyphen' in Greek),<sup>523</sup> which implies a tying together across the spatial separation. Du Bouchet's separations and *blancs*, as we have seen in chapter five, are 'passages' and 'séparations' at once, without prioritising one over the other. A passage from Celan's translation of du Bouchet's 'Sur le pas' showcases Celan's tendency to conjoin across the space, which is merely to be crossed, where du Bouchet's spaces actively participate in the creation of meaning through interaction with the text:

Devant cette paroi qui s'ouvre, front traversé  
 par le vent qui devance le visage et s'approfondit,  
 un arbre comme un mur sans fenêtre,  
 [...]

Vor dieser Wand, die sich öffnet, eine vom Wind durch-  
 querte Stirn, die dem Gesicht vorseilt und sich ver-  
 tiefte: ein Baum wie eine fensterlose Mauer,  
 [...] (CW IV, 332-3)

The act of traversing in du Bouchet's first line is amplified and the Latin origin *transversus* taken literally in Celan's translation, because here the verse turns with and inside the word: 'durch- / querte.' Celan also gives the syntax more density and coherence. Du Bouchet's 'front traversé' has no determiner and does not need complementarity, grammatically speaking. Yet Celan's 'eine vom Wind durch-' not only makes more specific the nature of the 'Stirn' in the second line by means of the article 'eine' in the first, but this phrase ending on a hyphen in the first line also calls for

522 Sanmann, *Poetische Interaktion*, p. 388 f.

523 'Hyphen, N.' *OED*.

complemetarity by the second line. Hyphenation and syntax in Celan's translation thus both call for bridging the gap between the lines. Similarly in the second line, Celan's hyphenation of 'ver- / tieft' not only ties lines two and three together inside the word which is spread across two lines. The hyphenation also enacts what the word pronounces: the word is deepened, so to speak, by means of placing 'tieft' in the line below 'ver-'. The depth into which we plunge in the line break culminates in the colon, emphatically subsuming the preceding two lines under what immediately follows the colon: 'ein Baum'. Although it is unlikely that du Bouchet regarded Celan's approach as a misunderstanding of his poetry, Celan's own hand is clearly visible in his translations of du Bouchet. The lines are closely tied together and continuously wind themselves down the page.

### Depth and 'bloße Malerei' in Celan's Translation

We have pointed out before that Celan's dense syntax, his use of cola and his hyphenation is closely connected to his conception of a secular *archetypos* that is – its secularity and terrestriality notwithstanding (M, 12) – embedded in a Neoplatonic Christian and Jewish tradition. But his conception of the image in his translations also becomes manifest in a less subtle manner than syntax and punctuation. Celan's opposition to merely visually perceived, *typified* images, making the eye a 'Bilderknecht',<sup>524</sup> becomes clear in his most conspicuous divergence from the second section of du Bouchet's poem 'Rudiments':

Rester au niveau, à quelques pouces du front,  
dans le feu infirme.

Comme un arbre dans le froid, le mur franchi se  
perd aussi, vraie peinture.

Auf gleicher Höhe bleiben, ein paar Zoll von der Stirn,  
im bresthaften Feuer.

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524 Cf. 'Wohin mir das Wort', KG, 155.

Wie ein Baum in der Kälte, verliert sich auch die über-  
kletterte Mauer – bloße Malerei. (CW IV, 176-7)

In the French original ‘vraie peinture’ is unambiguously positively connoted and there is no sense of irony in du Bouchet’s words. The syntactical separation by comma makes ‘vraie peinture’ an apposition to the preceding sentence, but it is difficult to locate it exactly in the context of the section as a whole. Is the painting referred to a figurative painting, bestowing properties of picturesque beauty upon the described poetic landscape? Or is it an ‘actual’ painting and the previously described poetic landscape is part of the picture? Or are only parts of the landscape, such as the ‘mur franchi’, depicted in the painting?

To an extent du Bouchet’s ‘peinture’ is all of these. His view of poetry certainly beholds the distribution of ink on the page as a form of abstract modernist painting. At the same time the vertical surface of walls could be considered a form of natural canvas upon which we see ‘vraie peinture’. But a number of other motives in the previous lines let the reader suspect that ‘peinture’ not merely relates to two lines. The third line of the cited text, which initiates the sentence speaking of ‘vraie peinture’, starts with the comparative adverb ‘comme’. It is unclear which is the object of comparison, but the ‘front’ and ‘mur’ are semantically associated – both being a vertical surface – and since du Bouchet does not strictly distinguish between his poetic voice and landscape-text, both could be referred to by ‘vraie peinture’.

This ‘peinture’ is yet more than that. As the context makes clear, it appears to take up elements of the early version of du Bouchet’s ‘Image à terme’. The paradoxical combination of ‘feu’ and ‘froid’, the uncertainty and elusiveness of the ‘feu infirme’, and the ultimate lack of a mental presence in the act of *perdre* are strongly reminiscent of similarly paradoxical interactions in his ‘Image à terme’. There we encounter ‘le froid auquel ce feu a donné son sens’, the evanescence of the ‘image [...] éteinte’ and the uncertainty of the ‘feu qui ne tient pas en place’, and our apparent ‘inattention’ to all of this (AB, 86).<sup>525</sup> Thus the above-cited ‘feu infirme’ and ‘froid’ from du Bouchet’s poem ‘Rudiments’ gain an almost programmatic dimension in light of the resonances with du Bouchet’s ‘Image à terme’. They express du Bouchet’s ‘[i]mage parvenue à son

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525 Cf. also chapter 5, where this passage is analysed.

terme inquiet,' an image that can only assert its presence in the fraction of an instant (see chapter 8). The presence of the image ('vraie peinture') also paradoxically implies the 'feu infirme' being lost or forgotten ('se / perd').<sup>526</sup> In this light the proclamation of the painting's truthfulness, although a positive ascription seemingly rendering the image definitive and giving it a sense of permanence, has to be taken with a grain of salt. If 'vraie peinture' is to be related to all the preceding lines, the true painting is constituted by the 'feu infirme' and the 'mur franchi' which 'se perd.' Hence the true painting is constituted by momentary characteristics which have already vanished at the moment in which they are declared to be 'vraie peinture.' Significantly what du Bouchet says of the image in his early 'Image à terme' now seems to be attributed to painting in his poem 'Rudiments', perhaps already revealing du Bouchet's later path to increasingly conceive of the image less as an abstract entity and more in the form of painterly concretion.

Celan makes something entirely different of this passage. His translation of the four lines concludes in a dash – one of a mere handful he places in the whole volume – followed by the sobering 'bloße Malerei'. The dash streamlines the whole preceding section and culminates in its being depicted as mere painting. In Celan's edition of du Bouchet's *Dans la Chaleur vacante* preserved at the *Bibliothèque Littéraire Jacques Doucet*, into which Celan had noted his first translations of the poems, we find that Celan had initially translated this passage with 'wahres Gemälde'.<sup>527</sup> Thus Celan's choice of 'bloße Malerei' is a deliberate and most pronounced deviation from du Bouchet's 'vraie peinture'. The negative valuation, 'bloß', associates the painting with an illusion, as something that is not real or truthful in the sense of being constitutive to

526 Cf. '[N]ous essayons de *revenir*: cette voie à laquelle nous voudrions avoir accès sans disparaître, que la poésie donne de façon inopinée, et que nous voulons parcourir à notre gré sans le moindre risque. [...] Que nous voulons jalonner. Mais on ne peut jalonner que ce qui a été déjà parcouru, et ce n'est pas la même route que l'on parcourt. La critique ne s'exerce pas sur l'avenir. [...] [L]a perte de l' {image} créée, déjà existante: c'est la perte, *un appel des chasseurs perdus dans les grands bois* [du Bouchet quotes Baudelaire here, J.K.], l'image acquise s'efface au bord de l'éternité [...]' (AB, 298).

527 Cf. Celan's edition of du Bouchet's *Dans la Chaleur vacante* (Mercure de France, 1961) containing Celan's handwritten initial translations and notes, which is preserved in the *Bibliothèque littéraire Jacques Doucet*. Du Bouchet's estate at the *Bibliothèque littéraire Jacques Doucet* allows us to observe the different writing processes of Celan and du Bouchet. As evinced by the historical critical editions of Celan's works and as can be seen in Celan's translation notes of du Bouchet's *Chaleur vacante*, Celan had an almost surprising surety in finding his words before he consigned them to the page. Major revisions of his own poems or translations of du Bouchet are relatively rare. On the other hand du Bouchet's documents and manuscripts show that du Bouchet constantly reworked notebook entries, reassembled snippets of paper with short texts and notes, almost as if he were hesitant to assign finality to his writings. A particularly conspicuous example are his manuscripts to the poem 'Sur le pas' where a large number of notes are solely preoccupied with whether or not the poem should say 'hier, je respirais' or 'hier, j'ai respiré' (document numbers: Ms 25457-62).

the (poetic) world. The image painted here by Celan's 'Malerei' is a *typos*-image. The uncertainty and loss pronounced in the preceding lines – the 'bresthaft[e] Feuer'; the 'Mauer' which 'verliert sich' – climactically result in the lapidary 'bloße Malerei'. These moments of loss and forgetting in Celan's translation are not considered positive and truthful ('vraie') as they are in du Bouchet.<sup>528</sup> Instead, Celan turns du Bouchet on his head and compresses his different conception of this image into the two words 'bloße Malerei'. Painting is made out as something that is to be left behind, perhaps to be similarly *überklettert* as the canvas-like 'Mauer' in the poem. Whereas we have already discussed that for du Bouchet the act of losing is also, paradoxically, a gaining, the movement of surmounting in Celan becomes an act of transcending by means of a negative detachment from the untruthful and painterly.

In a similar spirit Celan increases the depth of du Bouchet's 'fond' in his translation of the eponymous section of the cycle 'Sur le pas':

Je reviens,  
sans être sorti,  
du fond des terres  
à ces confins  
[...]

Ich komme,  
ohne heraus zu sein,  
aus dem Tiefsten all dieser  
Erde an diese Grenzen zurück  
[...] (CW IV, 330-1)

Celan's translation fundamentally changes the meaning of space in du Bouchet's text. '[F]ond' has turned into 'Tiefsten', which is more akin to the French 'profondeur' or 'tréfonds'. Celan's immaterial but terrestrial conception of language in his *Meridian* speech (cf. M, 12) and the notions of truth and depth in 'Wortaufschüttung' (cf. chapters

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528 Cf. also Pennone's remarks about the 'Gedächtnistiefe' in Celan's poetics which is closely related to the frequent evocations of geological substrata in his poetry. She believes that du Bouchet's 'Zeitauffassung' completely lacks this 'Dimension der Gedächtnistiefe'. Pennone, *Paul Celans Übersetzungspoetik*, p. 453.



6)<sup>529</sup> seem to resonate in his translated lines ‘aus dem Tiefsten all dieser / Erde’. Pennone corroborates our analysis when she remarks about this passage that ‘[k]ombiniert mit “Erde” im Singular (gegenüber einem Plural im Original [...]) [...] das substantivierte Adjektiv eine vertikale Ausdehnung des Raumes nach unten [suggestiert], die für *Dans la Chaleur vacante* untypisch ist, in Celans Werk aber ein wichtiges Motiv bildet.’<sup>530</sup>

Celan has treated the participle ‘sorti’ in a similar manner as ‘fond’ by translating it with the adverb ‘heraus’. The French verb can simply mean exit, which has nothing to do with notions of depth, or it can signify coming out of something. Celan’s adverb delimits the ambiguity of ‘sorti’ and stipulates its association with depth. Celan’s almost unnoticeable change of the preposition in the third line, rendering ‘de’ with ‘aus’, adds to this reading of du Bouchet’s poem. The return *out of* the deepest depth to boundaries in Celan’s translation, as opposed to du Bouchet’s return *from* depth, not only clearly emphasises the verticality of the movement but also seems to transgress the boundaries (‘Grenzen’, ‘confins’) which quite clearly delimit the movement of the poetic voice in du Bouchet’s original. In this light, Celan’s added superlative (‘Tiefsten’) appears to be less ‘super’ but rather ‘trans’. This passage in Celan’s translation thus echoes the trajectory of Celan’s image, ever tending towards an *archetypus* in the course of following which the image continuously goes beyond, outgrows itself.<sup>531</sup>

On the other hand du Bouchet does not leave the confines of the ‘fond’. He rather retains than transcends the ‘tension qui ne fléchit pas’ between ‘fond’ and ‘confins’ and remains within his ‘image parvenue à son terme inquiet’.<sup>532</sup> We hence reach the ‘confins’ about which du Bouchet says in the context of his discussion of Baudelaire that they reassign us to the ‘fond’ of a ‘présent réel’ rather than giving us a glimpse into a beyond outside of our experiential bounds (AB, 288; see also chapter 2).

Although Celan takes less conspicuous translational liberties in his translations in the later sixties, when he does use poetic license, his changes are not less deliberate with respect to du Bouchet than the changes during the time of his ‘Gegenübersetzungen’.<sup>533</sup>

A brief look at one last passage from Celan’s du Bouchet translation corroborates his

529 Cf. also footnote 567 on the relation between *archetypus* and inner utmost depth, utmost height, and inwardness.

530 Pennone, *Paul Celans Übersetzungspoetik*, p. 451.

531 Cf. the last lines of his poem ‘Halbzerfressener’: ‘sein Bild, / das sich entwächst, entwächst.’

532 Elke de Rijcke, ‘Entretiens avec André du Bouchet’, p. 288.

tendency to spatially recodify du Bouchet's poetic space in a way which is more conducive to Celan's conception of language and the poetic image rather than du Bouchet's. Du Bouchet writes in 'Accidents' from the cycle 'Sol de la montagne' 'de l'autre côté de ce / mur' (in lines 3-4) and '[d]e l'autre côté du mur' (line 6), which Celan respectively translates by 'jenseits dieser Mauer' and '[j]enseits der Mauer' (CW IV, 228-9). The French 'côté' suggests proximity, in turn making the locality to which it refers seem familiar and thereby identifiable. Celan's '[j]enseits', however, only indicates a rough direction that leads into an immeasurable distance not without spiritual connotations (we may also think of Celan's 'jenseits der Menschen' in the poem 'Fadensonnen'; KG, 179).

### Du Bouchet's Translations of Celan as 'Autre en Je'

Du Bouchet's translations of Celan are more difficult to parse for differences to Celan's original that are intentionally produced and not merely the accidental result of du Bouchet's misunderstanding the German of his contemporary. This problem can be partially addressed by comparing his earlier with his later translations and see what changes he has made. Thus we find that in 1971 for instance du Bouchet initially translated the first lines of Celan's 'Sprachgitter' – 'Augenrund zwischen den Stäben' – with 'Œil – le rond parmi les ferrures'.<sup>534</sup> This translation is very probably a misunderstanding, since Celan could hardly have meant that the eye is amongst the bars, but rather between them. Du Bouchet must have discovered this error and in his republication of the poem in 1986 he corrects the preposition and instead translates: 'Œil-le-rond entre les ferrures'.<sup>535</sup> In this way we can more surely distinguish accidental deviations in du Bouchet's translations that are changed in later editions from those translational differences to the original which remain unchanged across the different editions of du Bouchet's translations. Consequently we can presume these latter differences to be poetologically motivated.

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533 Cf. the title of Ute Harbusch's study of Celan's translations of French symbolist poets. Ute Harbusch, *Gegenübersetzungen*.

534 Paul Celan, *Strette*, trans. by André du Bouchet, pp. 22–23.

535 Paul Celan, *Poèmes*, trans. by André du Bouchet, pp. 16–17.

Another problem is raised by the more limited grammatical possibilities of French morphology and syntax which make Celan's idiosyncratic German particularly unsuitable for translation into French. Favriaud addresses this problem with respect to the complex forms of syntactical subordination in Celan, whose form simply cannot be preserved.<sup>536</sup> Celan's word compound neologisms more often than not simply cannot be rendered in one word in French. Celan himself does not attempt to do this in his mot-à-mot translations of his poems which he sent in letters to his wife. For example, he translated 'Flugsand' with 'sable volant' and 'Stirnsaum' with 'lisière du front', 'Flügelaug' with 'œil ailé',<sup>537</sup> or 'stern- / durchlässiges Blatt' with 'feuille perméable à l'étoile', and '[s]cherbenversiegelt' with '[s]cellées (de tesson) / d'éclats'.<sup>538</sup> Although certainly these mot-à-mot translations were not intended as polished and finished translations ready for publication, Celan's handling of his own poetic language in his translations of and by himself is a secure indicator of the translational difficulties faced when trying to express his poetry in French.

In contrast to Celan's syntactical changes of du Bouchet, du Bouchet tries to remain as close as possible to Celan's original syntax, despite the syntactical limitations of French. For instance he translates the first two stanzas of Celan's poem 'Über drei' – which is almost entirely composed of Celan's heavily subordinated syntax – in the following way:

ÜBER DREI im meer-  
trunkenen Schlaf  
mit Braunalgenblut  
bezifferte Brust-  
warzensteine

stülp deinen sich  
von der letzten  
Regenschnur los-  
reißenden Himmel.

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536 Favriaud Michel, 'Traduction : poétique inachevée de la relation', in *André du Bouchet et ses Autres*, ed. by Minard, Michel and Philippe Met (Paris-Caen: Lettres modernes Minard, 2003), pp. 175–213 (p. 206 f.).

537 Paul Celan and Gisèle Celan-Lestrange, *Correspondance: 1951-1970: avec un choix de lettres de Paul Celan à son fils Eric*, ed. by Bertrand Badiou and Eric Celan, Librairie du XXI<sup>e</sup> siècle (Paris: Seuil, 2001), pp. 73 f.

538 Celan and Celan-Lestrange, pp. 617–19.

Sur les trois – à même le somme  
ivre de mer  
par le sang brun du varech  
à la poitrine chiffrés –  
les trois pierreux mamelons

renverse – comme à la dernière  
corde de pluie, lui, va  
s'arrachant – ton ciel.<sup>539</sup>

Although du Bouchet's attempts at recreating Celan's syntax in French are grammatical,<sup>540</sup> they seem even more contorted than Celan's German.<sup>541</sup> In order to fit in all the modifiers between determiners and the determined nouns, he has to resort to inserting the modifying subclauses between dashes and presumably makes use of repetition (he uses 'les trois' twice, once before and once after the inserted subordinate clause) or additional pronouns and even inserted comparative particles to clarify the syntactical and semantic relationships ('comme à la dernière / corde de pluie, lui, va s'arrachant'). Evelyn Dueck hence finds that these additional insertions of words and punctuation marks create an interrupted reading, 'accentu[ant] les coupures présentes dans les poèmes celaniens', even if the grammatical modifying relationships 'rest[ent] (le plus possible) fidèle à l'ordre des mots allemands.'<sup>542</sup> The extent of du Bouchet's syntactical contortions becomes most apparent when we look at how Jean-Pierre Lefebvre renders this passage:

Sur trois oursins fossiles  
à tétons chiffrés  
de sang d'algue brune  
dans le sommeil  
de mer

pose la cloche de ton  
ciel qui s'arrache  
à la dernière  
corde de pluie.<sup>543</sup>

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539 Celan, *Strette*, pp. 38–39.

540 Cf. Favriaud, *op. cit.*, p. 206 f.

541 About other attempts by du Bouchet at translations of such participle constructions Dueck says that 'le trait caractéristique le plus frappant de cette recherche formelle est le fait qu'elle transgresse très souvent les règles de la syntaxe française.' Evelyn Dueck, *op. cit.*, p. 258.

542 Evelyn Dueck, *op. cit.*, p. 263.

543 Paul Celan, *Renverse du souffle*, trans. by Jean-Pierre Lefebvre (Paris: Points Poésie, 2006), p. 68 f.

Lefebvre, unlike Celan and du Bouchet, gives us the object of the sentence in the first line ('oursins') and turns the subsequent lines into a chain of dependencies relating to the noun. Lefebvre's French translation seems to flow more easily compared to du Bouchet's, and yet Celan's friend remains syntactically closer to the original. Du Bouchet's syntactical contortions arguably render Celan's syntactical complexities more apparent, while the foreignised character of the translation marks it as translation.

Du Bouchet's translations of Celan's neologisms follow a similar line, stretching French morphology even beyond the point of correctness. Favriaud had already noted that du Bouchet's translations of some neologisms create more enigmas than the original: '[d]u Bouchet traduit "Sprachgitter (titre de poème) par "Parler-La-Grille" : "Augenrund" (v. 1) par "Œil-le-rond" (pp. 47/16). Que l'on pourrait traduire par : "grille de parole" (ou "grille de parler"), "rond des yeux", "nuit de l'aile".'<sup>544</sup> Such constructions are highly unusual in French and, like du Bouchet's translational syntax, mark the translation as such. In line with Dueck's observation that du Bouchet 'accentu[e] les coupures présentes dans les poèmes celaniens', Favriaud with respect to du Bouchet's translations of poetry: '[d]ans le poème, à l'inverse de ce qu'il faisait – jeune – avec Faulkner et Shakespeare, Du Bouchet traduit le rythme, sans élucidation ni réduction, hanté par l'Autre en Je.'<sup>545</sup> The French with which du Bouchet confronts us in his translations of poetry in a sense thus seems to be 'le français [qu']il me reste encore à traduire du français', as du Bouchet says in his 'Notes sur la traduction'.<sup>546</sup> This translation into a French that is a French in need of translation, 'l'Autre en Je' as Favriaud says, hence seems to put du Bouchet's conception of translation into practice.<sup>547</sup> This method of translating Celan is also reminiscent of Celan's own conception of translation as 'Brücken / von Sprache zu Sprache' in which one has to retain the 'Anders- und Verschiedensei[n]' of the original text.<sup>548</sup>

However, du Bouchet departs from Celan in that there is no meridian-like return to the self, there is no 'über die beiden Pole in sich selbst Zurückkehrendes' (M, 12). The consequences du Bouchet draws from the retained Other of the original in the translation differ from those of Celan, because for du Bouchet there is no return to the

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544 Favriaud, op. cit., p. 205.

545 Ibid., pp. 199 ff.

546 *Fremde Nähe*, p. 397 ff.

547 Cf. also: Victor Martinez, *Poésie, langue, événement*, p. 51 ff.

548 As Celan says in a letter to Werner Weber from March 26, 1960. *Fremde Nähe*, p. 397 ff.

self and to one's own language. 'Je traduis parce que j'entretiens un rapport de difficulté avec ma propre langue : il s'agit d'abord de me traduire moi-même en français [...]'.<sup>549</sup> While Celan's relationship with the German language is without doubt fraught with difficulties, the figure of the meridian implies a returning full-circle. This return for du Bouchet does not seem possible in the wake of the rimbaldian heritage of 'Je est un autre'<sup>550</sup> and his own conception of the image. Du Bouchet does envision a unity between the 'je' and the 'tu': '[l]a relation avec la langue implique deux personnes qui n'en sont une, "un" qui se dédouble' (see also chapter 7).<sup>551</sup> This unity however is perennially evasive, projected into a future that is never reached: 'je rejoins un autre à l'infini. [...] Le sens d'un mot est toujours au futur, mobile, mouvant à l'infini.'<sup>552</sup>

The 'je' as a perennial Other to itself in du Bouchet is, if only to a certain extent, reminiscent of the 'Du' in Celan's poetics which is so essential for establishing the poetic dialogue through which the first person poetic voice can express itself. Yet unlike du Bouchet's 'je', Celan's 'ich' is still at the centre of the 'Raum [des] Gesprächs' and in speaking constitutes 'das Angesprochene' (M, 9; see also chapter 7). On the other hand in du Bouchet, the relation between 'je' and 'tu' is fragmented and lacks a stable conception of the 'je' which could function as the centre for his poetry. Du Bouchet writes in his 'Notes sur la traduction': 'traduire, je ne peux pas : je serai traduit'.<sup>553</sup> The translation of the 'je' that – other to itself – cannot express itself is projected into the future ('serai'). Indeed parts of this citation return later in the 'Notes': 'traduire, je ne peux pas. // sur l'occurrence d'un mot qui, dans l'autre langue – c'est la mienne – sera perdu, faire halte à nouveau.'<sup>554</sup> Once again the 'je' fails to find an adequate means of expressing itself in its own language that is at the same time 'l'autre langue'. If we still continue to wait for the moment in which 'je serai traduit', we are waiting in vain. As the 'Notes' conclude that 'il me reste encore à traduire du français', it also becomes clear that for lack of a proper language it can call its own, the 'je' remains untranslated.<sup>555</sup>

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549 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 277.

550 Rimbaud, op. cit., p. 340.

551 André du Bouchet and Alain Veinstein, *Entretiens d'André du Bouchet avec Alain Veinstein* (Strasbourg : Bry-sur-Marne: Coédition L'Atelier Contemporain, 2016), p. 43.

552 Bouchet and Veinstein, *Entretiens d'André du Bouchet avec Alain Veinstein*, p. 26 f.

553 André du Bouchet, *Ici en deux*, 1986, unpaginated.

554 Ibid.

555 Ibid.

The different assumptions by Celan and du Bouchet about the first person subject which organises the poetic dialogue has implications for their respective conception of translation. For du Bouchet the moment of fusion between translation and original will always also remain a moment of separation.<sup>556</sup> Celan's 'ich' which constitutes 'das Angesprochene' perhaps explains why Celan transforms du Bouchet's poems in his own image in translating them. On the other hand du Bouchet's translations of Celan quite overtly retain the foreign spirit of the text,<sup>557</sup> revealing the 'autre' that is the French language and the 'je' yet awaiting its translation.<sup>558</sup>

Du Bouchet's method of translation is not exclusively a foreignising one which remains as close as possible to the original text. There are some significant changes he makes in his translations which must be attributed to a poetological difference to Celan. Lacoue-Labarthe touches upon a significant divergence when he asks '[w]hy did du Bouchet systematically eliminate "Ladies and Gentlemen" from "The Meridian"', but leaves this question unanswered.<sup>559</sup> In his translation of Celan's *Meridian* speech du Bouchet removes the dialogical Other from the speech. Celan's continual address to the audience present during the speech underlines the importance of the communicative engagement in Celan's poetics. The dialogical form of Celan's speech is almost entirely absent in du Bouchet's translation. Whereas dialogue is not only the object of the verbal discourse in Celan's speech but also constitutes it in its seeking out and continuously addressing the audience, in du Bouchet's translation the closest we get to implying the inclusion of the reader into the text is when he utilises interjections and imperatives such as 'voici'<sup>560</sup> or impersonal pronouns like 'cela'.<sup>561</sup>

The fact that du Bouchet translates a speech is only clear from the small note preceding the text itself which states 'Prononcé à l'occasion de la remise du prix de Georg Büchner, le 22 octobre, à Darmstadt.'<sup>562</sup> From the text itself we can at best only infer

556 Elke de Rijcke, 'Entretiens avec André du Bouchet', p. 287. Cf. the elaborate discussion of this in the previous chapter.

557 Böschenstein had also noted foreignising tendencies in du Bouchet's translation of Hölderlin's poem 'Unique' in which du Bouchet omitted articles. Bernhard Böschenstein, 'André du Bouchet traducteur de Hölderlin et de Celan', p. 171.

558 See also what du Bouchet's says elsewhere: 'une parole, à l'envisager, aussitôt je m'interromps, étant moi-même fraction de la langue, également.' André du Bouchet, 'Tübingen, le 22 mai 1986', p. 346.

559 Philippe Lacoue-Labarthe, *Poetry as Experience*, trans. by Andrea Tarnowski (Stanford, Calif: Stanford UP, 1999), p. 105.

560 Celan, *Strette*, p. 185.

561 Ibid., p. 182.

562 Ibid., p. 178.

that it is a speech when at the end of the speech it culminates in a repeated address to the audience and its character as speech is most clear (M, 12-3). Celan's address continuously seeking to establish a communicative bond with the audience throughout the speech is still omitted in du Bouchet's translation. Only du Bouchet's use of the second person plural pronoun and the mention of the location 'Hesse' insinuate an addressee's concrete presence in time and space characteristic of a speech and thereby betray traces of Celan's presence of the Other.<sup>563</sup> But even here, where the repeated address to the audience almost imposes the dialogical character of the speech on du Bouchet's translation, du Bouchet makes a decisive change. As Celan ends '[m]it Ihnen und Georg Büchner und dem Lande Hessen' (M, 12), du Bouchet translates '[a]uprès de vous et de Georg Büchner et du pays de Hesse.'<sup>564</sup> This is the conclusion of the speech in which Celan asserts he believes to have come full circle, to have touched the meridian, and to have bridged the communicative divide between 'ich' and 'Du'. This is not merely a constative statement but a statement with performative character: '[m]it Ihnen [...] habe ich ihn [den Meridian, J.K.] soeben wieder zu berühren geglaubt' (my emphasis).<sup>565</sup> We touch the meridian in the very act in which Celan evokes *and* enacts the togetherness of 'ich' and 'Du' by his use of the preposition 'mit' in his speech. Although du Bouchet's rendition of this last passage betrays the presence of an audience for the first time ('vous'), his translation of '[m]it' with '[a]uprès' testifies to his reluctance to assert a genuine togetherness that would enact the performative character of this statement. Instead of Celan's preposition which ties together the two pronouns in the sentence, the component 'de' of the compounded preposition 'auprès de' suggests a degree of separation that the proximity implied in 'auprès' cannot quite overcome.<sup>566</sup>

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563 Ibid., p. 197.

564 Ibid., p. 197.

565 J. L. Austin, *How to Do Things with Words: Second Edition*, ed. by Marina Sbisa and J. O. Urmsson (Oxford: Oxford UP, 1975), p. 6 ff. The statement is only of performative *character*, because there are no clearly established 'felicity conditions' for this specific type of poetological speech act (cf. *ibid.*, p. 14 ff.).

566 Dueck puts it more strongly, perhaps too crassly: '[u]ne dernière tendance de ces traductions est [...] qu'elles "dépersonnalisent" les poèmes. Selon la poétique de du Bouchet, cette dépersonnalisation résulte du refus poétique de communiquer.' Evelyn Dueck, *op. cit.*, p. 285.



## Du Bouchet's Translation of Celan's 'Nichts' in 'Erblinde'

Celan's desire to communicate and to be understood underpins his seeking out an *archetypal* speech. Celan's poetic style reflects this desire for unification on a micro-level. Syntactical density and his proclivity to compound words as well as e.g. his use of cola reveal his wish to combine what is separate and to subsume under a unifying expression. On the other hand du Bouchet is skeptical not only of the possibility of such a final unification – which Celan's poetry and poetics do not claim to ever achieve either – but also of the possibility of envisioning such a unifying trajectory in unambiguously positive and non-paradoxical terms. Let us explore these differences by looking at one final translation by du Bouchet of a poem by Celan. His translation of the poem 'Erblinde' perhaps is the clearest evidence that du Bouchet seeks to transform moments of transcendence in Celan's poetry by returning us to the 'confins' of a 'fond' that is not located in a beyond:

ERBLINDE schon heut:  
auch die Ewigkeit steht voller Augen –  
darin  
ertrinkt, was den Bildern hinweghalf  
über den Weg, den sie kamen,  
darin  
erlischt, was auch dich aus der Sprache  
fortnahm mit einer Geste,  
die du geschehn ließt wie  
den Tanz zweier Worte aus lauter  
Herbst und Seide und Nichts. (KG, 186)

In the translation of 1971 – that is the translation in which he will have worked most closely together with Celan – du Bouchet translates:

Sois en ce jour aveugle :  
l'éternité aussi est pleine d'yeux –  
là s'abîme  
et noie, ce qui fit aux images passer  
telle route, où elles auront paru,  
là  
s'éteint ce qui à la parole  
d'un geste toi aussi t'a retiré,  
que tu laissas venir comme  
danse de deux mots faits  
d'automne et de soie et de rien.<sup>567</sup>

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567 Celan, *Strette*, p. 41.

Celan's poem relates to a tradition of thinking and writing for which the moment of true cognition and true seeing – Celan's 'wahrnehmen' – occurs precisely in turning the eye away from the visible world and training the eye on truths beyond the world of ephemeral phenomena, of *typoi*. We have touched upon this in passing when we discussed du Bouchet's notes and essays on Hugo, because Hugo had once professed hoping to be blind one day like Homer and Milton and thereby become a true poet (cf. AB, 149; see also chapter 2). However, in his analysis of Baudelaire du Bouchet had abandoned the conception of a vision through which an *archetypal* beyond reveals itself.

Du Bouchet's rejection of such vision contrasts with the *archetypal* vision in Celan's poem, even if it is only tentatively evoked. The perception of eternity which is full of eyes does not lend itself to positive description and the ultimate and elusive vision is expressed *ex negativo* in the very last word of the poem: a substantivised, substantialised nothing. That 'Nichts' points to the otherworldly seeing of the eternity full of eyes can also be gleaned from the fact that in Hebrew the word 'ajin' means 'nothing' but also 'eye', as Celan will surely have known.<sup>568</sup> Thus the 'Nichts' which concludes the poem ties together the poem in its entirety and relates back to the eyes of the two opening lines, which seem to initiate but also outline the subsequent poetic development.

In the following we will respond to Wolosky's and Fischer's interpretation of the poem, a discussion of which should help illuminate the poem's meaning and also why du Bouchet translated the way he did. Wolosky believes that eternity and nothing are entirely negatively connotated, not least because she pursues a very secular and terrestrial reading of Celan (cf. 'Irdisches, Terrestrisches', M, 12). She is right in asserting that for Celan 'significance must be temporal and worldly and cannot be abstracted into a metaphysical realm'.<sup>569</sup> But it is precisely because we speak after Babel that we eventually envision leaving the realm of language and using a more intimate gestural way of communicating with the 'du' in the poem ('was auch dich aus der

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568 Leonard Olschner, 'Mandorla', in *Kommentar zu Paul Celans 'Die Niemandrose'*, ed. by Jürgen Lehmann and Christine Ivanović (Heidelberg: Winter, 1997), pp. 178–82 (p. 180).

569 Shira Wolosky, *Language Mysticism: The Negative Way of Language in Eliot, Beckett, and Celan* (Stanford UP, 1995), p. 260. She also does not consider that the images' trajectory across and beyond the path only to be ultimately abolished themselves is very reminiscent of similar transcending movements by the image discussed previously, notably in the poem 'Halbzerfressener' (see chapter 7).

Sprache / fortnahm mit einer Geste, / die du geschehn ließt'). This communicative gestural engagement between poetic voice and 'du' lets us arrive at the nothing that closes the poem. Our divesting from *typos* images and from language leads us to the nothing at which point culminates our blindness and turns into a form of eternal seeing.<sup>570</sup> The different stages of negation through which we go ('ertrinkt', 'erlischt', 'fortnahm') are emphatically tied back – through the reiterated, solitary lines with 'darin' – to the first two lines in which the act of becoming blind seems to lead to an eternity full of eyes.<sup>571</sup>

Certainly the nothing at which we ultimately arrive is still described in words and thus rooted in the language which we thought the 'du' had left behind a few lines before. The tentativeness of what happens to language and in language here is clear by the comparative particle 'wie' on which hinge the last two lines of the poem. As Fischer says: '[d]ie Entzogenheit, der unwillkürliche Charakter dieses Ereignisses [d.h. der das Du aus der Sprache fortnehmenden Geste, J.K.] wird jedoch [...] durch den Vergleich ins Gedicht gebannt.'<sup>572</sup> The tentativeness expressed by the comparative particle, the imperative of 'Erblinde schon heut' on whose fulfilment the entire poem hinges, and the confinement to negative enunciation thus all indicate only a possibility rather than an actuality. Even the climactic 'Nichts' – as negative expression and as part of the comparison initiated by the comparative particle – is not the realisation of the imperative impelling us to go blind. It only outlines the very boundaries of what is expressible. The 'Nichts' is as close as we can get to a positive enunciation of the eternity full of eyes. We are reminded of a similarly positively connotated 'Nichts' in Celan's poem 'Mandorla' where 'Nichts' is equated with God as king (KG, 142; see also Wiedemann's commentary, 690).<sup>573</sup>

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570 Cf. also Markus Fischer's excellent reading of the poem: Markus Fischer, *Celan-Lektüren: Reden, Gedichte und Übersetzungen Paul Celans im poetologischen und literarhistorischen Kontext* (Frank & Timme, 2014), p. 39 ff.

571 Cf. *ibid.*, p. 39.

572 *Ibid.*, p. 40.

573 Cf. Leonard Olschner, 'Mandorla', pp. 180–81. In 'Mandorla' the perceiving eye is opposite and perhaps even in contradiction to a (divine) nothing. Nonetheless it is unmistakable that the eye stands for and by the king ('Dein Aug, dem Nichts stehts entgegen. / Es steht zum König. '; KG, 141), despite the potential shortcomings of this visual, bodily seeing. The similarities between the two poems 'Mandorla' and 'Erblinde', particularly their notions of seeing and the otherworldly dimension ascribed to seeing *ex negativo*, is also apparent in Celan's unusual choice of vocabulary. It is certainly not common to combine 'stehen' with 'Augen'. The use of the word 'stehen' in 'Erblinde' suggests constancy and persistence – perhaps even resistance – and echoes the emphatic use of the verb in the poem 'Mandorla'. Leonard Olschner, 'Mandorla', p. 179; cf. also Leonard Olschner, *Im Abgrund Zeit: Paul Celans Poetiksplitter* (Göttingen: Vandenhoeck & Ruprecht, 2007), pp. 103–25.

Wolosky is right in her emphasis on the terrestrial trajectory to which Celan confines his poetry. But her equation of ‘eternity’ with ‘blindness’ overlooks the – as of yet – unfulfilled imperative of the first line, which nonetheless projects a desire to achieve an eternity of eyes.<sup>574</sup> The ‘Nichts’ as the poem’s point of culmination does not and cannot positively constitute a ‘metaphysical realm’, since Celan holds that the absolute poem is impossible (cf. M, 10). However, a trajectory towards the absolute is nonetheless inscribed in every real poem (M, 10), and this is precisely the trajectory which the poem ‘Erblinde’ describes.<sup>575</sup> The ‘Nichts’ at which we arrive is akin to the *locus* wherein this calling of the absolute is realised and at the same time reduced to absurdity, marked as impossible: in the u-topos.<sup>576</sup> Fischer thus concludes: ‘Doch diese utopische Gegenwart [...] steht noch aus. Das “schon heut” und der Imperativ “erblinde” verweisen auf einen Raum außerhalb des Gedichts, in dem das angesprochene Du die im Gedicht intendierte Bewegung nachvollziehen vermöchte.’<sup>577</sup>

For du Bouchet on the other hand even such a cautiously projected trajectory toward an eternal ‘Nichts’ is inconceivable. This is why du Bouchet’s translation of the poem departs most significantly from Celan’s original when it comes to translating ‘Nichts’. Even though Celan’s ‘Nichts’ does not positively constitute a metaphysical realm of eternity and *archetypal* vision, the fact that it is substantivised indicates that it is substantial. It is a nothing that is not merely the privation of the terrestrial, equivalent to the logical operator ‘¬’ which merely negates the attribution of a predicate to an object (¬P). Rather the ‘Nichts’ is itself a substance which turns away from the terrestrial but toward an unspecified elsewhere. Du Bouchet does not translate and adopt Celan’s ‘Nichts’ and instead opts for a relative ‘rien’ that is a negation rather than a substantial nothing. Although the poem is virtually rewritten between the editions of 1971 and 1986,<sup>578</sup> and even though du Bouchet could just as easily have translated ‘Nichts’ into French with ‘néant’ and maintained much greater fidelity to the original, as Jean-Pierre Lefebvre’s translation shows,<sup>579</sup> du Bouchet maintains his ‘rien’ even in his revised versions.

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574 Wolosky, op. cit., p. 257.

575 Fischer, op. cit., p. 40.

576 Cf. Celan’s evocation of the ‘U-topie’ in his *Meridian* speech (M, 10).

577 Fischer, op. cit., p. 41.

578 Celan, *Strette*, pp. 41–42; Celan, *Poèmes*, p. 20, respectively.

579 Celan, *Renverse du souffle*, pp. 72–73.

Du Bouchet's 'rien' implies the rejection of evoking and approximating 'l'éternité', even if apophatically so. Rather than 'Nichts' as a substantial negation, du Bouchet negates the negation, as it were, and refuses the notion of an *archetypal* 'Nichts'. Du Bouchet's reading is very close to Wolosky's reading of the poem in her resolute insistence on the terrestrial in Celan and on his rejection of the eternal or metaphysical. It is in this spirit that the successive divestment of the images and of language in du Bouchet's translation is much more negatively connotated than in Celan. The insertion of 's'abîme' which doubles the effect of 'se noie' conveys a plunging motion, whereas the divestment from the worldly images and language in Celan was more reminiscent of climbing the steps of a ladder to reach the goal predetermined in the imperative 'erblinde'. The plunging motions in 'noyer' and the 'abîme' which is echoed in 's'abîmer' resolutely entrench us in this world, given that du Bouchet's poem does not conclude in pointing to an eternal nothing. They convey the ineluctable experience of the 'présent réel' in confrontation with the 'inimaginable' which du Bouchet had discovered in Baudelaire.

The reciprocal translations by Celan and du Bouchet show that both dissimulated the other in translation. These translational divergences from the respective original testify to an underlying difference in their conception of the image. Thus whereas Celan for instance endows du Bouchet with a certain measure of transcendence when he translates 'fond' with 'Tiefsten' and '[d]e l'autre côté' with 'jenseits', du Bouchet does the opposite by negating Celan's absolute nothing in his turning it into a relative 'rien'. In a way du Bouchet's staunch insistence that there is no conclusive finality to translation – indeed, that even the French into which the poem is translated remains to be translated – manifests itself in du Bouchet's ultimate refusal to give his French translation the transcendent resolution of Celan's poem.

## Conclusion

We began our exploration of the conception of the image in Paul Celan and André du Bouchet with their poetic beginnings in the late forties. We traced the image in Celan's poetics until his death in 1970 and compared it with the image in du Bouchet's poetic thought until his late version of 'Image à terme' of 1979 and his poem 'peinture', published in the 1986 poetry volume *Ici en deux*. In 1986 du Bouchet also published his last edition of his translations of Celan.<sup>580</sup> Although du Bouchet continued to write until his death in 2001, our cut-off in our timeline is the late eighties, in order to focus on Celan's and du Bouchet's engagement with each other's poetry and poetic image. This engagement was most intense in the time of their reciprocal translations and collaboration on the poetry and art magazine *L'Éphémère* in the late sixties until Celan's death. We started our comparative study with each author's earlier works before they became more closely acquainted with their respective work, because both authors had developed their poetry and poetics independently of each other up until 1966, when they would meet regularly and became close friends.<sup>581</sup> Thus in order to understand what we are comparing and contrasting when we speak of Celan's and du Bouchet's poetic image, we needed to know the genesis of their poetics of the image. Especially in the case of du Bouchet, a further motivation for our elucidating his early poetological developments and engagement with his poetic predecessors was the fact that it is not a well-studied period of his writing, since many of his early essays have only recently become more widely available, thanks to Tissot's and particularly Layet's untiring efforts.

We saw that du Bouchet moved increasingly away from the traditional conception of the image as split between an invisible, intangible, and transcendent *archetypos* and a *typos* that resembles and embodies the *archetypos*, while being also fundamentally different to it. Du Bouchet's early essays engaging with the image in Scève, Hölderlin, Hugo, and Baudelaire provide ample evidence for his increasingly paradoxical conception of the image. His image was more and more divested from the hierarchically ordered *archetypos-typos* distinction. Rather his mature conception of the image emphasises the tension between and interaction of what we termed *absence* (e.g. represented by the word 'défigurer') and *présence* (e.g. 'figurer') in his image. *Absence* and *présence* are

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580 Celan, *Poèmes*; André du Bouchet, 'Tübingen, le 22 mai 1986'.

581 Cf. Badiou's meticulous notes on their correspondance: op cit., p. 209.

conceived as co-contingent in du Bouchet's image. Beginning with *Dans la Chaleur vacante*, but already apparent in even his early *Carnets*, his more mature poetic writing also embraced the visual possibilities of poetic writing. Du Bouchet experimented with the distribution of black ink on the white page. Since for instance the word 'vide' cannot simply be conflated with a paginal gap, we studied how the visual dichromaticism of his written page interacts, but does not coincide with the notions of *absence* and *présence* negotiated on the semantic level. We thus called his image polychotomous, because it evinces an oscillation between several poles: the semantic poles *absence* and *présence* and the visual, dichromatic poles of ink and page.

Similar to du Bouchet, Celan was hesitant to simply affirm the presence of the *archetypos*. However, unlike du Bouchet, Celan never went so far as to abandon the framework of *archetypos* and *typos* altogether. Rather Celan evokes *archetypal* poetic speech only *via negationis* by, firstly, criticising the false nature of the *typos* and by, secondly, seeking out a dialogical Other to testify to the *archetypos*. The fundamental struggle in his poetry is to bridge the differences between poetic voice and Other and achieve a form of *archetypal* communication which overcomes the confusion of tongues. Nonetheless, *archetypal* speech never becomes fully manifest in his poetry, because Celan is aware that after the confusion of tongues poetry speaks in *typoi*. Thus poetry can testify to the *archetypos* only in a language of *typoi*. Hence the lack of an *archetypal imago Dei* in 'Tenebrae' almost undermined the poetic voice's subjectivity. In 'Bei Wein und Verlorenheit' we realised that the poetic voice could not make manifest divine song. Nevertheless, his poem 'Halbzerfressener' and his speech 'Der Meridian' had ended on the hopeful outlook that in the dialogical engagement with the Other an approximation of the *archetypos* was possible.

To some extent both du Bouchet and Celan pursue unification in their image. The ultimate trajectory of Celan's wish to overcome the confusion of tongues is a unified, *archetypal* communication. This pursuit of truthful poetic speech which somehow bridges the communicative division between poetic voice and Other also informs his conception of translation as a unifying act. Similarly in du Bouchet's poetry we find ample evidence of coincidence, fusion, and unification between word and reality, between self and Other, or between acts of (poetic) communication in different languages. However, for du Bouchet unification is only conceivable through the notion

of separation. Thus translation for du Bouchet is always the ambiguous ‘traduire / la séparation’, indefinitely fluctuating between the two meanings of relating across a linguistic separation or preserving the separation (e.g. between languages) in the act of translation. These different conceptions of the image and of translation in du Bouchet and Celan also become apparent in their translation practice when they translate each other’s works. Celan structures du Bouchet’s fragmented and paratactical syntax into a much more hierarchically organised hypotaxis. This increased hierarchical ordering of grammatical dependency relations compared to du Bouchet’s paratactical and fragmented syntax betrays Celan’s desire for unification. Du Bouchet, on the other hand, sought to preserve the otherness of Celan’s language in his translations. In his translations he even used syntax beyond what is possible in the French language and thereby also preserved ‘la séparation’ between French and German in his translation. However, when Celan’s poetry evoked an *archetypos* (such as his nominalised ‘Nichts’ in ‘Erblinde schon heut’), du Bouchet’s translations deliberately altered and relativised it (‘Nichts’ became ‘rien’ in his translation).

The different but nonetheless comparable conceptions of the image in both authors’ works was the guiding thread through this thesis. Yet as the long conceptual and historical introduction indicated, our aim was also to embed these two authors in a broader context of thinking about the image and, in turn, to read these two authors for fruitful ways in which we can think about the image. It is not very surprising that Celan’s historical awareness and thorough erudition in religion and philosophy also inform his conception of the image. His image fundamentally follows the Neoplatonic *archetypos-typus* distinction, with its privileging of unity and of that which is (presumed to be) originary over difference. Du Bouchet, on the other hand, took a unique and more radical path in which neither union nor difference are privileged and we are not presented with a unifying or absolute point of origin or end. His paradoxical poetic discourse not only extends to semantics but also to his visual configuration of the page, which becomes an active part in the creation of his polychotomous poetic image.

In pursuing these aims this study addressed several shortcomings in present research on both authors. As the introduction showed, literary scholars habitually read the word ‘image’ simply as an extension of or a metaphor for the concept of metaphor. I believe this interpretation of the image short-changes the meaning and usage of the word in two



main respects: Firstly, conceiving the image as metaphor is a fairly recent phenomenon (since about the eighteenth century; see the introduction) and neglects the millennia of discourse on the image and its cognates in philosophical and religious contexts. Especially in German the morphological and semantic flexibility of the word ‘Bild’, being contained in the notions of ‘Urbild’ and ‘Abbild’ (and also ‘Bildung’) is forgotten in treating the ‘image’ as more or less synonymous with ‘metaphor’. Since we have seen how important the distinction between *archetypus* and *typos* is in Celan’s poetry and even du Bouchet’s early thinking, I believe we were well-justified in looking beyond metaphor in trying to understand Celan’s and du Bouchet’s image. This is all the more important, because, secondly, neither Celan nor du Bouchet understood the image as metaphor. To my knowledge there is not a single positive note or poetic expression of the concept of metaphor in Celan, which he frequently and very explicitly distinguished from the image. Similarly, I am not aware whether the word metaphor is even part of du Bouchet’s own poetic vocabulary.<sup>582</sup> Given du Bouchet’s admiration for the visual arts and his own frequent collaborations with painters, indeed, given that du Bouchet had hung up pages of his poetry for visual display at his workplace, treating them akin to pieces of visual art,<sup>583</sup> the notion of image in du Bouchet very clearly extends beyond the concept of metaphor.

It is surprising that the notion of the image in Celan had not been explored to any sufficient extent, considering that Celan is a well-studied poet and that the image is a pregnant concept for poetological exploration. Many studies explore the image in terms of metaphor<sup>584</sup> or speak about motifs from the visual arts in Celan’s poetry.<sup>585</sup> However, to my knowledge nobody has sought to look at the notion of image in its more philosophical and religious contexts, focusing on the notions of *archetypus* and *typos*. This is surprising because Celan’s interest and erudition in these fields was extensive, as is well known.<sup>586</sup> Hence my study hopes to complement the existing research on Celan and the visual arts by exploring the poetological and theoretical underpinnings of Celan’s conception of the image. My study seeks to contribute to research on Celan in

582 As far as I can determine, the word ‘métaphore’ does not exist in any of the available editions of his *carnets*, nor have I found it in e.g. *Ici en deux* or *Dans la Chaleur vacante*.

583 Cf. du Bouchet and Veinstein, *Entretiens d’André du Bouchet avec Alain Veinstein*, p. 48.

584 E.g. Fournanty-Fabre, *op. cit.*; Christine Ivanović, ‘Eine Sprache der Bilder: Notizen zur immanenten Poetik der Lyrik Paul Celans’.

585 E.g. Mönig, *op. cit.*; Timothy Bahti, *op. cit.*; Könneker, *op. cit.*; For a comprehensive bibliography of this cf. Frank Brüder, *op. cit.*, pp. 284–86.

586 Cf. Paul Celan, *La bibliothèque philosophique. Die philosophische Bibliothek. Catalogue raisonné des annotations*.

more specific ways, too. ‘Traum vom Traume’, ‘Tenebrae’, ‘Bei Wein und Verlorenheit’, and ‘Wortaufschüttung’ are recognised for their importance to Celan’s poetry and poetics, and my new perspective on these poems should contribute to a new understanding of them. On the other hand I hope that our close reading of the rarely analysed poem ‘Halbzerfressener’ has demonstrated its importance for understanding Celan’s poetics of subjectivity in connection to the image.

Relative to the extent to which du Bouchet’s poetry has been studied, there is more research on his concept of the image and his interrelations with the visual arts compared to Celan. This has to do with the fact that the image is arguably the most important poetological term in du Bouchet. Nonetheless there are gaps in the research on du Bouchet’s conception of the image in a different respect compared to Celan, which this study addressed. Du Bouchet’s poetry has been studied to a lesser extent than Celan’s. Unlike Celan’s works, his œuvre still awaits a complete, not to mention a critical or even historical-critical edition. For these reasons some materials have not yet been accessed or published, let alone researched. Some materials have only been recently published and not extensively studied, among which are the important interviews with Alain Veinstein<sup>587</sup> and Elke de Rijcke<sup>588</sup> as well as his early essays<sup>589</sup> and *Carnets*.<sup>590</sup> Consequently our study was privileged to be among the first able to draw on the early essays,<sup>591</sup> through which we could gain an idea of the genesis of du Bouchet’s thought on the image. The more theoretical approach of this study seeks to supplement the existing range of research on du Bouchet’s collaboration with artists<sup>592</sup> and to complement other, more theoretical works on du Bouchet and the image which did not or could not pursue the developments of du Bouchet’s poetics in such detail.<sup>593</sup> Among the specific texts by du Bouchet we discussed, I hope that especially our investigation of du Bouchet’s ‘Image à terme’ is illuminating for further research into du Bouchet’s conception of the image. Furthermore I believe that the model of reading du Bouchet’s mature poetry and its *blancs* developed in chapter 5 could provide a new avenue for

587 Bouchet and Veinstein, op. cit.

588 Elke de Rijcke, ‘Entretiens avec André du Bouchet’.

589 André du Bouchet, *Aveuglante ou banale: Essais sur la poésie, 1949-1959*, ed. by François Tison and Clément Layet (Paris: Le Bruit du temps, 2011).

590 André du Bouchet, *Une lampe dans la lumière aride*.

591 That is the edition published by Clément Layet and François Tison: du Bouchet, *Aveuglante ou banale*.

592 Wagstaff, ‘Francis Ponge and André du Bouchet on Giacometti’; Wagstaff, ‘André du Bouchet and Pierre Tal Coat: “Sous Le Linteau En Forme de Joug”’; Collot, “‘D’un trait qui figure et défigure’”. Du Bouchet et Giacometti’.

593 Esp. Collot, *L’Horizon fabuleux.*, p. 179 ff.

future research focusing on du Bouchet's polychotomies. Any presumed 'dehors', 'réel', or 'au-delà' of du Bouchet's poetry is articulated consciously and exclusively in the interstices and interactions *between* the different poles of his polychotomous image, and hence I expect that investigation of these will prove to be more fruitful than chasing a presumed underlying onto-theology in du Bouchet's poetry.

There is one last contribution this study has aspired to make to scholarship particularly on du Bouchet. The importance of translation to Celan's poetics was recognised very early. Leonard Olschner's book in 1985, fifteen years after Celan's death, was the start of a wealth of studies on Celan and translation.<sup>594</sup> On the other hand our study should have demonstrated how central translation is in du Bouchet's conception of the image, poetry, and language more generally, despite the fact that du Bouchet's corpus of translation is much smaller than that of Celan and despite his reputed lack of command of the languages from which he was translating (see esp. chapter 8).

If most of the focus in this study was on the differences between Celan and du Bouchet's poetry and discussed their affinities and their close friendship only in passing, this is for two main reasons: firstly, with our focus on the image we examined an aspect in their poetics in which they particularly diverge. In fact, I believe it is in this aspect that they differ the most. Secondly, the two authors are also quite simply very different writers. Their poetics differ when it comes to some of the most fundamental factors of any poetry. For instance they disagree sometimes subtly, but often decidedly in their conception of the poetic voice, their idea of time, what role is accorded to the written word compared to the spoken word, and their notion of the Other. We could not cover all of these to the extent they deserve, yet our initial findings should have pointed out the degree to which these two authors depart from each other.

This focus on their differences should not mask the fact that they also shared interests in some writers important for the poetics of each, especially Hölderlin and Mandelstam, and that their poetics have some fundamental motifs or tropes in common, particularly that of snow. Fortunately quite a large number of these commonalities have been aptly

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594 Olschner, *Der feste Buchstab*; Axel Gellhaus, *Fremde Nähe. Celan als Übersetzer*; Peter Goßens, *Paul Celans Ungaretti-Übersetzung: Edition und Kommentar* (Heidelberg: Winter, 2000); *Stationen: Kontinuität und Entwicklung in Paul Celans Übersetzungswerk*, ed. by Jürgen Lehmann and Christine Ivanović (Heidelberg: Winter, 1997); Ute Harbusch, *Gegenübersetzungen*; Pennone, *Paul Celans Übersetzungspoetik*, and so on.

researched by Wiebke Amthor.<sup>595</sup> Even though their collaboration on *L'Éphémère* and their contribution compared to the other editors of the journal would merit further examination, our study could not fill this gap. Nonetheless, full-length monographs in three different languages covering a large range of the journal's editors' diverse range of poetics and thought about the arts have already been dedicated to *L'Éphémère*.<sup>596</sup>

There are other challenges this study could not meet and gaps of research which this study could not fill. Whereas much has been written on Celan in English, German, and French, and the weekly *séminaires Celan* have been convened uninterruptedly for almost 25 years at the *École Normale Supérieure*, and conferences on Celan are still a common phenomenon, his younger French colleague has not been researched at a similar level of depth yet. While there have been two conferences on du Bouchet so far, resulting in two volumes compiling the contributed papers,<sup>597</sup> there is still a steady stream of unpublished materials being printed, most recently his interviews with Alain Veinstein in 2016.<sup>598</sup> Accounting for the unequal balance of research on both authors and giving both authors a treatment of equal depth was constantly present in my mind when working on this study. Inevitably it was not possible for me to balance out the scales. Yet I hope that this study has shown why these two very difficult authors fascinate in equal measure. Much is to be gained for our understanding of these authors' poetics and, more generally, the notion of image in poetry, when they are interpreted alongside and in contrast to each other.

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595 Amthor, *Schneegespräche an gastlichen Tischen*.

596 Siobhan Marie La Piana, 'Sovereign Moments: May 1968, Ecriture, and the French Literary Journal *L'Ephemere* (1967-1972)' (unpublished Ph.D., University of Michigan, 1995) <<https://search.proquest.com/docview/304224832/citation/ED10D5AD695E41A9PQ/1>> [accessed 23 June 2017]; Alain Mascarou; Gabriele Bruckschlegel, *L'Éphémère: eine französische Literaturzeitschrift und ihr poetisches Credo* (Wilhelmsfeld: G. Egert, 1990); James Petterson, *Postwar Figures of L'Éphémère: Yves Bonnefoy, Louis-René Des Forêts, Jacques Dupin, André du Bouchet* (Lewistown, Penn: Bucknell UP, 2000).

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