

Annalisa Caputo

Heidegger and Languages. Legacy and Dialogues



I, too, like to see the leaves that
hide the moon, but if you could
see the moon behind them, it
would be unprecedented, life
would finally make sense
[René Magritte]

Using the term ‘languages’ in the plural rather than the singular form might seem improper, if this is about the philosophy of Heidegger. In fact, according to Heidegger, language is «*idem et unum*», as *Ereignis*’s original Saying. However, in *On the Way to Language*, Heidegger not only emphasizes the unity/uniqueness of Saying («language is monologue ...; it alone speaks ...; it speaks lonesomely»), but he also reminds us that «only he can be lonesome who is ‘not alone’, means not apart, singular without any rapports».¹ Then it is no coincidence the subsequent reference to the known verse of Hölderlin «...we are a conversation / and can hear from one another». In this issue of “Logoi” we wanted to collect contributions that can show the fruitful legacy of Heidegger also in relation to the languages of the arts: poetic/literary, artistic/visual, musical, etc.

To say it with Magritte's *La page blanche* (1967), Heidegger taught us to look for Meaning/Logos (the ontological level), to go back to the leaves, to grasp the reflections of that *Lichtung* on and in the multiplicity of our ‘logoi’.

It seems honest to say one thing right away: among the various sections in this issue there is not one on ‘political language’. And this was done not only to preserve the ‘classic’ structure of “Logoi”, which includes the sections *Philosophy and Art*, *Philosophy and Literature*, *Philosophy and Music*, *Philosophy and Cinema* (and not *Philosophy and Politics*); we could have made an exception – quite justifiable – in this case. It was by choice, then, that we left out such a ‘hot’ and timely topic as the *Black Books*, and Heideggerian anti-Semitism (or non-anti-Semitism): choosing, instead, to remain faithful to the ‘untimely’ vocation of our magazine. And trying to work on (Heideggerian) issues that are less in fashion today, but which – in our opinion – beyond any debated and

¹ M. Heidegger, *On the Way of Language*, Harber & Row, New York, 1982, pp. 134-35.

questionable political choice of Heidegger's, are issues that mark (amongst other things) his undisputed and unquestionable heredity.

The relationship between Heidegger and politics in the light of the *Black Books* would have deserved (and it does deserve), a whole volume itself. And it would not have been enough to 'limit' it to a section².

We moved, then, in another direction; choosing among the many essays sent to us in response to the call for papers (an obvious sign of researchers' ongoing interest in Heidegger) those which most seemed to deepen both the theme of language itself (from an ontological, hermeneutical, phenomenological and rhetorical point of view), as well as the possibility of dialogue between Heideggerian thought and artistic languages in general. And we accompanied these essays with various Italian translations of important works by international experts on Heidegger: so that 'tradition' and 'novelty', together, could provide readers with a varied idea of what is involved when it comes to 'languages' starting with Heidegger.

The result is almost a 'double' number, with essays in three languages (Italian, English and German), twenty-five articles (and many more, which we will publish in the section: Weekly Updates), and with authors from Belgium to Canada, from Chicago to Taiwan, from France to Pennsylvania, from Greece to Atlanta, from Germany to Italy, of course. Works that are almost 'classics' (think of Jacques Taminiaux's *L'origine de L'origine dell'opera d'arte*) and which are presented for the first time in Italian translation, and which coexist with experiments that go far beyond the boundaries of Heideggerian logic (think of Véronique M. Fóti's unprecedented essay *Kiki Smith, Heidegger and Merleau Ponty. At Vision's Crossroads*). Some contributions are a real honor for us to publish: for example, Jean Grondin and Thomas Sheehan, but also Christoph Jamme's previously unpublished article „*Ein Gespräch, an dem wir würgen*“. *Heidegger und Celan*. We thought to propose a true (and we hope not unauthentic) curiosity to readers with the translation of some parts of the work of Tung-Lung Lin, who in his musical composition *The Heidegger Collection* has tried to interpret and transpose (between east and west) some themes of *Being and Time*. Just like the pages of Andrew J. Mitchell's (*La poetica heideggeriana della relazionalità*), Pierre Rodrigo (*Δύναμις e Ένέργεια sotto lo sguardo fenomenologico. Heidegger lettore di Aristotele*), David Espinet (*Nell'ombra della luce: l'ascolto, la svolta pratica della fenomenologia e la metafisica della vista*). Among the Italians, we can not fail to point out, in particular, two authors who in our country have worked more than others on Heidegger and art: Adriano Ardovino e Rosa Maria Marafioti (but see also Ferruccio De Natale, Chiara Pasqualin, and all the others, whom we thank for their attention). I intervene particularly in the music section, touching on some of my past research on *Stimmungen* and trying to connect issues related to music with argumentation related to the neurosciences.

The reader can easily browse through the index by himself or herself, and move between the different sections. For the classical ones (art, literature/poetry, music, cinema) we have included a more hermeneutic/ontological section; and we have included a specific section on 'Rhetoric and Phenomenology'. There follows - as always in "Logoi" - the 'educational' part in which, in addition to an essay by Matthew James Kruger-Ross (*Saying Language: Heidegger on Teaching, Technology, and Language*), we present a series of proposals for the schools: both at the upper secondary and at the primary school level (as we have

² On the other hand, it is clear that our choice is not dictated by the 'fear' of dealing with a hot topic, or by the 'fear' of taking a stand on this. In fact, we can easily refer to A. Caputo, *Heidegger e le tonalità emotive fondamentali (1929-1946)*, Franco Angeli, Milano, 2005, in which we have at length addressed the issue of the relationship between Heidegger, politics and Nazism. And we can also frankly declare that the *Black Books* are no more 'upsetting' than what was already known (before they were published) of Heidegger's path, his mistakes, misguidance, and reconsideration. But we reserve the right to intervene on this in another place, in an appropriate manner.

already been doing in recent issues, with the experiments of the *Philosophia ludens* project: for young adults and for children).

Happy reading!

La chair est triste, hélas ! et j'ai lu tous les livres.
Fuir ! là-bas fuir ! Je sens que des oiseaux sont ivres
D'être parmi l'écume inconnue et les cieux !
Rien, ni les vieux jardins reflétés par les yeux,
Ne retiendra ce cœur qui dans la mer se trempe,
Ô nuits ! ni la clarté déserte de ma lampe
Sur le vide papier que la blancheur défend,
Et ni la jeune femme allaitant son enfant.
Je partirai ! Steamer balançant ta mâture,
Lève l'ancre pour une exotique nature !
Un Ennui, désolé par les cruels espoirs,
Croit encore à l'adieu suprême des mouchoirs !
Et, peut-être, les mâts, invitant les orages,
Sont-ils de ceux qu'un vent penche sur les naufrages
Perdus, sans mâts, sans mâts, ni fertiles îlots...
Mais, ô mon cœur, entends le chant des matelots !
[Stéphane É. Mallarmé]