

Caesurae. Paul Celan's Later Work Zäsuren. Paul Celans Spätwerk

On the Occasion of the 50th Anniversary of Paul Celan's Visit to Israel

November 12-14, 2019

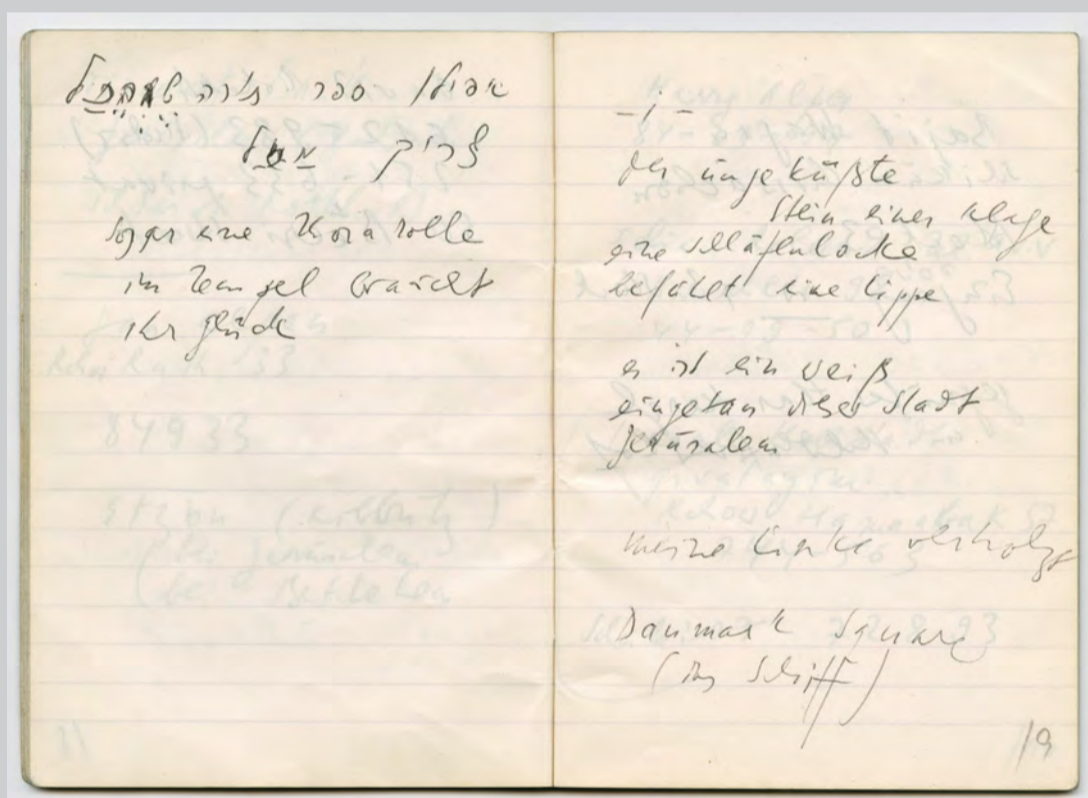
The Hebrew University of Jerusalem
Mandel Building | Room 530

Organized by

Prof. Vivian Liska (University of Antwerp, Hebrew University)

Dr. Chiara Caradonna (Martin Buber Society of Fellows, Hebrew University)

Assoc. Prof. Paweł Piszczatowski (University of Warsaw)



From September 30 until October 17, 1969, the poet Paul Celan visited Israel for the first and only time. He was welcomed by old friends from his birthplace Czernowitz and read his poems both in Jerusalem and Tel Aviv. It was a profoundly significant journey for Celan, who had been living in exile in Paris since 1948, and one that he had intended to undertake for some time. Afterwards, in Paris, Celan wrote a dense series of poems reflecting upon the places, encounters, and contradictions he experienced in Israel, especially in Jerusalem. The city became, as he wrote in a letter, a “turn, a caesura in my life.” On the occasion of the 50th anniversary of Paul Celan's visit to Israel, renowned international scholars will gather at the Hebrew University to remember and reflect upon this “caesura”, and to illuminate aspects of Celan's later work, to which still little attention has been devoted.

In collaboration with

- The Department for German Language and Literature at the Hebrew University
- The Martin Buber Society of Fellows in the Humanities and Social Sciences
- The Center for Literary Studies, The Hebrew University of Jerusalem
- The Franz Rosenzweig Minerva Research Center for German Literature and Cultural History
- The Leo Baeck Institute Jerusalem
- The Institute of Jewish Studies, University of Antwerp
- The Institute of German Studies, University of Warsaw
- Österreichisches Kulturforum, Tel Aviv, Israel
- Fritz Thyssen Stiftung
- Deutschlandfunk

Tuesday, November 12, 2019

- 09.00-09.30 Greetings and introduction
Vivian Liska (University of Antwerp)
- 09.30-11.00 Of Biographies**
Chair: Ynon Wygoda (MBSF, Hebrew University)
- Bertrand Badiou** (ENS, Paris)
Ilana Israel. Die unmögliche Alija (30. September - 17. Oktober 1969)
- Bernd Witte** (University of Düsseldorf)
Biographische oder kommentierende Interpretation. Celans Jerusalem-Gedichte neuerlich gelesen
- 11.00-11.30 Coffee break
- 11.30-13.00 Poetry and Philosophy**
Chair: Christian A. Wollin (MBSF, Hebrew University)
- Agata Bielik-Robson** (University of Nottingham | Polish Academy of Science)
Nehm ich dich auf, statt aller Ruhe. Madness of Language in Paul Celan's Last Poems
- Shira Wolosky** (Hebrew University)
Art's Time: Celan and Levinas Beyond Phenomenology
- 13.00-14.30 Lunch
- 14.30-16.00 Theoretical Approaches I**
Chair: Benjamin Pollock (Hebrew University)
- Thomas Schestag** (Brown University)
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- Sandro Zanetti** (University of Zürich)
Anredsamkeit im Gedicht. Zum Du in Celans Spätwerk
- 16.00-16.30 Coffee break
- 16.30-18.00 Theoretical Approaches II**
Chair: Michael Fisch (Hebrew University)
- Pawet Piszczatowski** (University of Warsaw)
Zur Archäologie des Gedenkens in Celans Spätwerk
- Camilla Miglio** (La Sapienza University, Rome)
Ort oder Raum? Jerusalem in Celans später Geo-poetologie

- 19.30 **Opening event**
(@ Kleidmam Hall | Jerusalem Cinematheque | Hebron Rd 11 | Jerusalem)
Wolfsbohne – From Czernowitz to Mychailivka
Documentary, by **Thierry Valletoux**
(in French, German and English with English subtitles)
- Panel, Q&A with **Bertrand Badiou, Chiara Caradonna, Eric Celan, Thierry Valletoux** and **Ofer Waldman**
- Ein Gehnsein. Celan's Jerusalem in Sound, 1969-2019*
Soundwalk, by **Chiara Caradonna** and **Ofer Waldman**
(in German, in cooperation with Deutschlandfunk)

- 21.00 Dinner (conference participants only)

Wednesday, November 13, 2019

- 09.30-11.00 **Encounters in Between Languages**
Chair: Yoav Rinon (Hebrew University)
- Sidra DeKoven Ezrahi** (Hebrew University)
Shlosa Paytanim: Paul Celan Meets Yehuda Amichai and Dan Pagis in Jerusalem
- Asif Rahamim** (Hebrew University)
“Mit der untrüglichen Spur”: *Poetic Cartography in Paul Celan's Jerusalem Gedichte*
- 11.00-11.30 Coffee break
- 11.30-13.00 **Close Readings I**
Chair: Yarden Ben-Zur (Tel Aviv University)
- Michael Levine** (Rutgers University)
The Place of the Shofar, the Event of Its Blast
- Adam Lipszyc** (Polish Academy of Science)
Three Trumpets: On the Counter-Theology of the Sound in Paul Celan
- 13.00-14.30 Lunch

- 14.30-16.00** **Close Readings II**
Chair: Amir Engel (Hebrew University)
Galili Shahar (Tel Aviv University)
Shy Abady (Tel Aviv)
صرخة الحمر *Eselsschrei*
The Un-heard: Celan's Visit in Jerusalem/Al-Quds
Christine Ivanovic (University of Vienna)
Rebleute lesen. Celan's Poetics of Reading
- 16.00-16.30 Coffee break
- 16.30-18.00** **Of Translations**
Chair: Jan Kühne (MBSF, Hebrew University)
Alexandra Richter (University of Rouen | Centre Marc Bloch, Berlin)
Celans späte Übersetzungen und Lektüren
Thomas C. Connolly (Yale University)
"Moi, je suis dehors": Paul Celan, David Rokeah, and the Problem of the Bilingual
- 19.00 Dinner (conference participants only)

Thursday, November 14, 2019

- 09.00-11.00** **Last Panel: Of Time**
Chair: Ilana Pardes (Hebrew University)
Paul North (Yale University)
Time is a Word in Celan
Chiara Caradonna (MBSF, Hebrew University)
Celan's Eternities

- 12.00-16.00** **Walking tour to/through the Old City in Celan's footsteps**
Lunch in the Old City
Guided by **Chiara Caradonna**



Bertrand Badiou

Ilana Israel. *Die unmögliche Alija (30. September - 17. Oktober 1969)*

In my talk I will present excerpts from two chapters of Paul Celan's illustrated biography, forthcoming in 2020 from Suhrkamp (Berlin). The first chapter of this biography focuses on Paul Antschel's childhood and educational background, but also on his parents' deportation and assassination at Michailiwka (in Russian: Michailowka) concentration camp in Ukraine by SS agents. These biographical events inform all his poetry and are at the core of its ethical dimension. The second chapter looks at Celan's trip and stay in Israel in 1969, when he was a fully accomplished and recognized poet. More precisely, the talk dwells on Celan's encounter with his relatives and family in Jerusalem and Tel Aviv, in particular with David Seidmann (1917-1989) and Ilana Shmueli (born Liane Schindler, 1924-2011), who both spent their youth in Czernowitz.

Bertrand Badiou is the director of the *Unité de recherche Paul Celan* at École normale supérieure in Paris. He is a translator into French and editor in Germany as well as in France of Celan's poetry, prose and letters. Since 1991 he has acted as the poet's literary executor.

Agata Bielik-Robson

Nehm ich dich auf, statt aller Ruhe. Madness of Language in Paul Celan's Last Poems

In an interview aired by German television in 1964, Hannah Arendt asked the Hölderlinian question on *was aber bleibt* – what remains for her of German culture after the Holocaust – famously declared: “Was bleibt? Es bleibt die Muttersprache... Always. I was telling myself: What is to be done? It is not really the German language, after all, that has gone mad. And in the second place, nothing can replace the mother tongue.” In my talk, I want to present Paul Celan as a poet who partly agrees with Arendt that indeed “nothing can replace the mother tongue,” but who begs to differ on the point of the linguistic madness. I would like to claim that it is precisely the possibility – that the mother tongue goes mad – that Celan demonstrates in his post-war poetry, being all about this demented and post-traumatic “husky voice” of which Hölderlin speaks: “It is not an evil thing if something / endures perdition and the living voice / of speech becomes husky as a result.” Yet, when Celan finally states – *Nehm ich dich auf, statt aller Ruhe* – he says, straight after the mad poet, that “it is not an evil” after all to stand in the madness of language: there is a poetic manner in which the mother tongue goes mad, which constitutes the reverse of its political madness. What thus remains in the end, is a peculiar acceptance of the mad condition of language, which, for Celan, is also a universal condition of a poet: the one who *stiftet*, founds, what remains. For Celan, therefore, poetry becomes a language in permanent crisis: one illness immunizing against the other. Unlike Hannah Arendt or Martin Buber, who claimed that after the Shoah the German language must be “healed,” Celan does not want to resurrect the living voice of the mother tongue; rather, he wants German to remain “husky,” forever marked with the trauma – *statt aller Ruhe*. Celan's *Nehm ich dich auf* should thus be read as an invocation to poetry which, in Derrida's words, “inscribes Babel in the very body of each poem,” and, by introducing the Babelic confusion bordering on inarticulacy, enables new creation.

Agata Bielik-Robson is a Professor of Jewish Studies at the University of Nottingham and a Professor of Philosophy at the Polish Academy of Sciences. She has published articles in Polish, English, German, French, and Russian on philosophical aspects of psychoanalysis, romantic subjectivity, and the philosophy of religion (especially Judaism and its crossings with modern philosophical thought). Her publications include *The Saving Lie. Harold Bloom and Deconstruction* (Northwestern University Press, 2011), *Judaism in Contemporary Thought. Traces and Influence* (coedited with Adam Lipszyc, Routledge, 2014), *Philosophical Marranos. Jewish Cryptotheologies of Late Modernity* (Routledge, 2014), and *Another Finitude: Messianic Vitalism and Philosophy* (Bloomsbury, 2019).

Chiara Caradonna

Celan's Eternities

The last poem of the collection *Schneepart* (1970), the last one to be prepared for publication by Celan himself, begins with the paradoxical line “Die Ewigkeit hält sich in Grenzen” [Eternity holds itself inside borders]. The concept of eternity features prominently throughout Celan's oeuvre. However, toward the end of the 1960s, as Celan insistently reflects on the relation between poetry and present events, the reflection on eternity too acquires a newfound urgency. Indeed, alongside Walter Benjamin's understanding of “actuality as the lapel of eternity,” Celan appears to be conceiving jointly of both aspects of time, while questioning their theological premises. In my paper, I will discuss those late poems by Celan that explicitly name eternity, and frame them both in their larger philosophical context as well as in the context of Celan's reflection on time and on the role of poetry in time.

Chiara Caradonna completed her PhD in German and Romance Literature at the University of Heidelberg in July 2017 with a thesis on the philosophical dimension of Paul Celan's later work, to be published in 2020 by Wallstein. She is currently a Post-Doc Fellow of the Martin Buber Society at the Hebrew University in Jerusalem, where she is working on – among other things – a project on the aesthetics of the members of the Collège de Sociologie (especially Georges Bataille). Her research focuses on modern and contemporary poetry and on the relationship between literature and philosophy. Recent publications, which combine manuscript-analysis with close readings and considerations on the theory of knowledge, address topics such as the “chimeric language of desire” in Paul Valéry and Edmund Husserl, Pier Paolo Pasolini's reception of the Russian poet Osip Mandel'shtam, and the poetry of contemporary writers such as Rainer René Mueller and Daniel Sada.

Thomas C. Connolly

“Moi, je suis dehors”: Paul Celan, David Rokeah, and the Problem of the Bilingual

In the second of his responses to the *Librarie Flinker* (1961), Paul Celan rejects the notion of bilingualism in poetry – “an Zweisprachigkeit in der Dichtung glaube ich nicht” – and restates the un-iterability of the poetic encounter, an encounter that precludes the presence of more than a single language. And yet even a cursory glance at Celan's oeuvre reveals the presence of multiple foreign languages, not least poems in Romanian, Hebrew transliterations, Russian epigraphs in Cyrillic script, titles in English, and even passages that might be considered “macaronic,” that is, jocular mixings of language. I argue here that Celan's statement on the bilingual is best understood as a statement on translation, and specifically that he does not believe in a literature in which translation would not be one of the most, if not the most, important poetic operations. That translation is a central part of Celan's poetic activity is clear. Much like the poem, translation is dialogic, an encounter with the Other. For Celan, these translational dialogues extend to both living and dead poets, in half a dozen foreign languages. Here, I propose to examine his translations of poems by David Rokeah, his only translations from Modern Hebrew, and a task he returns to in the final weeks of his life in March 1970. Through close readings of these translations – of six short poems – I suggest that in the sole case of Celan's engagement with Hebrew, bilingualism becomes a problematic possibility – that in the case of Hebrew alone, Celan is unable to both fully translate and reject the notion of bilingualism in poetry.

Thomas C. Connolly is Associate Professor of French at Yale University, where he teaches on nineteenth- and twentieth-century French and Francophone poetry, the prose poem, ekphrasis, and poetry's relation to the visual arts. He is the author of *Paul Celan's Unfinished Poetics: Readings in the Sous-Oeuvre* (Cambridge: MHRA/Legenda, 2018).

Sidra DeKoven Ezrahi

Shlosha Paytanim: Paul Celan Meets Yehuda Amichai and Dan Pagis in Jerusalem

Paul Celan, Dan Pagis and Yehuda Amichai all hailed from German-speaking regions in Europe. Amichai immigrated to Palestine with his family as an adolescent; Celan and Pagis, who grew up in the Bukovina region of Romania, both survived the Shoah, Celan migrating to Paris and Pagis to Jerusalem. The three met in Amichai's home in Jerusalem in 1969 when Celan visited Israel just months before his death. Based on written evidence and some conjecture, I create a three-way dialogue among them as three "paytanim" or liturgical poets of our time.

Sidra DeKoven Ezrahi is Professor Emerita of Comparative Literature at the Hebrew University of Jerusalem. She has written on subjects ranging from representations of the Holocaust in postwar Israeli, European and American culture to the configurations of exile and homecoming in contemporary Jewish literature. In 2007 she became a Guggenheim Fellow for her current project on "Jerusalem and the Poetics of Return."

Christine Ivanovic

Rebleute lesen. Celan's Poetics of Reading

Im Vortrag werde ich das Gedicht *Rebleute* „in Analogie und/oder im Gegensatz zu früheren Positionen“ lesen. Dabei werde ich auf Theorien des Lesens (bis hin zum surface reading) ebenso eingehen wie auf einige von Celans früheren Gedichten und die bisherige Debatte zu *Rebleute* in der Forschung. Im Zentrum dieser Re-Kontextualisierung wird das Gedicht *Schibboleth* stehen. Möglicherweise, das wird zu überlegen sein, fungiert das Schlußwort „Sabbath“ hier wie ein *Shibboleth* in Referenz zu den früheren Gedichten.

Christine Ivanovic has taught German and Comparative Literature in various positions at universities in Japan, Austria, and the USA, including as the Berta-Karlik-Professor at the University of Vienna (2015-2018), and the Max Kade Distinguished Visiting Professor of German Studies, Brown University (2017). Her publications include two monographs on Paul Celan's encounter with Russian literature.

Michael Levine

The Place of the Shofar, the Event of Its Blast

The paper focuses on Celan's 1969 poem "Die Posausenstelle", written in Paris shortly after his two-week stay in Israel, and published posthumously in the 1976 collection *Zeitgehöft*. While the poem has been brilliantly read by leading Celan scholars and translators such as Stéphane Mosès, Bernard Böschstein and John Felstiner, their analyses still raise the question of what it might mean, as the injunction of the last two lines puts it, to "listen in with your mouth" [hör dich ein / mit dem Mund]. To whom is this instruction, prayer, command, or imploration addressed? Is it, as Mosès argues, addressed by the speaker to himself, that is, by a speaker who is also at once the hearer of the sound of the shofar and the one blowing it? Or is it an address simultaneously directed to a reader of whom it is asked not just to look on and attend to the "glowing" weave of an "empty-text" [tief im glühenden / Leertext] but also to listen in with an altogether different acoustic apparatus? While reading "Die Posausenstelle" in conjunction with other poems such as "Die Windmühle" in which a shofar is mentioned, I will approach the passage in question through the work of Kafka, to whom almost all the readers of "The Shofar's Place" refer. Of particular relevance is a passage

from *In der Strafkolonie* in which the condemned man is said to undergo a remarkable transformation in the sixth pivotal hour of his twelve-hour ordeal. There it is said that “he purses his lips (or brings his mouth to a sharpened point) as if he were hearkening” [er spitzt den Mund als horche er]. At stake in this altogether different mode of hearing to which Celan alludes – a hearing of nothing less than the sound of a shofar blast – is the question of what kind of event this sounding may constitute, what realms of experience it may blast – and for the duration of the blowing hold – open. Finally, the paper will consider the extreme compression of this and other late poems, asking why Celan’s lyric production tends increasingly in this direction and how it might be read as an indication of the pressures bearing increasingly upon him. What might it mean in the end to expose oneself to the event of a shofar blast – to feel oneself called upon at once to give vent and to give way to it, to emit such an inspiring blow while at the same time succumbing breathlessly to it.

Michael G. Levine is Professor of German and Comparative Literature at Rutgers University. He is the author, most recently, of *Atomzertrümmerung. Zu einem Gedicht von Paul Celan* (Atomic Fission: Paul’s Poem “The Syllable Pain”) (Turia + Kant, 2018). Other publications include *A Weak Messianic Power: Figures of a Time to Come in Benjamin, Derrida and Celan* (Fordham UP, 2013); *The Belated Witness: Literature, Testimony, and the Question of Holocaust Survival* (Stanford UP, 2006); *Writing Through Repression: Literature, Censorship, Psychoanalysis* (The Johns Hopkins UP, 1994); and articles on Kafka, the graphic novel, translation theory, and human rights trials, trauma and film.

[Adam Lipszyc](#)

Three Trumpets: On the Counter-Theology of the Sound in Paul Celan

In the paper I shall focus on three poems by Celan: the long “Es ist alles anders” from *Die Niemandrose*, the enigmatic “Erzflitter” from *Schneepart* and the famous “Die Posaunenstelle” from the Jerusalem cycle included in *Zeitgehöft*. What these three rather different texts, written at rather different moments in Celan’s life, have in common is the word *Posaune*, which appears in all three of them. The word seems to play different roles in the three poems: from the sound of the trumpet clearly linked to the sound of shofar in “Es ist alles anders,” where it marks a moment of temporal reversal, through the strangely mute “Kalkspur Posaune” in “Erzflitter,” to the powerful imperative of listening with one’s mouth in “Die Posaunenstelle.” However, by listening to the three trumpets as a sequence, I shall try to show how the sound can be understood as marking a moment of peculiar caesura. In order to characterize the nature of this caesura more precisely, I shall contrast Celan’s understanding of the trumpet with Theodor Reik’s psychoanalytic reading of the sound of the shofar and of the origin of music as such. Ultimately, I shall argue that the use Celan makes of the figure of the *Posaune* does not follow any piously theological lines, nor does it amount to a simple secularization of the figure, but rather radically turns it around into a trope that can be understood as “counter-theological.” Radically singularized, transcending the line that divides hearing and speaking, receiving and creating, the caesura of the sound opposes the divine voice as a stubbornly human cut in language.

Adam Lipszyc works at the Institute of Philosophy and Sociology of the Polish Academy of Science. He teaches in Collegium Civitas in Warsaw and at the Franz Kafka University of Muri. He has published seven books in Polish and a number of papers in Polish and English. His work focuses on the traces of Jewish theology within 20th-century philosophy and literature, as well as on the philosophical implications of psychoanalytic theory. His most recent publications include a volume of essays on Polish literature (*Red Letters*, 2018; in Polish) and a philosophical analysis of Freudian thought (*Freud: Logic of Experience*, 2019; in Polish). He co-edited (together with Agata Bielik-Robson) a volume of essays, *Judaism in Contemporary Thought* (2014). He edited and co-translated into Polish two volumes of essays, one by Gershom Scholem and one by Walter Benjamin.

Vivian Liska

Greetings and introduction to the conference

Vivian Liska is Professor of German Literature and Director of the Institute of Jewish Studies at the University of Antwerp. She is also Distinguished Visiting Professor in the Faculty of the Humanities at the Hebrew University, Jerusalem. She has published extensively on literary theory, German modernism, and German-Jewish authors and thinkers. In 2012 she was awarded the Cross of Honor for Sciences and the Arts from the Republic of Austria. She is the (co-)editor of numerous books, including the two-volume ICLA publication *Modernism*, which was awarded the Book Prize of the Modernist Studies Association in 2008. She is the editor of the book series "Perspectives on Jewish Texts and Contexts" (Berlin, De Gruyter), and co-editor of the *Yearbook of the Society for European-Jewish Literature* and *Arcadia: International Journal of Literary Studies*. Her recent books include *Giorgio Agamben's Empty Messianism* (in German, 2008); *When Kafka Says We: Uncommon Communities in German-Jewish Literature* (Indiana University Press, 2009); *Fremde Gemeinschaft: Deutsch-jüdische Literatur der Moderne* (2011); and *German-Jewish Thought and Its Afterlife: A Tenuous Legacy* (Indiana University Press, 2017).

Camilla Miglio

Ort oder Raum? Jerusalem in Celans später Geo-poetologie

„Orte sind [...] dadurch bestimmt, dass an ihnen bereits gehandelt bzw. erlebt und erlitten wurde. Hier hat Geschichte immer schon stattgefunden und ihre Zeichen in Form von Spuren, Relikten, Resten, Kerben, Narben, Wunden zurückgelassen. Orte haben Namen und Geschichte bzw. Geschichten, sie bergen Vergangenheit; Räume dagegen öffnen Dimensionen des Planens und weisen in die Zukunft“ (Aleida Assmann 2009, 16). Ausgehend von Assmanns Unterscheidung zwischen Ort und Raum wird in meinem Beitrag versucht, die ambivalente Signifikanz des Ort-Raums „Jerusalem“, in Celans „Jerusalem-Zyklus“ zu diskutieren: als Ort der Erinnerung, als Schauplatz des Gedächtnisses, der einen utopischen Raum öffnen kann, der aber nicht so sehr „in die Zukunft“ weisen will, sondern eine Intentionalität des „Nu“, des Heute, der Gegenwart, eines Jetzt(-in)-Jerusalem-Mitseins ermöglicht. Diese Gegenwart, die gleichzeitig einige Merkmale des „Ortes“ und andere des „Raumes“ aufzeigt, entfaltet sich durch die dialogische Dimension zwischen Paul Celan und seinem Gegenüber: Ilana Shmueli. Das gemeinsame Gehen durch die Stadt und das Mit-Schreiben von Briefen und Gedichten, eröffnet eine palimpsestartige Topographie der Stadt, wo ihre geopoetische Lektüre und Umschreibung ansetzen kann. Die Jerusalem-Gedichte stellen eine extreme Phase von Celans Poetik des „Ostens“ dar, der sich vom östlichen Europa nach Jerusalem umorientiert. Es handelt sich nicht um geographische Himmelsrichtungen, sondern um neue Zeichen auf seiner geopoetischen Landkarte, wodurch er seinen östlichen Meridian zu Ende denkt.

Camilla Miglio (Bari, 1964) ist Germanistin und Übersetzerin, Ordinarius für Neuere Deutsche Literatur an der Universität Rom, "La Sapienza" (früher an den Universitäten Pisa und Neapel, „L'Orientale“ tätig). Schwerpunkte: Gegenwartsliteratur, Literatur des 20. Jh. und der Goethezeit; Theorie und Poetik der Übersetzung, Geopoetik, Deutsche Literatur und Orientalismus. Studien über Herder, Novalis, Goethe, Brentano, Rilke, Benn, Kafka, Tawada. Monographien und Sammelbände über Celan, Bachmann, Übersetzungs-Poetik und Theorie. Übersetzungen u.a.: die Erstausgabe der *Kinder- und Hausmärchen* der Gebrüder Grimm (Roma 2015); das *Rheinmärchen* von Brentano (Roma 2008); *Liebenskindes Märchen* (Roma 1998); *Kafkas Erzählungen* (Roma 2000); *Enzensbergers Nieder mit Goethe! Requiem für eine romantische Frau* (Roma 1995); Gedichtanthologien von Waterhouse (Roma 2009) und Draesner (S. M. Capua Vetere 2010). Sie war Leiterin des EU Projekts E.S.T. - *Europe as a Space of Translation* (EACEA 2007-2013). Sie arbeitet gerade an der Übersetzung von Handkes gesammelten Theaterstücken mit und an einer Monographie über Bachmanns Gedichte aus dem Nachlaß.

Paul North

Time is a Word in Celan

In his 1958 speech at Bremen Celan says, “the poem is not time-less.” Indeed, Celan’s own poems make continual reference to time from this early moment to very late. And yet the poem is not time-full, either; rather, his poems are full of the word time, but this is because he is seeking, or so I will claim, to empty time of its transcendental significance. In this talk I will follow the different attempts to empty out time, and I will evaluate their relative success, in contrast with the German heritage of time concepts.

Paul North is Professor of German at Yale University. He writes and teaches on literature and other media, continental philosophy, literary and critical theory. His last book was *The Yield: Kafka’s Atheological Reformation* (Stanford, 2015). A new book, *Bizarre Privileged Items in the Universe: The Logic of Likeness* (Zone Books), will come out in 2020. At Yale he runs an interdisciplinary workshop on critical theory and is researcher on the Mellon Foundation grant, “Critical Theory in the Global South.” Currently he is co-editing with Paul Reitter of OSU an updated edition of Marx’s *Capital* (Vol. 1) in a new translation. With Jacques Lezra of UC Riverside he co-edits *IDIOM: Inventing Writing Theory*, a book series at Fordham University Press.

Paweł Piszczatowski

Zur Archäologie des Gedenkens in Celans Spätwerk

Der Begriff Archäologie kann an Celans Spätwerk zumindest in zwei Dimensionen herangezogen werden: der fachspezifischen als Aufarbeitung der nach alten Kulturen verbliebenen Artefakte und der wortetymologischen als „archaio-logía“, die Suche nach archaischen Schichten in der Semantik des poetischen Wortes. Das Anliegen des geplanten Vortrags, der sich vor allem mit der ersteren Dimension auseinandersetzen wird, ist zu demonstrieren, auf welche Weise diese Form der archäologischen Arbeit in Celans Konzepte des Gedichts als Zeugenschaft und des Gedächtnisses als Gedenkstätte und Begegnungsraum mit den Toten eingeschrieben ist.

Motive aus dem Bereich der Altertumskunde tauchen in vielen späten Gedichten Paul Celans auf – etwa in „Entwurf einer Landschaft“, „Mittags“, „Was näht“, „Streu Ocker“. Oft werden dabei archaische Bestattungsformen thematisiert, was die Gedichte inhaltlich an den anthropologischen Quellen des Totengedenkens verorten lässt. Die Materialität der Gräber und der darin befindlichen Artefakte erscheint dabei teils als symbolisches Pendant zu den „Luftgräbern“ der Opfer der Shoah, teils als Medium der kulturellen Kontinuität im Rahmen eines überdauernden Gedächtnisses der Welt, das im Gedicht „Du sei wie du“ mit dem archaischen, von Meister Eckharts *gehochnyse* abgeleiteten Substantiv „Gehugnis“ bezeichnet wird. Eine spezifisch poetologische Funktion kommt den paläolithischen Höhlenmalereien im Gedicht „Mit Mikrolithen“ zu, in denen sich Übergangsformen zwischen mimetischen Bildern und hypothetischen Urgestalten von Schriftzeichen erkennen lassen, wodurch ein in abstrakten Bedeutungszeichen fixiertes Gespräch initiiert wird, an dem das Gedicht – als schriftliches Artefakt und zeitübergreifendes Kommunikationsmedium – selbst teilhat.

Paweł Piszczatowski ist Professor für deutsche Literatur an der Universität Warschau. In seiner Forschung beschäftigt er sich vorwiegend mit Themen aus dem Grenzbereich zwischen Literatur, Theologie und Philosophie, mit der mittelalterlichen Mystik und deren Rezeption in der postaufklärerischen Literatur sowie mit postkolonialen und posthumanistischen Diskursen auf interdisziplinärer Ebene. Seit einigen Jahren gilt sein besonderes wissenschaftliches Interesse der Poesie und Poetologie Paul Celans. Dieser Problematik widmete er seine Monografie *Znacze//nie wiersza. Apofazy Paula Celana* (Warschau 2014, Arbeitstitel geplanter deutscher Ausgabe: *Apophasen der Bedeutung. Theopoetologische Celan-Lektüren*). Weitere ausgewählte Buchveröffentlichungen: *Paul Celan: język i Zagłada* (hg. zusammen mit Adam Lipszyc, Warschau 2015, dt.: *Paul Celan: Sprache und Shoah*), *Diálogos. Das Wort im Gespräch* (hg., Göttingen 2018). In Kürze erscheint *Języki milczenia. Literatura wobec traumy i postpamięci Zagłady* (Warschau 2019, dt.: *Sprachen des Schweigens. Literarische Auseinandersetzungen mit Trauma und Postmemory der Shoah*). Zahlreiche Publikationen in wissenschaftlichen Zeitschriften und Sammelbänden.

Asif Rahamim

“Mit der untrüglichen Spur”: Poetic Cartography in Paul Celan’s *Jerusalem Gedichte*

During October 1969 Paul Celan visited Jerusalem for the first and only time. On his return to Paris he began working on a cycle of poems later to be known as the *Jerusalem Poems*, revisiting his encounter with the city and its sites as well as his feelings during his trip and his complicated relations with his companion, Ilana Shmueli. Little by little, as in the work of a meticulous and skilful cartographer, the holy city emerges from the poems and takes shape. This “shape,” however, is considerably different from the one which can be found in the common “conventional” maps of the city: Celan’s Jerusalem is a fragmented, perplexing and at times even hostile entity. Its unstable shape-shifting contours, scorched by the blazing sunlight, are vague and deceiving. Time and again it seems that every site, path or door conceals another hidden topography, foreign and perilous, which the orthodox mapping methods are unable to expose. This type of haunted, disorienting terrain requires a different mode of mapping – one that is vertical as well as horizontal, mental as well as physical, mythical as well as actual, or, in short: a *Poetic Cartography*. In this paper I will discuss the way in which Celan’s poems create an elaborate multi-dimensional, alternative map of Jerusalem through poetic language, a map which re-draws the city’s boundaries, expands and deepens them and in fact reconstructs Jerusalem as an elaborate compound of different topographies of different ontological orders. Rebuilt within the poems and through them, this Jerusalem, I would argue, is in fact the *only* Jerusalem which could ever exist for Celan.

Asif Rahamim is a PhD student in the Department of Comparative Literature at the Hebrew University in Jerusalem. His dissertation, supervised by prof. Yoav Rinon and prof. Vivian Liska, focuses on poetic place-making in the poetry of Paul Celan and Israeli poet Avot Yeshurun.

Alexandra Richter

Celans späte Übersetzungen und Lektüren

Der Beitrag setzt sich mit Celan Übersetzungen sowie seinen philosophischen Lektüren der letzten Lebensjahre auseinander im Hinblick auf Resonanzen mit dem Israel-Besuch 1969.

Alexandra Richter ist *maître de conférence* an der Universität Rouen (Frankreich), Alexander-von-Humboldt-Fellow am Walter-Benjamin-Archiv und *chercheuse associée* am Centre Marc Bloch in Berlin. Publikationen zu Celan: *Paul Celan. La bibliothèque philosophique. Catalogue raisonné des annotations*, mit Bertrand Badiou und Patrik Alac (Paris 2004); *Prier pour le petit bossu – La dimension politique de l’attention dans Le Méridien de Paul Celan*, in: PO&SIE 159 (2017); *Mais le poème parle! – Parler du poème. La voix du poème, la voix du commentaire*, in: Bonnet A., Marteau Fr. (ed.); *Paul Celan, la poésie, la musique. Avec une clé changeante* (Paris 2015); *Poetica potentialis. Die philosophische Bibliothek Paul Celans: Eine Poetik der Moderne?*, in: *Jahrbuch für internationale Germanistik*, 11 (2007).

Thomas Schestag

-stehn

Auf einem Notizblatt, 1959, mit Entwürfen für das Vortragsprojekt *Von der Dunkelheit des Dichterischen* hält Paul Celan fest: „!! Nirgends von der Entstehung des Gedichts sprechen; sondern immer nur vom entstandenen Gedicht !!“. Dies Memento steht einer Forderung, als Vorerinnerung, auf der Rückseite desselben Blatts, benachbart: „Jerusalem-Stelle im Campaner Tal nachlesen!“ Die *Jerusalem-Stelle*, Exzerpt aus einer Anmerkung Jean Pauls zum *Kampaner Tal*, findet sich, zwei Jahre zuvor, auf einem andern Blatt unter Celans Notizen verzeichnet: „... wie an den Häusern der Juden (zum Andenken des ruinierten Jerusalems) immer etwas unvollendet gelassen werden muß.“ Das *unvollendete* Haus entspricht auf irritierende Weise dem *entstandenen* Gedicht. Denn eine fast verschollene Bedeutung, *Privativbedeutung* des Verbs Entstehen besagt, daß einem etwas fehlt, gebricht. Das *entstandene* Gedicht wäre, der Erinnerung an diese Bedeutungsnuance nah, genau genommen *unentstanden*. Es leistet dem Schein seiner Entstandenheit – im Sinne der Vollendung des Gedichts zum selbständigen, abgeschlossnen – Widerstand. Der Vortrag geht – ohne das *entstandene* Jerusalem aus den Augen zu verlieren – Spuren dieser verschütteten semantischen Nuance und ihrer Diskussion in Gedichten und Briefen Celans, vor und nach seinem Aufenthalt in Jerusalem, 1969, nach.

Thomas Schestag ist Autor und Übersetzer. Professor am German Department der Brown University, Providence, Rhode Island. Zuletzt erschienen: *Namenlose* (Berlin 2019) und, als Herausgeber und Übersetzer: Francis Ponge, *Le Soleil / Die Sonne* (Berlin 2019).

Galili Shahar & Shy Abady

صرخة الحمر **Eselsschrei**

The Un-heard: Celan's Visit in Jerusalem/Al-Quds.

What was heard, what was left unheard, in Celan's visit to Jerusalem in October 1969, and after? What were the voices he traced, once he traveled to its Eastern side, visiting Al-Quds? What reminders, echoes, were his poems to witness? In our conversation we return to address these questions – the leftovers of Celan's visit, and to discuss its echoes and its mirrors according to his poem "Die Glut", being accompanied by a series of paintings by Shy Abady, a homage to an *Eselsschrei*.

Galili Shahar is professor of comparative literature and German studies and serves as the director of the Minerva Institute for German history and as the chair of the School of Cultural Studies at Tel Aviv University. His research areas include German, Hebrew and Persian literature. His publications include monographs on Goethe, Kafka and Celan. His current project is dedicated to a critical review of the poetical dialogue of Goethe with classical Persian poetry.

Shy Abady was born in 1965 in Jerusalem. He graduated from Hamidrasha Art College and completed his Master's degree in the Faculty of Arts at Tel Aviv University. Over the years, Abady created "biographical" series which followed individual figures such as the legendary Russian dancer and choreographer Vaslav Nijinsky, the Jewish-German political thinker Hannah Arendt, the Israeli-Romanian writer and poet Radu Klapper and, most recently, the poet Paul Celan. Others of Abady's series address historical-political themes including "My Other Germany," which he created in Berlin, "Augusta Victoria," and "Back to the Levant." In other series, including "Icon – the Golden Age," which he created in Paris, and "The Return of Desire," Abady examines the language of art itself and the aesthetic influences and relationships between Western-Christian art and Jewish-Israeli art. Abady's work has been shown in solo and group exhibitions in many galleries and museums in Israel and abroad.

Bernd Witte

Biographische oder kommentierende Interpretation. Celans Jerusalem-Gedichte neuerlich gelesen

Mit Bezug auf meinen Aufsatz „Schattenland. Zu Paul Celans spätesten Gedichten und einigen seiner Interpreten“ (Neue Rundschau 1978) soll der Versuch unternommen werden, Celans Jerusalem-Gedichte auf der Grundlage der von Ilana Shmueli gelieferten Dokumente (*Sag, dass Jerusalem ist*, 2000 und *Briefwechsel*, 2004) erneut zu interpretieren. Dabei stellt sich die Frage, ob eine Dichterbiographie überhaupt möglich ist und was sie zum Verständnis des Werks beiträgt. Weder die „reine Lektüre“ (Gadamer) noch die biographische Ausdeutung (Böschenstein) werden sich als der richtige Angang zum Verständnis dieser schwierigen Gedichte erweisen. Statt dessen soll die Versenkung in den lyrischen Text auf der Grundlage eines sachhaltigen Kommentars vorgeschlagen werden, der zugleich das aktuelle und subjektive Interesse des Leser mit einbringt.

Bernd Witte (1942) has held various professorships in German Literature, Language, and Culture, including at the University Paris III (Sorbonne Nouvelle), the University of Mainz, RWTH Aachen, and Heinrich Heine University in Düsseldorf, where he was Chair for Modern German Literature from 1994 until 2010. Witte served as Dean of the Division of Arts and Humanities from 2002 to 2006. From 2000 until 2010 he was President of the International Walter Benjamin Society. In 2007 he was elected Chair of the Board of the Freundeskreis des Goethe Museums Düsseldorf. Currently, he is Professor Emeritus and Director of the Martin Buber Arbeitsstelle at Düsseldorf University. In 1985 Witte was guest professor at the Hebrew University, in 1987 at the Ecole des Hautes Etudes en Sciences Sociales (Paris), in 1988/89 at UCLA and in 1990 at the University of Kansas in Lawrence as the Max Kade distinguished visiting professor. Witte has published extensively on a wide range of literary and cultural topics, ranging from Gellert and Goethe (*Gellert: Schriften*, 7 vols. 1988–2008; *Goethe Handbuch*, 1996/99; *Goethe: Das Individuum der Moderne schreiben*, 2007) to Benjamin (*Walter Benjamin: An Intellectual Biography*, 1991; Hebrew version, Magnes Press 2003), Kafka, Celan and Bachmann. His recent book publications include two critically acclaimed volumes: *Jüdische Tradition und literarische Moderne. Heine, Buber, Kafka, Benjamin* (2007) and *Moses und Homer. Griechen, Juden, Deutsche: Eine andere Geschichte der deutschen Kultur* (2018). Witte edited together with Paul Mendes-Flohr the collected works of Martin Buber in 21 volumes, providing introductions to Vol. 7 (*Buber und die Literatur*, 2016) and Vol. 16 (*Die Entdeckung des Chassidismus als schöne Literatur*, 2018).

Shira Wolosky

Art's Time: Celan and Levinas Beyond Phenomenology

Aesthetics has meant, at least since the term was coined in the 18th century, the art object as unified, removed or bounded from context, history, time. In this it is also an exemplar of phenomenological integration of time's distributions of past, present, future into an intentional consciousness. Celan's work challenges this model both of art and of phenomenology. Celan's are poems of oxymora, where landscape becomes timescape becomes text across ruptures and erasures that art does not unify and consciousness does not integrate. What emerges is a redefinition of aesthetics itself.

Shira Wolosky was Associate Professor of English at Yale before moving to the Hebrew University, where she is Professor of English. Her books include *Emily Dickinson: A Voice of War*; *Language Mysticism*; *The Art of Poetry*; *Feminist Theory Across Disciplines: Feminist Community*; *Poetry and Public Discourse*; *The Riddles of Harry Potter*; *Major Voices in Nineteenth Century American Women Poets*; *Defending Identity* with Natan Sharansky, as well as other writings on literary theory, religion, and poetics. Her awards include Guggenheim, ACLS and Fulbright Fellowships, Fellowships at the Institute for Advanced Studies in Princeton and Israel, a Tikvah fellowship at NYU Law School, and Drue Heinz Visiting Professorships at Oxford.

Sandro Zanetti

Anredsamkeit im Gedicht. Zum Du in Celans Spätwerk

Zu den auffälligsten Kontinuitäten in Celans Dichtung zählt die Persistenz, mit der auch in den späten und spätesten Gedichten ein Du adressiert wird. Doch wer ist – wer bist Du? Und wer – oder was – spricht? Und wer – oder was – sind ‚wir‘, wenn ‚wir‘ diese Gedichte lesen? Oder enger: Wer – oder was – bin ‚ich‘, wenn ‚ich‘ diese Gedichte lese? Solche oder ähnliche Fragen stellte bekanntlich bereits Hans-Georg Gadamer, als er sich Celans „Atemkristall“-Zyklus zuwandte, der zuerst 1965 in einer bibliophilen Ausgabe zusammen mit Radierungen von Gisèle Celan-Lestrange und 1967 dann als erster Teil des Bandes *Atemwende* erschien. Die Fragen weisen allerdings weit über das hermeneutische Programm hinaus, das Gadamer in seinen Celan-Interpretationen umzusetzen trachtete. „Anredsam“, so lautet der Titel eines Gedichtes aus dem posthum erschienenen Band *Lichtzwang* von 1970 – wobei dieses Gedicht zugleich einen Ort „im / Gedicht“ skizziert, der nicht mit ihm, dem Gedicht „Anredsam“, das von diesem Ort handelt, zur Deckung kommt. Das Du des Gedichts „Anredsam“ ist, für einmal, nicht mit einem entsprechenden Pronomen belegt. Und doch handelt – und spricht – das Gedicht von einem Du. Ausgehend vom Gedicht „Anredsam“ wird im Vortrag der Versuch unternommen, ‚Anredsamkeit‘ als einen Modus der Mitteilung begreifbar werden zu lassen, von dem vielleicht mit einigem Aussicht auf Erfolg gesagt werden kann, dass er in Celans späten Gedichten immer wieder von neuem die – unsichere – Basis entsprechender Du-, Ich- und Wir-Beziehungen und -Wahrnehmungen bildet. Dabei wird nicht zuletzt zu zeigen sein, dass und warum Anredsamkeit und Verstehbarkeit in einem prinzipiell unauflösbaren Spannungsverhältnis zueinander stehen.

Sandro Zanetti ist Professor für Allgemeine und Vergleichende Literaturwissenschaft (AVL) an der Universität Zürich (UZH). Studium in Basel, Freiburg im Breisgau und Tübingen (1993-1999). Danach Forschungs- und Lehrtätigkeiten in Frankfurt am Main (1999-2001), Basel (2001-2007, Promotion 2005), Berlin (2006-2008) und Hildesheim (Juniorprofessur 2008-2011, Habilitation 2010). Seit 2011 Programmdirektor und Seminar- bzw. Abteilungsleiter für AVL an der UZH.

Participants in the Opening Evening

Eric Celan, born in 1955, performed as a professional magician after studying circus arts at the École Nationale du Cirque Annie Fratellini. Since the 1990s, he has been an instructor of the Feldenkrais Method of exercise therapy. He is also involved in managing the works of his parents, Gisèle Celan-Lestrange and Paul Celan.

Thierry Valletoux, born in 1971, is a French photographer and video director. He specializes in movie set and cinema portraits, and was cinema set photographer most recently for the films *Au bout des doigts* (by Ludovic Bernard, 2017) and *Le rire de ma mère* (by Pascal Ralite and Colombe Savignac, 2016). He has published four books with the famous French directors Michel Blanc, Claude Miller, Laurent Tirard, and Alain Resnais.

Ofer Waldman first followed a career as a professional musician. In 1999 he became a member of Edward Said and Daniel Barenboim's West-East Divan Orchestra; this brought him to Berlin, where he studied French horn at the University of the Arts. Waldman performed with the Radio Symphony Orchestra Berlin, the Deutsche Oper Berlin, the Israel Philharmonic Orchestra and others. He then pursued further studies in the German Department of the Hebrew University of Jerusalem. After graduating with a Master of Arts in German Studies, he became a PhD candidate at the Free University of Berlin and the Hebrew University with a thesis on the history of GDR literature. Since 2015 Waldman, now a freelance journalist, has been writing political feuilletons, reports and features for various newspapers and public broadcasters (including ZEIT online, Deutsche Welle, and DLF Kultur). The first season of his audio fiction début *We Love Israel* (with Noam Brusilovsky) won the prestigious Radio Play of the Month Award from the German National Academy of Performing Arts in May 2018 and was nominated by the ARD (the German broadcasting service) for the Prix Europa – the European Radio Award. From 2016-2019 Waldman chaired as a volunteer the New Israel Fund in Germany.



Conference venue

Mandel Building, Room 530
 The Hebrew University
 Mount Scopus
 Jerusalem

Opening event venue

Jerusalem Cinematheque
 Hebron Rd 11
 Jerusalem

