

Hillman

18 Jung "modern man in search of a soul"

Because symptoms lead to soul, the cure of symptoms may also cure away soul ...

... The soul in the neurosis trying to make itself heard...

21 It is as if consciousness rests upon a self-sustaining and imagining substrate — an inner place or deeper person or ongoing presence — that is simply there even when all our subjectivity, ego, and consciousness go into eclipse. Soul appears as a factor independent of the events in which we are immersed. Though I cannot identify soul with anything else, I can never grasp it by itself apart from other things, perhaps because it is like a reflection in a flowing mirror, or like the moon which mediates only borrowed light.

makes meaning possible
turns events into experiences
is communicated in love
has a religious concern
+

deepening of events into experiences
significance of soul derives from a special relation with death
The imaginative possibility in our natures.

T. S. Eliot * change by "disowning the past"
[but isn't "disowning" another form
of acknowledging?]

23 seemingly realistic novel ... in reality a non-representational work that combines fantasy signifiers from a variety of ideologies in a kind of hologram.

... the kind of reading this novel imposes makes it virtually impossible for us to reach and narrativize these official "subjects" which float above the text but cannot be integrated into our reading of the sentences.

(Capitalized family tales)
25 poignant distress (at the disappearance of the radical past) (in the age of incredulous credulity)

"a practice of the randomly heterogeneous and fragmentary and the aleatory."

26 { Lacan on schizophrenia "a breakdown in the signifying chain" (paternal authority as a linguistic function. "rabble of distinct and unrelated signifiers."

27 "If we are unable to unify the past, present, and future of the sentence, then we

28 John Cage's music / Messiaen

28-29 poem: Bob Perelman

"A sister who points to the sky at least once a decade is a good sister."

29 But I mean by "sing" ... when it becomes generalized as a cultural style ... becomes available for more joyous intensities ...

30 Herdigger "rift between Earth and World"

31 ... the vivid perception of radical difference is in and of itself a new mode of grasping what used to be called relationship ...

38 ... conspiracy theory (and its garish narrative manifestations) must be seen as a degraded attempt — through the figuration of advanced technology — to think the impossible totality of the contemporary world system. (Srg novel / cyberpunk)

46 (left's right condemnations)

"abolishes any practical sense of the future and of the collective project ..."

("terrorist" on the ~~sub~~ political / "cancer" on the physical level)

42 "... grasping the demonstrably baleful features of capitalism along with its extraordinary and liberating dynamism simultaneously within a single thought..."

"catastrophe and progress all together"

(dealing a spatial presupposition "critical distance",
(for the Marxist the notion that there is an
essential sphere outside the domain of capital,
(PM - abolishes "distance" of all kinds)
(Procapitalist cautions: Nature & the unconscious)

49 (issue of "condition" or "ideological program",

51 Althusser/Lacan ideology = "the representation
of the subject's Imaginary relationship to his or
her Real conditions of existence.
(Althusser "ideological state apparatuses" in Lenin
and Philosophy (NY, 1972))

51-53 mapping (see: GJD on striation)
54 (the political form of postmodernism)

Page 100

96 In his mind the meaning of something was perceived through its neglect.

Ch I:9 Houdini thought the boy comely, fair like his mother, and tow-headed, but a little soft-looking. He leaned over the side door. Goodbye, young, he said holding out his hand. Warm the Duke, the little boy said. Then he ran off.

Ch 12: End Part I p. 87 The Archduke Franz Ferdinand did not seem to know who Houdini was. He congratulated him on the invention of the ~~new~~ aeroplane.

99 But the boy's eyes saw only the tracks made by the skaters, traces quickly erased of moments past, footprints taken.

109 (disillusion)

Morgan

118 He felt if there was something more than he knew, it lay in the past rather than in the present, of whose total bankruptcy of existence he was confident. He was the present.

(118-119 find no pharaoh)

123 ... there are universal patterns of order and repetition that give meaning to the activity of life

158 Suppose I could demonstrate that you yourself
are an instrumentation in our modern age of trends
in human identity that affirm the oldest wisdom
in the world.

(Secret passage)

124 -> Rosicrucians

Hermetica

The transcendently gifted

(27 The Pyramid Club)

157 ~~date~~ she had perhaps the violence underlying all principle.

168 But there was an interesting susceptibility
to occult ideas of the most famous pragmatists
in the land.

171 (Woodward) Perhaps it is true that he could no longer
distinguish his life from his tricks.

181 light & warmth

193-99 Darwin fan (crazy person)

2017 Hatch (Concordia meeting) (unshowered)

220 - break show -

221 He saw through things and noted the colors
people produced and was never surprised by a
coincidence.

246 They are another generation. They are not
human ... (terrorist)

267 in "the odd event"

we will never like it
knows what like is
like but are can know
what it is like and
it is like a freak show.

LR 108 Conspiracy of Vampires

Spatiality / hyperreality

B. do J. al (Howini)

Writer
Tampina Clock Setting
Ogunzertem

Porty P60 story
88/89 elitism
91

~~MAD SCIENTIST~~
BB 322

Ogoserter

HK-allegorical romance of which the content is a narrative of the appropriation of the potency of the father represented by the founding Lacanian phallus

(lack of compassion (injection of history - ebronstone of medical romance)

Unfeeling criticism:

Yōsan Thick, intense.

Yalin Clean, bare, simple

Yopoz artificial, imitation

Tufuca Conservative

Sustained: appearances

In my opinion, the ideals of professionalism and ~~criticism~~ ^{criticism} prevail among the upper strata of society and among intellectuals in general. The views point that belittles political activity and the social life of common people. The infatuation with the artificial and (showy) instead of the natural and simple, the criticism of the intellectuals of the previous generation for being too "social minded" and "political", and in general, the acceptance of the ^{academic} values or materialism

in cultural production are
(all) related to (the) class changes.
These have occurred ~~rather~~ in the nation
in the past 40 years.

1929 replaced Spitzer at Marburg

1935 came to Istanbul in

1936 Replaced Leo Spitzer as
Prof. of Romance Philology

1948 to ABD

Roman Filologisine Giris

Horst Widman Exil und Bildungshilfe 1933

Fritz Neumark (those who took refuge on the Bosphorus)
Bosphorus Refugees

Transposition (resistance to transposition)

(What about when the barriers to transposition are demolished / appropriation / assimilated)

The position of "pure Turkish" is equivocal - after the Sepaids anyway.

Shifts focus ^{away} from the substitutability / non-substitutability of signifiers to the appropriation of cultural / epistemic .??

Derrida (nationalism and universalism) what leaves neither of these poles intact.

Translation - transformation "regulated transformation of one language by another, of one text by another"

Overlap not a "borrowing" or "imitation" or the site of a "translation" (only the hybrid "national language" - preserve perfect difference & paradoxical

Impossibility of Translation The rel. to the pre-~~production~~ ^{production} language
~~Heidegger~~ Pers. Ott. even in which translation is possible (and hence entirely unnecessary)

Heidegger: the unspeakable (never spoken) mother tongue behind the mother tongue.

? asemic kernel??
the intouchable
(Said) ~~solid~~

25 Derrida Quoting (from memory)

Heidegger: transl. an operation of thought through which we must translate ourselves into the thought of the other language, he forgets thinking of the other language.
W/A (a person/author/poet's forgets thinking also??)

Bergson "a yearning for that language ^{which} ~~itself~~ manifests itself in translation"

? Is there meaning "before & beyond" language

Translation asserts the existence of the pure "rational" language.

A lot of talk about the "meaning" of translation - what about the absence or avoidance or rejection of translation? Ascribing mutuality the absence of a certain difference (a language not itself possible of the pre-babel language. ??

What I lost amid the lilacs

All those lonely spring evenings ^{so lonely} A
Joy on one far-side of ^{expressive} (cushy) realities B
Horizons that ^{daily} recede ~~from sight~~ like memories B
The ^{in search of} ~~unexperienced~~ ^{odor} scents of lilacs around me A

The nights I ^{furiously} played the mandolin ~~like an American~~ C
And you, ^{my father} the fairy of my child's tales D
~~that~~ ^{two} ~~unforgettable~~ ^{earliest} ~~balance~~ of my first dreams D
That ^{that} ~~have~~ ^{have} ~~been~~ ^{been} ~~purified~~ ^{thought's} ~~thought's~~ ^{reflection} reflection C

The whistle I played on ~~abandoned~~ ^{lonely} empty streets after the balls ^{had been thrown}
All the great, ⁱⁿ ~~that~~ ^{emptiness} ~~emptiness~~ loneliness where are you?

There's something I lost amid the lilacs
As lonely as unlined memories
^{surrogate} ~~exchange~~ for all the days all the ^(lives) brightnesses

After the balls were thrown, the whistles I blow
in streets

Gotoba: posited origin

Why is this worth doing?

[The "text" keeps falling apart (even before Derrida) ...]

Why is Kara Kitap popular? [Vivid portrayal of the identity problem and satirizes the obvious solutions]

Is Ottoman poetry really that esoteric (i.e. use-less) as activity?

What is literary history? (What kind of "history")

[The self-identity? [easy to get stuck here] [in the particular, Turkish case]]

Relationship [identity, the text, the poem as relational objects — Bloom & Renga]

Bloom: tries to limit (modestly) the scope of his Theory (because he doesn't want to privilege theory over "reading" — "I never met a french theory

that helped me make a better reading" (s.th. like that) — But when one moves to the Rabbalah and

"the nature of creation, the universe, and everything one has burst all conceivable limits quite decisively."

— Poem/meaning of poem as a relational event

(not a generalized "intertext" — ground of a reader's

competency — but a specific relation, narrative of relations, place in a sequence — fight to have an "identity" within the sequence, not to be overwhelmed. Evidence in

The things that interest me is that what history is for

The story of the struggle for "identity" and against "relational" universe as a "relational" event

not a "theory" in 1990s reading — D. Rengas's theory

Very "conventional" poetry! Japanese, Ottoman...
 [Expression (emotion) — response (emotion)] "I" am found
 in my responses [The uniqueness and sameness —
 collective/individual identity]

VIVIDNESS
 RELATIONS

Verse in a renga [vastly caught up in convention/
 hyper-concerned with its own individual "twist" — "twisting"
 The predecessor, "twisted by" its successor...
 belatedness/vulnerability
 The "origin" is outside ourselves = belatedness [other voices"
 K.K.
 we will be "misread" by that which follows = vulnerability
 [Bloom/K.K.] [The Mahdi]

O.P.:

? How does it stand in relation to modern Turkey?

Grounding in
 an ahistorical
 non-contingent
 spiritual truth
 if it was a
 reasonable
 thing for people to
 have done in
 the past
 we must
 not
 say
 it
 was
 impossible
 or
 unreasonable
 or
 impossible
 to
 identify
 with
 in
 any
 important
 way

The belatedness problem = ? can one overcome
 belatedness by returning to the ^(transcendent) ^(the true sign) origin? (The
 reactionary/Islamist position) ? Can we overcome
 by denying the origin = by reconstituting the
 predecessor as an impossible ^{impossible} origin (institutionalizing
 as an object impossible to identify with in any
 important way)

O.P. as ^{and belatedness} responding to its own problems of
 "identity" — what is the "story" of our relations —
 what/how does "nazire" tell this story/a direct
 interaction with the predecessor / contest for place
 How ~~is~~ are poems "placed" in relations (contextualizing narratives)
 ? How do they "live on" — by appropriation/misprison.

Where does this poem fit in a sequence of poems;
in relation to other poems?

Where does it fit in a story about poems?

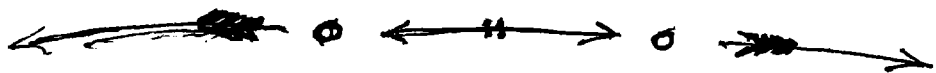
Trivial
Data

We can say things about what is in the
rhyme, rhythm, what words but even the words
mean in relation to other words and as part of
a sequence of words (i.e. where it meant
yesterday, what it means tomorrow,

(we are making up a story about poems too -
thing - The illusion that it is a meta-story - a story
about stories (but this cannot transcend its own
story-ness))

History of poems changing their meaning by
changing those relations, their stories,

Givens (B.I. identity as a ^{complex} history of relations of
sharing, identifying, etc.)



Especially that greatest of places of worship and ~~the~~ ^{most} Mosques which is the choice place for Sophia
Honored by being described as the circumambulation
of the people of purity and the highest Kaaba of
~~from~~ the lands of Rome it is the uttermost
goal of saints and the righteous. May its
structure of holy character be considered (as the place
(a congregation of angels) (or ~~the~~ place of dwelling of angels)?
It turns into? the heavenly prototype of the Kaaba
and with its dome so high and spacious into the
raised roof (of the sky) and every corner of it
is a gathering place of the heavenly host like
the gathering/ mosque of divine attributes and
the source of the cherubim like (God's) dominion
over earth & spiritual creation



not a domestic
house
conceivable
roof, sky, etc.
higher
God's majesty
some of G's
attributes
(God's divine
powers)
(states of divine
communion w/
attributes)
etc., etc.
earthly &
spiritual
dominion
angels, inhab-
itants of paradise
(جنت)
cherubim
&
orders, seraphs

Imitative: Imitatio

شعر ۲۴۰۱۲۳
what empties out

نیر

Some Po. more similar than those that are called Nazire

— Nazire: (do I have a poet to copy a poet who is no good?)

{ Originality/imitation (Bügel??)
paraphrase

transl. of first poem in N.??

Teklife-i Nazire — Tarz-i has (vs.??) N.??

نیر

redifli N.:

("what is it to do if not to write N. for the friends")

فلم طلب

(Peripheral to the court — ??)

(hardly used? as redif? it's used often elsewhere, however.)

طلب (ambition) (= worldly transl.)

in a love poem? gahl

عرو و طلب

سایه و بیابان

Nazire in masha' (self-sufficient)

list of desires:

(شوق)

(measur love)

(reading out of mystical trad: cevr)

375 (cont.)

(Weber, Samuel, Institution and Interpretation
minn. 1987.)

117 ¹¹¹⁵ "we cannot think otherwise but... escape,
like opposition, is an inappropriate move
or desire. (we can "react differently"
and with "transformative, alterative force"
and "disruptive power."

("so think what is, or what goes on, independent
of our thinking".)

120 (Bacon, New Organon (New method))

121 unmasking the opposition of Truth and Error

122 (Evolution happens because the Endless does
not work optically...) "an endless tale without
telos"

123 When (Western) thought reflects on itself it
identifies ~~what is~~ its profitable operations
as (truth ^(logic/reason) and its unprofitable ones as
error.

124 "the unmasking of Western thought making
another moment in its history, unmask another
figure in the fabric of Western thought."

125 ff. anti-utilitarianism (ideological stance of contemp. humanism)
become via dualism the "good" goods of manhood
the "good" good of faith hope is love / superficial
proposed /

127: assumption that "for we must distinguish between" (price & intrinsic value, consumers and critics, creativity and technical skill)
(mind-body, spirit-matter, culture-nature)

128 redescription of "non-utilitarian" values: "aesthetic value e.g." as themselves utilities.
"to the dualist, whatever is not dualistic is reductionist."

(mis dualism is implicated in the ~~reductionist~~ reductionist and ethical commitments of contemp. hum. discourse.)

129 "Sacred" "profane" spheres of value / culture / nature (econ.)
130 ("confusing, flattening out" dualist arguments against a critique of dualism.)

(myths of the fall into commerce)
(critiques of dualistic thinking)

131 "no particular individuals stand to gain or lose differentially from any particular redistribution of goods.

(market does not desecrate but is an arena for negotiation, transformation, redistribution & value)

De M. ~~106~~

106 "To write critically about critics thus becomes a way to reflect on the paradoxical effectiveness of a blinded vision that has to be rectified by means of insights that it unwittingly provides.

According to

→ (He has to undo the explicit results of a vision that is able to move toward the light only because, being ^{already} blind, it does not have to fear the power of this light.)

107 "Criticism is a metaphor for the act of reading."

109 "Critics moments of greatest blindness with regard to their own critical assumptions are also the moments at which they achieve their greatest insight."

114 (Derrida: "Western Thought") "... The conception of all negativity (non-being) as absence and hence the possibility of an appropriation or a misappropriation of being (in the form of truth, of authenticity, of nature, etc.) as presence."

(oral = presence of self to voice: signature reflects distance self from written word)

no (original (innocent) moment of unity "when desire coincides with enjoyment."

Mukaddime-i Celâl (P342) Kazım Yetiş
(Vandikemalın Türk Dili ve Edebiyatı
Üzerine Gözlemleri ve Yazıları) İst. Ed. Fak.
1989

Ekser şifhînin birer ve birer misrâları
başında olan Mâna tâlûkuna parça bahçelerinde ki
veke talevânî vârid

111 (hakhekat ve tabî'at âlemlerindekî hâric,
bir cihân-ı ecâmîtan iktibâs olunan bir
talek nâ-mubut tasavvurdan ibaretti)

Tafsir, notes:

cf. MRM Notes:

textual cleansing
fear, mass killing, exile
impoverishment, rape

("Ethnic cleansing": various kinds of cleansing)
(reinstating the value of marginality, frequentation)
(Post-modern reading:

Modern as "secular", positivist, ~~the~~ Western
hegemonic.

A appropriate encounter with the past (and post-~~other~~)
~~past~~ is an encounter with modernity and
must confront the inner modernity contents)
("find a cure" "find the solution")
The text as a thing to be solved

MRM: DANTE

P. 16 N3 VIP on the coherent reading
That makes the text understandable but
unreadable.

Taking the text seriously

1-60

(Pass the mystery where it belongs -- not concealing of
the text as concealing a mystery that the properly
erudite or scientific or intelligent can ferret out like
a puzzle answer but a mystery that is the text
and which can only be experienced in a life-
altering way. The mystery one can discover without
having it work mysteriously on your soul is no mystery
at all.)

Chapter 5

The "secular" reading (leaves the sacred, mystical, ^{spiritual} ^{stated}) --- like wine denies the "secular"
(aestheticises the reading) & the aesthetic without
the spiritual
Restoration of a "spiritual" and "secular"
reading

PP. 87-88: The "false advertising" as cause of canonical
and "critical" failure, failure to become a "worthy"
object of interest.

Needs to be a note on this in
"Speaking & Power"

BH-5: C. of V. 60-61

36 and 39 & 41 Canonical works: appreciated
because of inherent qualities or human
universals (response)

Deviation = contingent, historical, accidental

The "other" (deviant) opinion is a defect.
(41: Pathologizing... all other contingencies)

{11 40: "a co-incidence of contingencies among individual
subjects who interact as members of some community
will operate for them as non-contingency and be
interpreted accordingly." }

standardizing:
41 1) Conditions (of interaction)
2) Subjects (authorised)
3) Functions (objects perform) ^{11p} (what is it allowed to be for)
p 42

42 We've "... always pricing ^{them} things, so to speak, in
relation to the total economy of our reasoned universe -

44-45 - "creative" process (evaluation/economy) pre figure
"critical" process

p. 46 activities, academy [ANTHROLOGIES]

49 "Saying the text" "The Merchant of Venice Problem"

50 (bottom) ⁵¹ The culture that
~~the~~ interprets the works for us is ours
what has made us and hence the work seems
to require no interpretation,

51 - Sociology of taste

51-52 The illusion of subversion (in the canonical text)

54 axiology: project: "... The justification of the claim of ~~certain~~ certain norms, standards and judgements to objective validity, which is to say the demonstration of the noncontingency of the contingent..."

Hume "Of the standard of taste" ^{and other essays} Lenz ed. Indianapolis 65

Kant "Critique of Judgement"

Hume: Variety $\Rightarrow$ Contest (O + game)

St p. 5 The Koran

H. 56. "It is natural for us to seek a Standard of Taste..."
(how so natural?) Standards - analogous to measure.

60 Cosmic & Universal beauty - sentiment - fancy

(men do not always deal in accord with

the common feelings of men)

(Conditions under which beauty can be adjudged)

Cult. & Univ.) (diff. hence "disputed admiration"

63 truisms of the axiological argument for taste

64 Kant

73 The will to epistemic self-maintenance

(reason as rationalization)

Strictly Ballroom → Contingencies & Value
→ Anxiety & Influence

103: under certain conditions, speakers are constrained
... to serve the interests of their assumed listeners
in the ways we conventionally characterize as "objectivity"
and "reliability."

104 ff The scientific proof as "beautiful" "elegant" etc.

05 dealing with a native with independently determined
features (rather than historical, social, institutional
concerns)

06 (Fit/Beauty) "not in the sense of ~~its~~ correspondence
with or conformity to an independent determinate
reality but, rather in the sense of its suitability
for essential commercial appropriation."

109 no communication (including commerce) only
"differentially consequential interactions"

110 Huberman } escape from economy

114 Economic metaphysics

Devoid

117 "I have not only ~~tried to~~ ^{be read} but to control the
reading"

118 ^{oppositional} deconst. as overprossing or undermining the
pseudodoxia (logocentrism/metaphysics of
presence (constitutio falli)) of western thought
--> BHS --> the constitutive feature of all thought

12/11/42 - Jan
Derivation
"positions"
"Nothing is, anywhere, simply present or absent. There
are only, everywhere, differences and traces of
traces."

Bloom Breaching:

- 13 The innocence or primal virtue of reading is a last social mystification, akin to the sexual innocence of childhood, or of womanhood. Reading, when active and interesting, is not less aggressive than sexual desire, or than social ambition, or professional drive.

Disabuse yourself of the lazy notion that any activity is disinterested, and get mine at the truth of reading.

- 12 Ratios of revision measure differences...

- 13 "...transumption is used to introject a sense of earliness, and to protect the otherwise crippling sense of belatedness.

- 17 Ratios, in my sense, are entailments or sacrifices, and give only by taking away.

- 23 Clinamen: a swerve away...

tessera: antithetical completion

kenosis: self-undoing, emptying out

askesis: sublimation

decide what's or
is not theory

- 25 The theory of poetry, like all criticism, is an art, a teachable and useful art, and its true criteria are poetic. (Criticism is not a science, not even a "human science") and it is not a branch of philosophy. The theory of poetry need not meet the tests by which science and philosophy rate theory or by which they

Blame Brecht:

"no reader, however professional, or humble, or pious or disinterested, or "objective," or modest, or ~~ambitious~~ amiable, can describe her or his relationship to a prior text without taking up a stance no less tropological than that occupied by the text itself."

Emersonian
Deer soul

The poet in a poet = Orphic, Gnostic, Kabbalistic space
"The pneuma of the poet and of the knowing reader."

from E. "The great poet makes us feel our own wealth, and then we think loss of his compositions!"

Emerson
as
Precursor
to Nietzsche

"Strong" readers vs. Texts

L 218 Krüger: focus on ways "in which the mental activities of the artist are the same as or different from those of the non-artist." Krüger's views TP. 116.

cognitive/moral
aesthetic =
Kantian triad

(There is a non-cognitive aesthetic experience different from all others / act of consciousness unique to the artist capable of creating a unique object / allows an epistemological freedom of perception.

There are heuristic purposes...

LET'S ACT AS IF ...

(The act of rescuing the uniqueness of the aesthetic)

"making strange" not the Coleridgean theory
→ estranging the familiar multiplicity of the actual in order to allow the universal to shine through...

Col. "Organic discourse" meaning is inseparable from its linguistic configuration.

aesthetic of alienation (Art as a different order)

Croce: the complete inaccessibility of the poem to criticism.

K. "The critic must fail"

K.'s existentialism

(Death of God, nominalistic ontology,
savaging of rationalist man (and all
generalizing habits of thought as basis of
of inauthenticity.)

New critical irony: a tactic allowing an
escape from all saying, all ^{standing} position-taking.
(Complicit awareness)

N.C. - to act is to blind ourselves to the complex
texture of existence (become action towards clarity)

235
Parting: to discover the true nature of things
behind the veil of "sleepy quotidian living"
(Eliot, Brodsky, Kundera, N.C.s)

Lentricchia: on de Man

3.14

"... And since literary language alone understands this universal condition of linguistic impotence (the aporia)" (then the literary is the mode of speaking with all possible authority about the inability to speak with traditional authority (about the truth of being))

Semiotics & Poetics
Action, Identity
Nietzsche (1925)

Critic can no longer occupy the space between fiction and reality... can no longer refrain from asking tough questions about his own discourse or metaphysical interpretation.

S&R: (Critique of semiological reduction of rhetoric to elegance) ("infinity of versions" from a "single word") ^{universal} ^{universal} → grammatical rhetoric as a subversion of grammar and logic ⇒ literature (which cannot be decoded into a grammatical system)

interpretation of a sign is not the meaning of an object but another sign

(? can the critic adopt a 'non-literary' position (from which it can pronounce on the state of literature))
(Cognitive impotence)

(A & I in Nietzsche)

"The law of contradiction is a way of creating reality as we should like it to be, a mode of assertion in the imperative mode, not a mimesis of the way things are."

316 Identity principle
(metaphorical) "substitution of the sensation of Rings
for the knowledge of entities" & DeM.

(We cannot sense opposite qualities are mistaken
this for a rule about Rings)

cf. B H-S (does not affirm irrationalism but denies affirmation
of anything.)

Speech Acts: ↓

"... can we replace knowledge by performance?" ↓

317 Derrida: "The language of truth" | Subject as coherent
Lacan: "language of persuasion" | center from which
acts are directed

ultimate
dialectic
play

The world is discourse "all the way down!"
(? are we left with the ultimate significance,
universal message - there is no message about
anything but the impossibility of a message (aporia))

207 208 Deconstruction: Derrida & Foucault: "motivated by
their historically predicated alienation from the
metaphysics of presence."

undecidability: subjectivity / matter (wave-particle /
location) / "meaning"

D. "inavoidable logocentric structure, the universal
constraint of Western Thought" The ~~END~~ of ~~THE~~ ~~END~~

B3I

297 fiction = tendency to reconstitute one self
in more comfortable categories
reality = state of things as they really are ...
(of which nothing can be known)
(and everything is implied)
(irony: = knowledge of the fictiveness of fiction)
reveals the "temporal void"

299 (findings (of critics) about the structure of
texts contradict our statements about the
general nature of literature) = "constitutive
characteristic of literary discourse in general" IX

(Glindness = all rational and logical procedures)
(opp. to the unconscious, intuition, imagination)

~~SALVAGE~~ RELATIONSHIP OF THE WHOLE STAY (5 + 5₆₃) AND
"REALITY" IS AS WELL, ARBITRARY, UNNATURAL,
AND CULTURALLY DEFINED.

Demystification of all claims to critical privilege
(fiction knows and names itself as fiction)

"our notwhiteness stated and restated by a subject
that is the agent of its own instability" Aims & Interpret
(Deleuze misreads Rousseau by reading him
as a mystified writer in need of deconstruction)

(R. ~~knowledge~~ spoken word)

307

misreading as a deception practiced
by the text on the reader

"life" = "the ability to forget whatever
precedes a present situation" 67

(like as a will to pause / pause of discontinuity =
modernity ; lit. has always been modern)

Originality (the most romantic of romantic ideals) :

↳ "the dream of an existence unpatterned and
unhinged by exteriorities

307

2 kinds of writers the debased (about originality) and
those who see the problem but ~~to~~ ^{knowledge} it anyway

The aesthetic moved and the isolated self
are in "would that"s or "if only"s

↳

"unnecessarily grant power to the self-deconstructing
none of the literary"

aporia: undecidable

Bataille AS

- 82 "If only we are left Buth. & X speak to us like to others."
- 90 "Islam is a discipline applied to a methodical effort of conquest."
- 97 - contrasts / poetry / Absence of dissipation (trans energy).
austerity - accumulates
prodigality - dissipates

- 98 - force must be used at the moment of its accumulation
"Islam was fortunate in having to set itself violently against the world in which it originated."

~~Later~~ Birth of a community, different from rel. growing but ~~the existing~~ community.

P. 90 Late Islam empty, rigid framework !!!
90 - 91 - (ridiculous summation) !!!

106 a society is determined precisely by the use of values of the surplus.
Growth: demographic $\Rightarrow$ military $\Rightarrow$ conquest
religion (Games, spectacles) or personal luxury.
(Tibet = country in closed container)
(Morocco = mass of sterile consumers)

159

Distr. processes: idleness; ^{non productive} useless labor;

Kabbalah & Crit.

Generalizes misreading to criticism

337

Establishes "the academic criticism of his aesthetic historicism"

reading Peirce: (I don't understand but I'll take him to say 338)

B

"poems are truly trials"

"Sign is the poem, its object the process of text, interpreting thought is the reading of the poem" (and the reading is itself a sign). p. 58 57

"Literary history..." to convert its concepts from the category of being into the category of happening ~~of the~~ of the
"endless, defensive civil war" p. 58

family was
(your reading is an event in literary history)
(an event no more or less privileged than the poet's misperception)

Point resisted by scholars: "That their writing is part of the unfolding of literary history and not an ideologically innocent report on its true meaning." 33.

L "Circumphony of selfish Satanic voices"

"formalism of the ^{enclosed} cogito, the free and imperial subject"

No "poems in-themselves" no "poets-in-themselves" (the "inter-poet")

maintaining the father may be problematic as a totalizing concept. but it does happen.

Lentricchia on Bloom

multiple fathers 320
(dangerous precursors: Wimsatt, Brooks & Warren)
(even all Eliot: but more directly than
Henderson Frye ^(and Buber) whose "archetypalism" dominates
the early Bloom) (Uses it early to escape the
"aesthetic monadism" of the New Critics)
321 (Citations of NC in Shelly) "organic autonomy
in the discrete poem"

tetrasog?

Buber "When Thou is spoken, the speaker has no thing
for his object."

? of continuity

for B.

324 "The great hope is for a secular substitute
for the God who can no longer be assented to,
and for a discourse that will release consciousness
from the entrapments of a fallen world."

... But loveless, anxious crowd who confront the world as
It, not Thou.

Romantics: seek to "achieve victory over dualism
in visionary consciousness."

late 18th c.
romantics M.H. Abrams The Mirror and the Lamp

"loss of all external spiritual authority as a
sanction of redemption" (rise of self - God and Satan
autonomous imagination)

uncentered self → can only author drama
and conflict

325

"misprison" the new Blochian ~~then~~ totalizing principle

Literary influence is willful misreading (so
poet and critic and life (after forced))
("radical relativists at the fringe")

326

threatening siblings: Lacan, Derrida

(he remains captive of what he opposes) exactly his point.

'326

B. "the aboriginal poetic self" "the poet in a poet"

Kant

[consciousness $\Rightarrow$ Poetic, cognitive, moral]

harmonic and alienated view (high priest speaking
to initiates)

rejects Hartman's distinction between authenticity
(from spiritual order) and priority (natural
order)

229

B. "art is beyond hard work" (cf. Ben ^{Johnson} ~~Johnson~~)
 $\Rightarrow$ fabbri.

Satan as "type of the post-Enlightenment
epicure" (God = everything outside the self)
(Self-consciousness = the constitutive psychic
posture of all poets after Milton.

B. (strong poet as victim of poetic history)
(the unique self as telos)

(opposed to the 18th. stated romantic wish to
make a communal voice "general passions" interior
universals, to be "representative." Shelley "poetry
is the great instrument of moral good")

Buber, fuge, mythopoetic imagination $\Rightarrow$

Satan, Freud, "family romance"

↳ Christian etc. "6 strange names for 6 strategies of evasion"

We need wade boldness and never achieve

"priority." (At best with apophorades we

↳ make it appear that our precursors are imitating us.)

(The meaning of a poem is another poem)

(avoids tautology = the poem is the poem

redemption = the poem is something that is not the poem

Principle of continuity is a romanticist impulse.

332 A map of misreading (~~text~~ attack on post-structuralists

B. "Modernism ... has not passed; rather it has been exposed as never having been there.

(Discontinuity of norm. w/ mod. = genesis imposes

haunted on our precursors to affirm our originality (N.C. premise)]

desolation

332

"... a man rebelling against being spoken to by a dead man - outrageously more alive than himself..."

333

Background priority of voice over discourse

language writes us. human writes ... always following after and defending against another human ...

for D. there is no pre-linguistic ontological
subject (subverts "free subjectivity")

not spirit or presence
"no ground for expression outside the expressive medium"
subject, as text caught by the truly authoritative
force of writing écriture

involves a primal "Scene of Instructions" a
scene of persons not writing.

Speech is more primal than writing

(from a Heb. davar = word, thing, act
(Influence is subject centered))

(dest. of the conscious self — the ground of
programmatic ~~transmission~~ —

235 B U.S. ~~critique~~ "stubbornly logocentric"

"... the inspired voice over the scene of
writing ..."

= prophetic voice = (Emerson & who is dubious

when Bloom reads him the most — the

recording of the transcendent is always imperfect —
poem is always miswritten

(unwarykrieger or Poulet, Samuel Alexander
on Croce)

(foculationism & B dissolves the conscious human
subject — revokes claim to humanism)

No such thing as a subject only relations
between subjects... (influence)

General economy: key activity is dissipation not acquisition of wealth.

Bataille

The world of intimacy is antithetical to the real world as immoderation is to moderation, madness to reason, drunkenness to lucidity. There is moderation only in the objects, reason only in the identity of the object with itself, lucidity only in the distinct knowledge of objects. The world of the subject is the night: that changeable, infinitely suspect night which, in the sleep of reason, produces monsters. { / it I submit that madness itself gives a rarefied idea of the free "subject," unsubordinated to the "real" order and occupied only with the present. } ... If I am no longer concerned about "what will be" but about "what is," what reason do I have to keep anything in reserve?

AS I, 58

(The victim) Once chosen, he is the accursed share, destined for violent consumption. But the curse tears him away from the order of Things; it gives him a recognizable figure, which now radiates intimacy, anguish, the profundity of living beings.

ASI 59

In context
of festival -
of sacrifice

Potlach

But the gift would be senseless (and so one would never decide to give) if it did not take on the meaning of an acquisition. Hence giving must become acquiring a power.

AS I 69

Potlach =

(To ... this possibility for man to grasp what objects have ...)

(The "utopian" gift is that which cannot be repaid)

12. 1) squandering of an surplus itself becomes an object of appropriation

2) squandering appropriates poverty $\Rightarrow$ rank

3) rank can be appropriated - only by a squandering of resources that could have been appropriated.

(ambiguity and contradiction $\uparrow$)

(lesson of Potlach)

* We could not reach the final object of knowledge* without the dissolution of knowledge, which aims to reduce its object to the condition of subordinated and managed things. The ultimate problem of knowledge is the same as that of consumption. No one can both know and not be destroyed; no one can both consume wealth and increase it.

ASI 74

* The poetry,
the depth or
the intimacy
of passion

74 - lies & rank

16 " ... the return of life's immensity to the
truth of exuberance.

Jenny White:

(Many make us Relatives)

German: German-turks

turk: turkish-germans

("at least we could escape")

("Walls" neighbors etc.)

Identity

? Germans

? Germ. turks

I dialectic between how we see ourselves, how others see us

essentialized concrete traces of categories

(Political)
Elements
Nationalities

opp. to what?? I itself always in flux

Realist forces/practical consequences
shared blood/shared culture

formation and maintenance

Regularities - stability over time/flexible with regard to categories ??

(new shapes of community still identified as Turkish)

class/gender/place (tensile fibers)

change doesn't mean incoherent/schizophrenic

1. pol. category

2. flexible template

Reciprocity
(Example?)

deterritorialization of identity

↳ why not schizophrenic

Benedict Anderson (Mythological/imaginary
— opposed to what??) Could you
experience the unimagined/unimaginable

people are arbitrary / signs /
simultaneity / ~~the~~ in homogeneous
time given form by our national
will

fiction into reality (is there a
non-fictional reality)

East and West
Andalus

Capitalist images / (re-coding)
(when were they culturally homogeneous?)
global / dialectical

European identity

East Europe Excl. to Incl.

Turkey Incl. to Excl.

Gast Arbeiter ⇒ foreigner within
(Class issues)

How may we see Murelles:

1. Disparate people
2. indistinction from German & Turkish identities

reciprocity?

3. ties to Turkish exp. from German.

German. Constr. of I contradicts Turk-East G. - W. G. struggle excl. Turks made "foreign" (a proxy for ~~the~~ E. German) a projection on Turks of the "foreignness" of E. Germans]

I wish:

Turkishness

Social Class

Generation

Non-Turk Origin

(Media: myth of community)

Turkish institutions (comm. oriented)

TV: Indian Movies

(Little coverage of Turkey - comp.)

Film/Art imagined coherence written & filmed in Germany

? Quotations

Shared Dispositions:

money and work / women
Comp. Migration to Ist. to Mig. to Germ

Ist. Membership in family
reciprocal exchange (generalized)
Expect someone to repay (non-spec;
shared labor / food / info.)
routes of obligation / with no
closure — solidarity and
dependence
"Web of indebtedness"
Focus of it is the group
Labor and money can be part of
this interchanging / exchange

Berlin: Reciprocity also:
but also maintains ethnic
identification (Turks know who's
a Turk or German in terms
of reciprocity)
1.5 mil in Turkey (Villagers, rural migrants)

Geographical origin in the
(first Generation) (but now retire in Germany)
83% do not want to return

- Turkey has lost its centrality (to the Euro-Turk community).
- ties w/ homeland have atrophied or rigidified
- transform in women's roles:

2+ formally employed (5% in Turkey)

- Changes in gender roles
(Public movement/exposure
(less time for socializing
(Concentric circles in Turkey)

Capital. reciprocity (reciprocity: borrowing money replaces services — clusters rather than concentricities)

(Clusters maintained by visiting in each other's homes Aile Görüşmeleri)

(Money a constant topic of discussion — a salient metaphor for relationship)

(we'd like to return but can't "who would we borrow money from?")

(Children give earnings to parents or give them consumer goods — closeness of family)

\$

This strikes Germans as exploitative oppressiveness. Restrictions on women (self-fulfilment) pursuit of personal pleasure
Crisis oriented lit. on Turk. women —
arguing to let women escape

Jenny W.

Diversity in comm.

Dif. in gender roles

Imagining of community

harvesting of images/absorbing through daily practice

Imagining unity (as falsifying divisions that "actually" exist)

Behavioral integration without loss of identity

but creates categorical ordering

Is integration possible:

power blocks (essentialized categories)

access to resources...

Categories of representation
(constructing Turks as part of German history)

Participation w/o identity loss

Class Identity

33,000 Business

Transform. of rhetoric about Turks (for a time a rhetoric in which Turks are more German than the E. Germans)

Derrida / Grammatology

10 "History and knowledge, istoria and epistémè have always been determined (and not only etymologically or philosophically) as detours for the purpose of the reapportionment of presence."

XVIII Spivak: The authority of the text is provisional, the origin is a trace; contradicting logic, we must learn to use and erase our language at the same time.

61: "experience as arche-writing"
"another unperceived or unconfessed metaphysics"
(Scientificist objectivism)

"... I believe that there is a short-of and a beyond of transcendental criticism. To see to it that the beyond does not return to the within is to recognize in the contortion the necessity of a pathway. That pathway must leave a track in the text."

"Erasure of concepts"

"The origin did not even disappear, that it was never constituted except by non-origin, the trace, which then becomes the origin of the origin."

62 "The Living Present (lebendige Gegenwart) is the universal and absolute form of transcendental experience to which Husserl refers us."

Hjelmslev

"... a thought of the trace can no more break with a transcendental phenomenology than be reduced to it."

"... the necessity of going through the concept of the arche-trace."

"On the one hand, the phonic element, the term, the plenitude that is called sensible, would not appear as such without the difference or opposition which gives them form. Such is the most evident significance of the appeal to difference as the reduction of phonic substance. Here the appearing and functioning of difference presupposes an originary synthesis not preceded by any absolute simplicity. Such would be the originary trace.

Without a retention in the minimal unit of temporal experience, without a trace retaining the other as other in the same, no difference would do its work and no meaning would appear."

"The (pure) trace is difference." (~~WHAT~~ MAKES DIFFERENCE POSSIBLE - THE CONDITION THAT ~~MAKES~~ ANY SENSIBLE PLENTITUDE)

63: Difference is therefore the formation of form. But it is on the other hand the being-imprinted of the imprint."

"Sound image" (The impacting of sound on the senses)

STANCES, TRAJECTORIES, INTERSECTIONS

{ Syntagma / paradigm

Logocentrism

synchronicity / diachronicity

SIGNIFICATION >

CYBER-PUNK: UNIVERSE THE OTHER OF PROGRESSED
organic industrial society to polymorphous information system
(Stivale, Substance)

Hellmuth: The connective synthesis: (not this or that) but
this and this and this ...

Inclusive Disjunction: Neither this or that but
this or that or this ...

Nietzsche in Isac NHH 23:4 1992/P. 878

— On the mirror

"The structural form of fictionality entails not a synthesis but an endless unfolding of interwoven and interacting positions."

(irreducible duality)

Human being and role: Doppelgänger
= social figure

→ but which allows self-understanding

No originating core-self (to observe itself in the mirror as in Lacan)

"The self is present to itself only insofar as it is aware that its ground is withheld from it." (the "unfathomable ground")

The idea of fiction undermines the representation of philosophy / soc. sci. by depriving them of authenticity — reveals the doubling.

— Etiological myn —

human beings are but do not have themselves,

→ ~~But~~ Lit. operates in the space between being and having,

→ "the staged unavailability of human beings"

→ staging allows the otherwise impossible state that one can experience one's own inability to have oneself.

"plasticity of human nature"

~~Rien~~ Bourdieu: Dist.

2-2

To the socially recognized hierarchy of the arts, and within each of them, of genres, schools or periods, corresponds a social hierarchy of the consumers. This predisposes tastes to function as markers of 'class'. Culture also has its titles of nobility — awarded by the educational system — and its pedigrees, measured by seniority in admission to the nobility.

2

The definition of cultural nobility is the stake in a struggle which has gone on unceasingly, from the seventeenth century to the present day.

(favors those who have it as a result of a cultured upbringing (natural) as opposed to acquisition by study.)

3

"An encounter with a work of art ... presupposes an act of cognition ... which implies the implementation of ... a cultural code.

"The 'pure' gaze is a historical invention ~~the~~ linked to the emergence of an autonomous field of artistic production ...

W

5 ... working class people expect every image to explicitly perform a function...

6 Popular taste applies the schemes of the ethos, which pertain in the ordinary circumstances of life, to legitimate works of art, and so performs a systematic reduction of the things of art to the things of life.
(Kaiva belief in the things represented.)

7 The denial of lower, coarse, vulgar, sensual, servile — in a word, natural — enjoyment, which constitutes the sacred sphere of culture, implies an affirmation of the superiority of those who can be satisfied with the sublimated, refined, disinterested, gratuitous, distinguished pleasures forever closed to the profane. That is why art and cultural consumption are predisposed to fulfill a social function of legitimating social differences.

11 (denial of the social)
(taste: "the uncreated source of all 'creation'")

12 "Hidden behind the statistical relationships between educational capital or social origin and this or that type of knowledge or way of applying it, there are relationships between groups maintaining different, and even antagonistic, relations to culture, depending on the conditions in which they acquired their cultural capital and the markets in

which they can draw the most profit from it.

12
↓
[HOW 'PURE' CAN A CRITICAL ACTIVITY BE? CAN IT EVER BE SEPARATED FROM AESTHETIC ACTIVITY.] (cf. de MAN on Bloom (~~points out~~ ^{points out} how Bloom cannot remain a 'pure' critic but Bloom by asserting the merger anticipates him and changes our terms of critique))
(Blindness and Insight) Objectification.

"... scholarly critics cannot grasp the objective reality of society aesthetically without abandoning their grasp of the true nature of their own activity...
("the law of mutual lucidity and reflexive blindness")

"The objectification is always bound to remain partial, and therefore, false, so long as it fails to include the point of view from which it speaks" (and so fails to meet ^{as a whole})
BUT THEN THERE CANNOT BE AN ACTUAL OBJECTIFICATION BECAUSE THE WILL ALWAYS BE A REGRESSIVE SERIES OF POINTS-OF-VIEW — (EACH INTERPRETANT IS ALREADY AN INTERPRETANT)
EVEN THE SOCIOLOGIST'S VIEW CANNOT TRANSCEND THE LAW (of mutual lucidity and reflexive blindness)

13
"... each group's propensity to present and receive a group's partial truth as if it were a full account

of the objective relation between groups.

[ONE CAN ACCEPT THIS WITHOUT THE NEXT STEP: ASSUMING THAT THERE IS A WAY TO CREATE A FULL ACCOUNT.]

NRW

The Ottomans = Andrew Wheatcroft

Architecture & Ideology in Early Modern Spain -
Jeffrey Dadds

Logans:
L. Patrick Harvey Islamic Spain
1250-1500

Good source
Monroe anthology part poem -

- Amin Maatouf - Leo Africans
Tang Ali - Shadows of the Pomegranate Tree

New Yorker Mar. 6 1995 p 96

"A Very English Story" -

Ottavio Pas: Criticism/essays/poems

Imagined Communities (B.A.)
(Revised. with new preface)

Novels. Lit Hist.

End of 19-20th cent. ~~history~~ Lanson
(Arthur Compagnon essay)

George May (Le mille et une ans)

Said: WTC

VIP

178-79 [Foucault on authorship - text]

179-80 Book node within a network

[We accept, must accept certain things as given (stipulate) in order to get on with the work]

181 "everyone ~~is~~ working in a field, by a process of acculturation and professionalization, accepts certain guild standards by which the new and not-new are recognizable. These standards are far from absolute of course, just as they are far from being fully conscious. They can be very harshly applied nevertheless, particularly when the guild's corporate sense feels itself under attack.

182 (Describes the task of criticism/critical consciousness)
Derrida's Foucault

183 "In both cases... There is a conscious effort to release a very specialized sort of textual discovery from the mass of material, habits, conventions, and institutions constituting an immediate historical pressure.

183 "The text is important to Derrida because its real situation is literally a textual element with no ground in actuality — this is the écriture en abîme with which... criticism has so far been unable to deal..."

11 for Foucault the text is important because it inhabits an element of power (pouvoir) with a decisive claim on actuality, even though that power is invisible or implied...

184 (D. m. "the text" as duplicitous / hiding sth)

!! "a gnostic doctrine of the text"

f. m. the text is part of a network of power whose textual form is a purposeful obscuring of power beneath textuality and knowledge (savoir).

("Psychological" reading of Derrida)

185 f. m. totalities building ^{the dominant culture into} ~~reality~~ its controlling institutions ... "

(born opposed to "the tyranny and the fiction of direct reference" (to the transcendental signified, presence))

(practicing an alternative textuality of their own)

(the "fold" deconstruction of text $\Rightarrow$ creation of a new text that must be dealt with)

189 exorbitant (out of orbit)

problem of discussing unreason in rational language...

190 The logocentric fallacy:

191 Purpose of philosophy & critical theory...

192 (Also says something that escapes the critical text — writing as a form of escape (from meaning/system))

Es "écriture" as "a process of excess, overflowing, bursting through..."

(Disruption of critical duplication and containment)

[BY PRESENTING THE TRUE TEXT, THE SCHOLAR "EXHAUSTS" IT — WHAT COMMENT COULD REPRESENT THE TEXT BETTER THAN THAT WHICH PURPORTS TO BE THE TEXT ITSELF (MASTERY OF THE TEXT).]

193

(Derrida eschews narrative — suspicion of narrative)
(ambiguity: "what the author tries to tell and obscure at the same time.")

(Self-deconstructed novels — already deconstructed by the author) Raises the question of what is to be done after deconstruction

194 D "effaced and respected doubling or commentary," (Gram. 158)
(Reading respects the stability of the text and reproduces that stability.)
(formalism a geometric)

195 D (Gram. 228) "the tranquil assurance that leaps over the text toward its presumed content, in the direction of the pure signified."
(questions "teleology" as in Rousset's "teleological structure")

ES Derrida's project "to open language to its own richness, thereby to free it from the impositions of helpful schemata."

196 ES "... for every big word like 'god' or 'reality' there are small words like 'and' or 'between' or even 'is,' ... the big words don't mean anything outside themselves, they are significations attached for their entire sense to all the small words..."

[197-98 The Shakespearean play]

ES 199: "D's notion that ideas of voice, presence, and metaphysical 'origins' are simply inadequate for the performative actualities of language."

200

Representation: In Platonic =
 original and copy
 anterior related
 valued not-valued

determines $\Rightarrow$

(~~3~~ representation as a stand-in for the thing itself.)

Différance however is not derived from representation (diff. between object and rep.) but is intrinsic to language — (when language is processed graphically rather than phonetically)

201

... So long as we believe that language is merely for representing something else, we cannot see what language does.

... The permanent deferring of representation and the deferring of something else, which he calls writing.

... language being used not simply as a substitute for something better than itself but as an activity all its own, (we cannot recognize that "something better" is a fundamental illusion... ~~In about~~
~~the~~ (the grip of metaphysics).

(Gram. 101)

mise en abîme

204 Dissemination: (not a concept - a movement - maintains

"in the perpetual disruption of writing, maintains the fundamental undecidability of texts whose

205 real power resides not in their paly seriousness (which can be collected) but texts whose power is in the possibility of this infinite generality and multiplicity."

Diss 42 52

(D's deconst. releases the textual - the anti-

Concepts "a scene of writing within a scene of

Diss 203 writing and so on without end."

"mean one thing and another."

207 = Style that wanders - (Intention to multiply sense not to hold it down.)

(The) persistent desire (of language) to point outside itself, to declare itself incomplete without presence and voice."

"Voice thus appears secondary to writing, since writing's facility is precisely the facility of all fiction to authorize, even create, its opposite and then act subordinate to it and become invisible to it."

212 "in Foucault's interest in textuality is to present the text stripped of its esoteric or hermetic elements, and to do this by making the text assume its affiliations with institutions, offices, agencies, classes, academics, corporations, groups, guilds, ideologically defined parties and professions.

213-14 in Derrida and Foucault collide on how the text is to be described, as a praxis on whose surface and in whose interstices a universal grammatological problematic is enacted, or as a praxis whose existence is a fact of highly routinized and differentiated historical power, associated not ~~only~~ with the univocal authority of the author but with a discourse constituting author, text, and subject and giving them a very precise effectiveness.

3.

asceps:

215 READS FOUCAULT

215 "texts as an integral, and not merely accessory, part of the social processes of differentiation, exclusion, incorporation and rule."

(Conflict between author and the discourse he's part of)

(Auguer --- opp. to D --- That western cult.
has valorized writing our speech - situation
of forces that exercise strategies of
control.)

215

1) " ... The process of exclusion, by which
cultures designate and isolate their opposites
and its obverse, the process by which cultures
designate and valorize their own ~~as~~ incorporative
authority —

" ... how the will to exercise dominant control
in a society and history has also discovered
a way to clothe, disguise, refine, and
wrap itself systematically in the language of
truth, discipline, rationality, utilitarian
value and knowledge."

(This language = discourse (Natural)
authoritative, professional, assertive, anti-
theoretically direct.)

(Works at the level of base — not superstructure)
(The master discourse of society = discourse of truth)

— Michael M. —

1. Natl. imagination
2. Pop subjectivity

Islamist
Kemalist

public projects of modernity
(ideologising personal exp.)

folk tale does the same

use personhood? Sultan's Vizier traveling in disguise —
itchy commoners —
constitution of personhood (control/restraint —
signs — expressing internal desire —
satisfying their itches: subjectivation
of language/sign systems
(Should control? or cannot control
(Victory of subjectivity over order)

Akl - Nefs — (Fikah :: Nefs)

The unruliness
of signs

collective
restraint
(Damus)

azip
↑
yasak

Kanon
↓
Sociedad

binding indiv.
to the collective

historical
self pushed to the
inside (desire, passion
rather than imagination)

Namus: (uprightness - individual controls the inner passionate self.)
(respect, restraint, modesty - showing control)

? disguised - imperfect
Selam - (perfect communication)
Communication - (perfect communication)
Passion / love / etc.?

Signs
S-U. = hierarchy
Kusakthinhoca: reciprocity

— pressure of social obligations —
Communication - balance the double
- balance the hoca

again, imperfect
communication =
imperfect reciprocity

Top Kapl

Victory Celebrations: all officials
gather silent and still / power of
household / italy obong: parody of
palace protocol — silence

Imperial Mosque

Friday Service
Ruhel masses, prayers ablutions
Control of self: law of Islam ...

- > Anıtkabir
- > Kocatepe Camii

Anıtkabir:

- National Center of Memory
- Paradigm of space-time in new Nation-State
- Citizen-founder communication
- Backdrop country side
- Not National principles but an intersubjective glimpse / nation in the person of the founder (personhood $\Leftrightarrow$ nationhood)

~~egitim~~ $\swarrow$ $\searrow$ $\nearrow$ $\nwarrow$
 egitim gerektirir $\swarrow$ $\searrow$ $\nearrow$ $\nwarrow$
 ...tutku düzeni

Geometric rationality —
~~Rectilinear~~ rectilinear frames — walk
 road look through frames: Limits and
 boundaries (confines subjectivity/
 collective constraint) (extinguish refs)

Neat order:

K.T. Mosque:

Monument to religion in Turkish society.
(linked in argument with Ak.)

Replian of a traditional Ottoman Mosque (Sultan Ahmet) [departs from old strategy — reps. mod. Turkish aspirations]

- = Much larger interior (Advanced techniques of Construction — everything larger/exaggerates)
- = 3 floors under the mosque (large market)
- = Vast paved space surrounding the building (new) Symbolise the gathering of masses & musallata
- = Street passes under mosque grounds:
- = Under surface garage

place of worship of a mass of anonymous others →

- hill visible from many points / view of city / relation betw. mosque and Capital
- higher minarets / ~~to~~ elevated viewing
- platform (on the same level as the Anitkabir)
- when was present at Mosque: better relations, reciprocity, intersubjectivity
- (grope bow on)
- (intersubj. eliminated from Ak — not present in K.T. (Coming together))

possible relation

Fuzûlî:

1. a. Gönlüm açılır zülfi perişânunu görgeç
b. Nuṭkum dutulur gonca-i ḥandânuñı görgeç
2. a. Baḳdukça saña ḳan saçılır dîdelerümden
b. Baḡrum delinür vâvek-i müjgânuñı görgeç
3. a. Ra'nâlık ile ḳâmet-i şimşâdı kılan yâd
b. Olmaz mı ḥacil serv-i ḥırâmânuñı görgeç
4. a. Çok 'ışka heves edeni gördüm ki hevâsın
b. Terk etdi senüñ 'âşık-ı nâlânuñı görgeç
5. a. Kâfir ki degül mu'terifi nâr-ı cehennem
b. İmâna gelür âteş-i hicrânuñı görgeç
6. a. Nâzüglük ile gonca-i ḥandânı kılan zıkr
b. Etmez ki ḥayâ la'l-i dür-efşânuñı görgeç
7. a. Sen ḥâl-i dilün söylemesen n'ola Fuzûlî
b. İl fehîm kılar çâk-i giribânuñı görgeç

^
O - missing

^ (Darker? )
more definition

(Can the ^ over i
be a bit larger?)

12 pt and one or two
larger (14 & 18) for titles¹

Bakhtin:

Prodigality of the Son (Aunt's Slave) 29-28

30 Pressure of excess

1. effect: expansion
2. " squander of luxury
 - a. Lute's Eating (Pyramid of consumption (fist burning) 34
 - b. " 2 Death (making room/spare) excess - luxury, brutality
 - c. 3 Sex (young life - space, food etc.)

Gift to Sultan is a sacrifice (cannot
assume a need on his part)

Control over their Semiotic universe Religion, language,
"craft," work, sexuality (reproduction)

-
- N. Outsider
H. Masculine states
A. Unsuccessful:

Flüschew

- 95-96: Nesihat: content (genre)
- 97 people held ~~books~~ for a short time
- 102 "Kanun-consciousness" a concern for preservation of Ottoman ideals and practice in the face of rapid change in the political, economic, and social spheres... (2nd 1/2 of 16th c)
- 106 Surname 105 Sot Nume ci
- 110 104. (languages Cazabat) Gayenfer aya
- 110-111 creation of presentation volume
- 117 - appointment as punishment
- 120-21 "pizles" appointment gifts
- 123-24 Court in Baghdad
- 127 Kavai
- 129 (learned and able courtier proper)
- 130-131 Selamici (c. 64)
- 132 ~~Don~~ Non-Ottoman Turkish past

Desperate lovers were desperate for love

When it popped up on the Associated Press wire, the slug on the news story read like a pulp fiction title: "Fatal Romance."

The story was out of Sweetwater, Fla., a tale of star-crossed lovers. "It's a Romeo and Juliet story," the AP quoted police detective Ramon Quintero, "This is as sad a case as you can find."

Maryling Flores and Christian Davila were teen-age sweethearts, the lead of the AP story read, forbidden by her mother from dating.

Christian Davila was 14. Maryling Flores was 13.

I'm of an era when teen-age girls were often forbidden from dating, especially "car dating," until they were 16. (That era, against all odds, continues at our house, applied to males, also.) My 9-year-old talks of kids at school who are "going out" with one another. "Going out" generally being a misnomer because the process involves little more than hanging together at recess and at lunch, thus there is not much "going" or "out" about it.

This is yet more evidence of the sheltered if not bucolic Weltanschauung of which we in the semi-rural clefts of the West Sound are possessed. Young teen-age girls are getting pregnant, let alone dating. The pressure to mature, to seek love and lust, presses down into the grade schools. So to walk through a middle school is to relive scenes from "The Fantastic Voyage," the vibes and fluid pressures of sexual awareness throbbing among the sweating streams of youngsters flowing down the hallways.

Christian and Maryling were middle school students in northwest Dade County, Fla. They believed they were desperately in love, and when Maryling's mother said she didn't want her daughter seeing Christian, the desperation grew worse.

Early in the morning of Sunday, Nov. 5, they ran away from their homes. They carried with them little money and no extra clothes. They knew they would need neither where they were going. Their bodies were found floating in a canal two days later — neither could swim. They each left behind suicide notes. In fact, Maryling left behind more than a half-dozen of them.



Thomas Shapley

Maryling wrote:

Mom and Dad:

You'll never be able to understand the love between me and Christian. I feel that without him I can't live. Why is it you were never able to understand me? Or is it that you live to make my life miserable? I love him more than anyone here on the Earth. I'll never be happy without him.

You don't let me see him in this world, so we're going to another place.

I love you all very much. I'd like to ask for your forgiveness, but I know you will never understand me. This is all I want to tell you: I love him and I will always love him very much. But I will never be able to stay on this Earth without him.

Please don't cry for me, this is what I want. I want to feel happy, because right now I'm going to a place where I can be with Christian. Lastly, I'm sorry that I couldn't be with you all.

I love you all very much, Maryling.

P.S. Thank you for everything you have given me in life. And thank you for loving me for all my life. I love you all.

Christian wrote:

To everyone:

I can't go on living. I've lost Maryling. That's something that hurts me very deep inside of my heart. I'll remember all of you. None of you will be forgotten. Please don't forget me. I love all of you. I've put my best (into) these 14 years I've been on this hellhole called Earth. I bid farewell to all. Please keep me in your hearts, because I know all of you will be in mine.

I'm not leaving you, I'm escaping from the realm of reality into the darkness of the unknown. Because reality is, I can't be with Maryling, and even the strongest man in the world wouldn't resist the loss of a loved one that was held so near and dear to your heart.

Nothing can stop me now. I'm taking my life because without Maryling, I have no life. . . . So, say farewell to all.

And as the immortal Beethoven once said: "Applaud, friends, the comedy is over." I leave you with the same words.

I love you all, Christian Davila.

Had Christian lived longer, he might have been introduced to Shakespeare and been able to purfle his last farewell with the more relevant words of Romeo:

"From this world-wearied flesh.

Eyes, look your last.

Arms, take your last embrace,

and lips, O you

The doors of breath, seal with a righteous kiss

A dateless bargain to engrossing death."

How did these children so quickly become so desperately in love? Why did they need love so desperately?

Had these two met the one and only love of their lives? Probably not. Odds are that they would have split up and been desperately in love with someone else by summer vacation. Had the romance survived the years, the odds also are that they would have wound up as the common married couple, both long past living — let alone dying — for the other. Some time, some thought, some reflection, and the separation would likely have left them no more miserable and angst-ridden than the average teen.

More probable, they were driven by a lack of love in their own homes, shortchanged of the affection that they so eagerly sought and so easily found in each others' arms.

Some desperation drove them to seek life and meaning and value not in their own selves but in that of another. Had they grown older, and wiser, they would have realized that while life is more full and more rewarding with a loving partner life holds little for those who never learn to value themselves.

"Although I joy in thee," Juliet

told Romeo,

"I have no joy of this contract tonight.

It is too rash, too unadvised, too sudden,

Too like the lightning which doth

cease to be

Ere one can say it lightens. . . ."

Friar Laurence warned the Bard's young lovers:

"These violent delights have violent ends, And in their triumph die like fire and powder, Which as they kiss consume. . . .

Therefore love moderately. Love long doth so. Too swift arrives as tardy as too slow."

There was likely precious little romance about this ill-fated pairing. There was need. There was fear. There was anger. There was pessimism. There was desperation.

Love your children well, especially those often so-hard-to-love teen-agers. We seek to teach them so many things. We need to teach them that true love is something for which to live, not to die.

■ Thomas Shapley is an editorial writer and member of the P-I Editorial Board.

Rox on Love:

}16th Love as state of madness

(Jung - core self = madness)

Symptomology of Madness

i. loss of language

• a. (speaking in metaphors or tongues)

• b. (memory-loss) (dream as substitute memory)

• c. ? Poetry as a remedy for madness

(Lacan: metaphor as repression)

Poetry vs. Prophecy

Figured revelation vs. direct revelation

(R: Love $\Rightarrow$ madness)

No place to go but death... R. & J. ? - comparison

(Does love kill in the same way in R, J & L & M)

ب

Gluz 2.

(for mawlānā there are degrees and stages of love)

Mystics - courtly

Sexuality & Love:

عز! Looking/gazing (can be it)? Is it OK to look

{ (How to avoid the inevitable consequences of
looking: beauty is irresistible)

{ (Beauty described in a way that you cannot
tell the gender)

(beautiful young male the image of God)

Along 1

Essentializing

{ Gender
Sexuality
Power
Race } (100 years of Homosexuality:
(no h. before that ---
(no such thing as homosexuality
(monsters/freaks are categories made
up to preserve essential definitions)



Vocabulary of repression is the vocabulary of expression —
territorialization by language liberated
the repressed --- Once you have rules/boundaries
can be transgressed

(f.) Now: People defined by their sexuality
(Sex w/ children: destroys the essence of the
person by tampering with an informed sexuality.
Personality defined by sexuality)

{ According to Freud Love is true from the beginning
Psyche: energy ^{libido} out of lack - gap (Lacan)
Direction of energy toward an object $\Rightarrow$ Love
baby $\leftrightarrow$ breast man $\leftrightarrow$ intercourse

{ How do theorists of love see this? ^{libido} child $\leftrightarrow$ man
(Chittick: Sufi path of love)

301 All created beings love God (and have sex with God)
— Who can love? be a grown-up person (Theories of love
do not explain children's love)

←————→
Psychology of Y:2. = M.G.

Reversal Woman who seduces Man (male phantasy)

^{analytical}
Psychological approach to literature:

(a text behind the text... the Alen-i mis'el is

the psyche...)

Structurally same as the mystified approach...

Libidinal narrative of the human psyche...

(The disease of poetry)

M.G. Lucas

نور في الليل - exists only at night in the discourse of Ibn Zaydan.
messenger -

Black slave girl... d. 1021 - Mungukhat - fashion of melancholy ---
Nasib: (poem name) (Sad-longing-nostalgic)

"Courtly Love" -

Panegyric to Love "Real topic" -

Love vs. "real topic"

(dependency $\Rightarrow$ Love (childhood))

Wallada (also in القرى) (الحق, or!)

(- does not fall into the classical forms of poetry)

(no poems in ibn Z. addressed to her specifically)

(- W. mentions ibn Z.)

(~~she~~ "she gets angry & forgets the conventions of etiquette")

Arabic poetry")

("his own emotions are not clean")

(textuality vs.?? history)

(المراكشي) not much about Wallada

what does Amor mean? (hook, sticky plant)

عشق

story of the word... narrative

of origins...

supplying meaning by suppresses process by which meaning comes to be...

Lauren Sanders "The Favourite File"

> ??? (Love = money) (use = love)

in the absence of an essential meaning there is a contest for the authoritative definition

good ancestry
manners
chastity
(people talk about her)

fragments attributed to her by later persons...

M.G. Love: 2

— who can be a lover: must be one of the upper classes.
(it's expensive to love)

— refined (Zarif) — know the protocol of love...
discretion / keeping the secret...

افشا = danger:

{ Love = kills
— madness — } illness

Sources of Love Poetry

inborn

{ JAFS Goutas } { Etiquette (rules for rich boys) / }
{ Love as disease } { Medicine (illness of love) (genetics?) }
{ } { Philosophical (madness) افلاتون }
↳ How do you treat love? ↘

— Sexuality —

1/

1. The first step in the process of creating a new product is to identify a market need. This involves conducting market research to understand the current market landscape, identify gaps, and determine the target audience. Once a market need is identified, the next step is to develop a concept that addresses this need.

2. The second step is to develop a business plan. This document outlines the company's mission, vision, and financial projections. It also details the marketing and sales strategies that will be used to bring the product to market. A business plan is essential for securing funding and guiding the company's operations.

3. The third step is to create a prototype. This involves building a physical model of the product that can be used to test the design and gather feedback from potential customers. Prototyping is a crucial step in the product development process as it allows for early identification of design flaws and adjustments.

4. The fourth step is to conduct a pilot test. This involves producing a small batch of the product and distributing it to a select group of customers. The purpose of a pilot test is to gather real-world feedback and assess the product's performance in the market. This step helps to refine the product and inform the final production run.

5. The fifth and final step is to launch the product. This involves a full-scale production and distribution of the product to the target market. A successful launch requires a coordinated effort across all departments, including marketing, sales, and customer support, to ensure the product is well-received and achieves its intended goals.

6. After the product launch, it is important to monitor its performance and gather ongoing feedback from customers. This information can be used to make improvements and develop new products. Continuous innovation is key to staying competitive in a rapidly changing market.

7. The product development process is an iterative one, and it is common for companies to revisit previous steps as they gain more information. Flexibility and a willingness to adapt are essential for successful product development.

8. Finally, it is important to establish a strong brand identity and build a loyal customer base. This can be achieved through consistent marketing efforts, excellent customer service, and a commitment to quality. A strong brand is a valuable asset that can drive long-term success.

9. The product development process is a complex and challenging one, but it is also a rewarding one. By following these steps and staying focused on the customer's needs, companies can create products that truly make a difference in the world.

10. In conclusion, the product development process is a multi-step journey that requires careful planning, execution, and adaptation. By understanding the key steps and challenges, companies can increase their chances of creating a successful product that meets the needs of the market.

11. The product development process is a continuous cycle that evolves over time. As new technologies emerge and customer preferences change, companies must remain agile and responsive to stay ahead of the competition.

12. Finally, it is important to remember that the product development process is not just about the product itself, but also about the people who create it. Fostering a culture of innovation and collaboration within the organization is essential for long-term success.

13. The product development process is a journey of discovery and growth. By embracing the challenges and opportunities that come with it, companies can create products that not only meet the needs of the market but also inspire and delight their customers.

14. In the end, the product development process is a testament to the power of human ingenuity and the ability to create something new and valuable. It is a process that requires patience, persistence, and a deep commitment to excellence.

15. The product development process is a journey that is as much about the people as it is about the product. By working together and staying focused on the common goal, companies can overcome any obstacle and bring their vision to life.

16. The product development process is a journey of discovery and growth. By embracing the challenges and opportunities that come with it, companies can create products that not only meet the needs of the market but also inspire and delight their customers.

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25. The product development process is a journey of discovery and growth. By embracing the challenges and opportunities that come with it, companies can create products that not only meet the needs of the market but also inspire and delight their customers.

26. In the end, the product development process is a testament to the power of human ingenuity and the ability to create something new and valuable. It is a process that requires patience, persistence, and a deep commitment to excellence.

27. The product development process is a journey that is as much about the people as it is about the product. By working together and staying focused on the common goal, companies can overcome any obstacle and bring their vision to life.

28. The product development process is a journey of discovery and growth. By embracing the challenges and opportunities that come with it, companies can create products that not only meet the needs of the market but also inspire and delight their customers.

29. In the end, the product development process is a testament to the power of human ingenuity and the ability to create something new and valuable. It is a process that requires patience, persistence, and a deep commitment to excellence.

30. The product development process is a journey that is as much about the people as it is about the product. By working together and staying focused on the common goal, companies can overcome any obstacle and bring their vision to life.

Do M. B & I

144 (reading Nietzsche!) Modernity exists in the form of a desire to wipe out whatever came earlier, in the hope of reaching at last a point that could be called a true present, a point of origin that marks a new departure. This combined interplay of deliberate forgetting with an action that is also a new origin reaches the full power of the idea of modernity.

147 Moments of genuine humanity thus are moments in which all anteriority vanishes, annihilated by the power of an absolute forgetting.
(... a condition for action)

150 "Only through history is history conquered."

151 If history is not to become sheer regression or paralysis, it depends on modernity for its duration and renewal; but modernity cannot assert itself without being at once swallowed up and re-integrated into a regressive historical process.

152 (Ru Wofers) ... can never free himself of the temptation to destroy whatever stands between him and his dead -
(modernity haunts all literatures)

154 (a post-modern stance more closely taken by the less talented and lacking in literary sensitivity)

156 ("an clarity with which modernity abandons literature altogether")

(Thomson/Lit. seems to divine into the aporia self-contradiction.)

159 "... literature can be represented as a monument and is, in essence, the fictional narration of this monument.

If "this" moi" designates, in the metaphor of a subject, the specificity of literature, then this specificity is defined by its inability to remain constant to its own specificity.

161 "... their claim to being a new beginning turns out to be the repetition of a claim that has always already been made.

162 "never is Rousseau as tied to his literary ancestors as when he pretends to have nothing more to do with literature."

164-65 - Lit. History: projected project —

DM Lyric & Modernity:

De m. on H. Bloom Anxiety -
Goals (per DM)

267

... debunking the humanistic view of literary influence as the productive integration of individual talent within traditions; by contributing, through a refinement of the techniques of reading, to a more rigorous practical reading; and by switching the taken-for-granted patterns on which academic literary history is based

poet.

Nature-mind polarity questioned by earlier Bloom.

LD

B

"... the context of nature as a trap for the creative imagination." (Fingers in the Tournes)

(hyperbolic imagination: goes beyond the natural)

(more than "natural man" necessary to carry through the program of domestication)

221

(The dream, the strong poet is the vision of immortality)

(B's claims "still being stated in the very language they attempt to supersede: a naturalistic language of desire, possession, and power."

("reclipse (in Anxiety) into a psychological naturalism") Just when we were about to "free poetry ^{from} the constraints of natural references."

"The influence can emanate from texts a poet has never read." "or that it can be chronologically reversed."

"From a relationship between words and things, we return to a relationship between subjects. (hence the agonistic language: anxiety, power, rivalry, bad faith)"

"The story of influence told in the naturalistic language of desire."

"Frustrated by the difficulty of stating his insight into the nonreferentiality of quality of language."

"no theory of poetry is possible without a truly epistemological moment when the literary text is considered from the perspective of its truth or falsehood rather than from a one-sided point of view."

"Seems to alert our understanding to distortions brought about by desire."

Produces historical fallacies: prelapsarian age (before anxiety)

273

"Strength remains a mere assertion ... the weakness is ... systematically documented."

The impossibility of reading and the indeterminacy of literary meaning."

"encounter between latecomer and precursor as a displaced version of the paradigmatic encounter between reader and text"

Bloom → the encounter must take place
texts originate in encounters with other texts
(rather than agents or events of life)

The encounter implies a reading
(for Bloom the reading is a misreading)
(Temporal Palimpsest)

~~De Man~~ B & I

VII (Blindness)

103 - The insight seems... to have been gained from a negative movement that animates the critic's thought, an unstated principle that leads his language away from its asserted stand, perverting and disdoing his stated commitment to the point where it becomes emptied of substance, as if the very possibility of assertion had been put in question. Yet it is this negative, apparently destructive labor that led to what could legitimately be called insight.

VIP
SUMMARY

104

Time on
this levels in
Lukács

... The level of ironic awareness, where all is discontinuous, alienated and fragmentary
(... the organic level, where we have origin, continuity, growth, and totalization.)

LECT. IV

(Reification of the text (as "thing"))

[THE ACT OF CREATING THE UNITARY TEXT SUBVERTS THE WHOLE CONCEPT OF TEXT AS THING — SCHOLARLY EDITION]

(Blindness = the motivation of the project → insight: the result)

109

"... it is left to the reader to draw a conclusion that the critics cannot face if they are to pursue their task."

106 "... This insight could only be gained because the critics were in the grip of his particular blindness: their language could grope toward a certain degree of insight only because their method remained oblivious to the perception of this insight.

"Is the blindness of these critics inextricably tied up with the act of writing itself? (if so what is the act causes it?)"

107 "Criticism is a metaphor for the act of reading, ~~itself~~ and this act is itself inexhaustible."
(follows the proleptization of the act of reading)

Structuralism: "the method postulates an imminent literariness of literature but it undertakes to proscribe."

109 "Critics' moments of greatest blindness with regard to their own critical assumptions are also the moments at which they achieve their greatest insight."

Derrida
111-112

(Ambivalence not as a trope but as a central fact of writing)
[READING ROUSSEAU OFTEN "CORRECTIVE" OF HIS THOUGHT - CONFRONTS (CONSTRUCTS) THE SUPREMACY OF THE INTERPRETER]

D's READING:

114
VIP

Trad. of Western thought: "The conception of all negativity (non-being) as absence and hence the possibility of an appropriation or a ~~reappropriation~~ reappropriation of being (in the form of truth, of authenticity, of nature) as presence."

(This view demands a distinction between the oral, the voice: ~~voice~~ and writing / écriture (in which the oral is privileged as the self speaking in its own voice.)

myths of original innocence, voice over word, find example in Levi-Strauss (Myths)

(The primal moment of becoming unity always has a prior moment and cannot be a point of origin)

(But D. never asserts the disappearance of presence outright)

(to know ~~is~~ that what he says points toward its opposite and yet remains blind to that knowledge)

(a "duplicité within the self")

(Written language ~~is~~ found at the origin of language

"... written language whose syntax undermines the declarative assertion."

cf. Gr. 345 "The desire for origin becomes a nec. ..."

R's project [recovery of an unmediated presence]

[Notions of self as self-presence]

Derrida's Thesis "The priority of ^{the category of} language over ^{that of} presence"

①
"... unlike epistemological statements stories do not cancel each other out."

20
✓ [IN THE "ESSAY ON THE ORIGIN OF LANGUAGES" R. LOCATES THE ORIGIN IN AN EXTERNAL CATASTROPHIC EVENT — Chuling/Blade
OR TAKES THIS ORIGIN ^{metaphor} IN A LITERAL SENSE — THE PRIMAL EVENT (DOMINATION OF THE PEACEFUL CENTER)

GR 326 Difference $\Rightarrow$ articulation at the source

[NOT THIS OR THAT IN ALTERNATION ~~OR~~ DIALECTIC BUT "CONTINUITY" THIS AND THAT.]

126

"... There never would be a need for imitation if the presence had not been a priori emptied. (outaneous)

128-29

Music as language differential/nature

Borges

پیوند

20 "everything happens to a man precisely, precisely used."

(The traces of an unfinished labyrinth - clear)

24 Lost Encyclopedia
("Shade of blue" ? celadon ?)

- indeterminate heap of contradictory drafts -
book $\leftrightarrow$ maze

25 "the ways in which a book can be infinite"
1001 nights

26 (hyper-text)

27 "The abysmal problem of time"
(Omits "time" because it is the answer)
(omission the most emphatic emphasis)

Lottery 30 "the lottery is the basis of reality"

33 "a sacred latrine called Paphos"

34 Asia Minor

35 "~~the~~ scribes take a secret oath to omit, to interpolate, to change."

"Babylon is nothing else than an infinite game of chance"

— Pierre Menard —

p 40

wherein a tube (Elihu's cave)

51 ... Vate del Parnaso ...

42 ... (time's wastes have passed) Amongst them is the Quixote
... itself. [transl. the presence of the original]

43 ... (does not define history as an inquiry into reality but as its origin)

43 ... "Historical truth, for him, is not what has happened; it
... is what we judge to have happened.

(causality)

"Fame is a form of incomprehension, perhaps the worst."

translation
makes it less
funny - more
comprehensible

The Circular Ruins

(Ruins of an old temple)

44

"He wanted to dream a man: he wanted to dream him
... with minute integrity and insert him into reality."

He sought a soul which would meet participation in the
... universe -

epidemic

The Library of Babel

51 (air shafts)

53 "The formless & chaotic nature of almost all the books"

54 "The interpolations of every book in all books."

55 "The universe suddenly usurped the unlimited dimensions of hope."
(The Vindications)

Funerals the Memorable
Memory (only practical when joined to forgetting)

The Shape of the Sword

Theme of the Traitor and the Hero

3 versions of Judas
(The Kalandari / Melami? : Islam of the Poets)

Sect of the Phœnix

103 "Certain ruins"

The Immortal

105 "Joseph Cantarilis of Smyrna"

"Salonica Spanish"

(Iskender-name)

Intro: The Ottoman Kaside

Little attention: (MESA)

(Arabic - Persian): How to deal w/ Rel.?

(Great sophistication of A & P work)

Work on the ways power

represents itself through

architecture - ceremonial:

Necipoglu

conversion
recruited
to other
uses

Semiotics of Power = ~~Lang. Time to state~~

Payment vs. gift

Begging - for gifts (stance in

relation to absolute power -

(The powerless can only beg) Hazali

Mustafa 'Ali:

(Martin Amis)

miser accounting - state of my life accounting
Range

I'm Cold (Rerani)

———— {I love you (Ishak)

(Whole thing as a code) figani

my problem (fevri)

my problem (yahya)

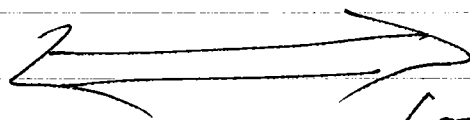
Letter: Telling a story
more than praise

(Good people shouldn't have problems)

~~Def~~

Def

Let me tell you
how great I am



Necati

Let me show
you how great I am

Suzanne S.

1) ideology of empire in narrative continuity
(eg. European empire)

2) ceremonial

(legitimizing past + Islamic toledogy)

(Allegiance + rites of homage...)

(Traditional/conv. content: ruins etc. part of
ideological cont)

Siegel (Com.) to destroy a trad. is to change it...

'Azura poem.

Opens with atlāt - declares intention to
compete (claims of legitimacy)

mourning for Husayn displacement of weeping
for deserted abode ...

Loss and sorrow w/o restoration of
Medina

Call for restitution / devolution

circular regression? Nesib/khā fusion (the ideology of Re-
stia) composite ⇒ Kurbelā

(rain as a call for blood vengeance)

(Archetype: seasonal - resurrection)

126-1015

الجزيرة

→ F. Lewis:

(No changes in Q derive, in part, from the poets' response to different political situations.)

(The Q is not stable — sub-generes have very different expressions of the genre)

31-99 (18th c.) lines —

40 lines

42 volumes insati? mas. &

37 mas.

13-20/20 Al-Sayraf to Dabban zah

after sena'i the "short Kaside"
(get longer in Haddāni)

Hentzschel

Pix

The orient is in our minds ...
; an apparition

Redinsson (Reading list)

I Mythical frontier:

appropriating the past:

[Great narratives of "civilization"]

"the universal stream which arises in Western ~~Europe~~ ^{Asia}
to irrigate Europe" (2) from which China is
excluded

[Grousset: La face de l'Asie 1955]

"we find ourselves in a place of not tracing our
identity as far back as possible along the course of our
history" (5) (Universalizing)

Greece-Periclean wars

(Ch. V. Hugo "Les Orientales")

(Europe does not exist for the Greeks - as today (10))

(Rome is Europe no matter where)

Gibbon Vol. II p 520 (mod. lib.)

(16) Arabs came: reduction of territory to Europe (B. J. ?)
; came of "great claims"

Pirenne, Mah. & Chulomazera London Allen & Unwin

Nostalgia for lost unity of Europe

(myth of "eternal frontier" Said p 520)

Aschenbach

Symbiosis & Conflict

Quran: None actually Paradise (25) II M: II, 82
III 67

universalisation / de-heterogenising of Permic discourse
as habitation

Crusades: (Turkic invasions into)

Urban II Aquitaine sermon (31)

The Poor People's Crusade

Crusade has always been equivocal --- to
some Xianity or Saladin in the East --- where
great? (Alexis Comnenos)

--- Byzantine/Eastern Xians more at home in
the Muslim world.

--- West finds the Byzantine worse than the Muslims

33 - two sides coming into contact ---

33 - war as an agent of human intercourse --- bridge

Religious conflict - (Spain as "East")

Status of science

40 philosopher and Muslim synonymous
conflict not on profit but religious deviation

40-2 13th C Normans of Sicily

[Estrangement of Frederick II - unusual person
to exclude the heterogenious]

Hentzsch:

(important)

56-57: Western modernity creates itself through

The creation of an alterity: The conflicting aspects
of historical mythology - stagnation, decline, etc. ^{tradition} ^{how things}
-- economic disparities - driven by palimpsests in
wealth ^{change}

58

(turning points/rifts)

Sall-Glaser Foucault:

(distinction between word & thing)

(conquest of space - mapping metaphor)

(manner of "seeing")

(Occum 1300-1350 - voyage)

(Lewis / "The Muslim Discovery of Europe")??

64 "Oriental despotism"

(Machiavelli: Political birth of the West)

Guillaume Postel (mid 16th C.)

(Arabic, which remained culturally dominant)?

Desire to reconcile Islam and Christianity. (65)

(knowing the Other "directly" - "facts")

(muslims as part-key to universal religion)

"course of God" Islam would be reborn as
a reborn Christianity (Erasmus, Luther)

(68) Should know their rivals "exactly as they are"

(Devour & digest)

68 Bodin: (Historical method) (Heptameron:
respect for the Other)

"Agree we accept polyphony"

Bodin, Jean: Colloquium of the Seven about secrets?

The Sublime Princeton 1975

(World system) (time → history, money, war) / the same
(trees do not "belong" to Asia)

Oriental = past

Bodin Method for early comprehension of History Cambridge U.K.
1995

(p. 262 - works on Turkey)

Bodin Six books of the Commonwealth Blackwell 1963

82 redirection of interest toward exploration

Mystical Orient (East of paradise)

Profane Orient (history of Mohammed)

Wise Orient (Arabs-Muslim Science & Philosophy)

Domination structural & intellectual

Scholarship, exoticism, despotism

25 1 Sarah Atis "The Romance Tales of Turkish Minstrels"

2 Kathleen Burri II, "The British in the Literature of the Turks."

3 John Crofoot, done

4 Frances Fox Povel Narratives of the Romelican Babas: Words and Vindication

5 Rose ??

6

Literature

100 ... behind Communism, Facism, behind all occupations and invasions lurks a more basic, pervasive evil and that the image of that evil was a parade of people marching by with raised fists and shouting identical syllables in unison.

101 ... beauty by mistake

112 ... The moment someone keeps an eye on what we do, we involuntarily make allowances for that eye, and nothing we do is truthful.

124 ... Perhaps if they had stayed together longer, Sabina and Franz would have begun to understand the words they used. Gradually, tirelessly, their vocabularies would have come together ...

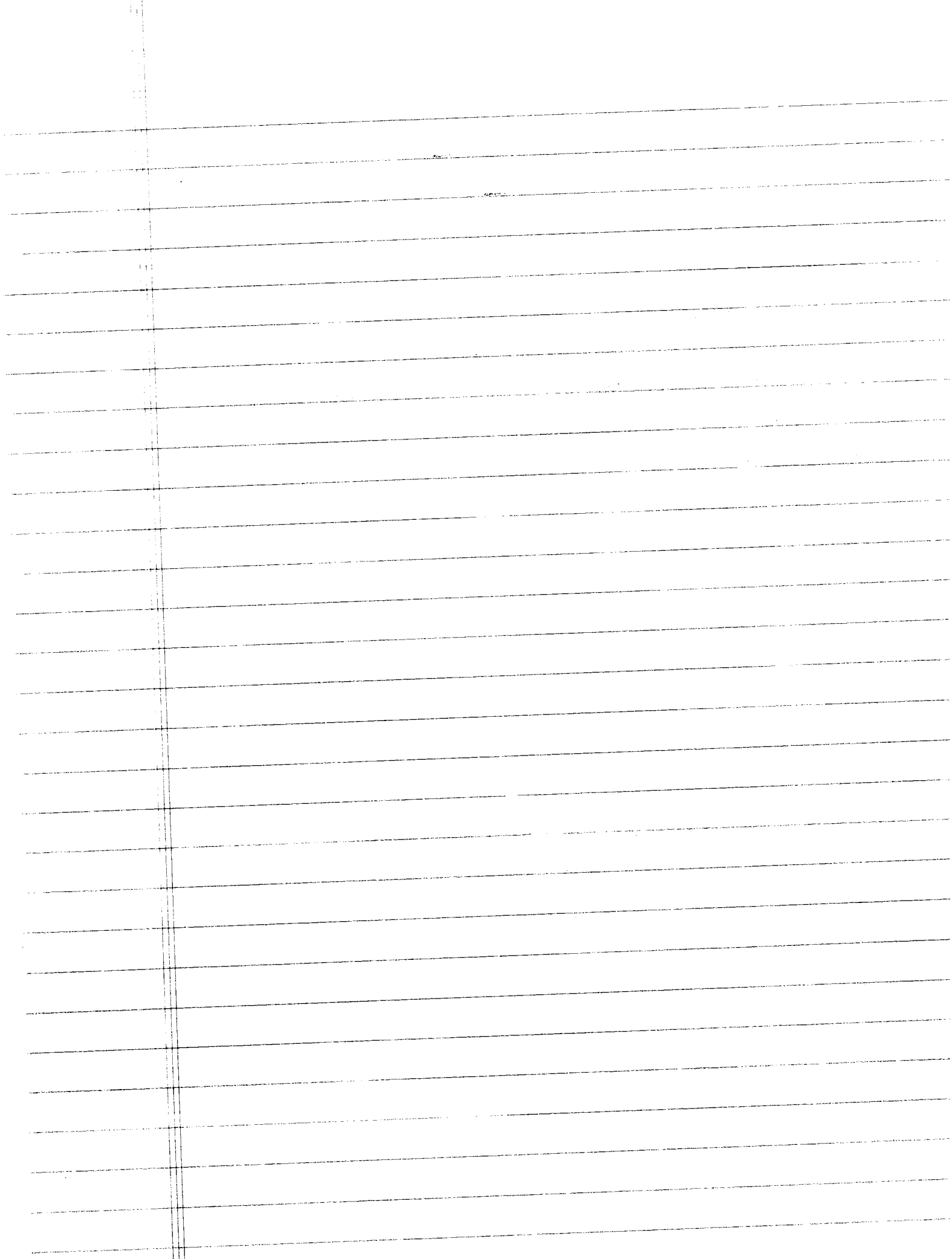
125 ... in the mind of a woman for whom no place is home the thought of an end to all flight is unbearable.

139 Only the most naive of questions are truly serious.

195-96 - heavy to light - metaphysical truth to
"the most frivolous of jokes"

p. 209 ... love begins with a metaphor.
which is to say, love begins at the
point when a woman enters her first
word into our poetic memory.

257 Kitch & Grand Maude



Notes:

Writing the narrative that haunts AI (how does the "love" get forgotten?)

What distinguishes "history" from "literary history" [recognizing "nationality" "multi-locality" "Memory rather than Truth" — ~~not~~ recognizes its own literariness.] [lack of distance from the poem.]

(Constant re-formulating/creating new vocabulary)

143 —

Private f. v. to move	DO NOT ASSUME THAT AI SHOULD HAVE DONE BETTER/OTHERWISE!
"What \$ Can I become?"	
Public f. v.	ALL HAUNTED

"What sorts of things about what sorts of people do I need to notice?"

144 (tendencies to cruelty inherent in searches for autonomy.)

73. (defines final vocab.)

Ironist:

1. doubts f. v.
2. argument in present f. v. cannot resolve doubts
3. does not think f. v. is closer to reality or in touch with a power not herself.

74 Judith Shklar liberal = "cruelty is the worst thing they do."

— "The opposite of irony is common sense."

175 We are unable to step outside our language to compare it to something else (R on Davidson)

176 (Vocab. that "transcends time & change" appears to represent an unchanging "reality" but in fact it is the persistence of a f.v. among people with similar interests over a particular period.)

It is the logic in truth that grounds ^{all} ~~our~~ words what we know to be true - but which presents (the rest of understanding the milky way of thought)

Chaucer 1343-1400
 { Piers Plowman —
 Sir Thomas Malory (Le Morte d'Arthur)
 (Copernicus 1473-1543)

{ Sir Thomas Wyatt 1503-1542
 John Lyly 1554-1606
 Sir Philip Sidney 1554-1586
 Sir Walter Raleigh 1552-1618
 Edmund Spenser 1552-1599

{ Christopher Marlowe 1564-1593
 Shakespeare 1564-1616
 Thomas Campion 1567-1620
 Sir Francis Bacon 1561-1626

{ John Donne 1572-1631
 Ben Jonson 1572-1637

{ Rbt. Herrick 1591-1633
 Geo. Herbert 1593-1633

{ Crashaw^d. 1649
 Beaumont (d. 1616) & Fletcher (d. 1625)

{ Richard Lovelace 1618-1657

{ Andrew Marvell 1621-1678

{ Isaac Walton 1593-1683

{ John Milton 1608-1674

{ Samuel Pepys 1633-1703

{ John Dryden 1631-1700

{ Addison & Steele 1672-1719-1722-1729

{ Jonathan Swift 1667-1745

{ Alexander Pope 1668-1744

{ Thomas Gray 1716-1771
 Samuel Johnson 1709-84
 (Boswell 1740-1795)
 Edmund Burke 1729-97
 Will. Cowper 1731-1800
 Rich. Sheridan 1751-1816

Will. Blake 1757-1827

W. Wordsworth 1770-1850

S. T. Coleridge 1772-1834

Byron 1788-1824

Shelley 1792-1822

Keats 1795-1821

Chitral
The Sufi
path

62 65 100 101 141 145 197 200 208 219 221 259 260 262 264
282 300 322 348 347 / of the heart 38 160 263 264 290

Mirror:

Adam = perfect mirror of the attributes of God

(P. 38: correct text)

Polishing done with invocation ⁽²¹⁶⁾ and meditation ⁽⁶¹⁶⁾

(The hidden treasure becomes manifest/reflected
in human beings)

(opposites united)

"If you spit you spit in your own face
if you strike the mirror you strike yourself."
(145)

"The heart is a mirror displaying love's perfection"
(142)?

"I was a hidden treasure so I wanted to be known"

"Love cleaves from mirrors"
(219)

282

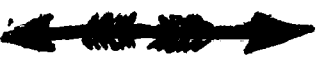
(The meaning of dying is need)

(beloved's face) (300) (shows me)

(348) (body is felt that conceals the spirit's mirror)

(Ants) 353 X 8

Anka if it's shadow falls on a mirror
he will become king, — Spirit of the Sufi saint / of
his station in God's presence (357)

Shards:  

Intro: pretense of disengagement falls apart
& debts remembered: reflected in the final
chapter where notes and bib. become the story
by roles with books and archives / a journey
and memory

of 1966 desire:

start from the cover:

My mother daughter ^{never quite interest} ~~was~~
in ME (where she was born) saw the cover
and said "Oh Lyla!" - I was Kalliochortu

Re writing / palimpsest / correction / making grammatical
co-incidence / synchronicity

Detachment & separation "from the wonderful story ^{at the}
~~separates him from~~ ^{the} ~~insignificance or culture of~~
Greece and its trip to Rome."

smooth narration

P12. "Order is made from chaos and we call
it history."

anyone who is
intimate with
the New Yorker

{ distancing / objectification / totalizing }

intimacy of the past

we believe —

Andalusia / Latin American lit / Arabic
(Persian, Turkish)

Kabbalah

(ungrammatical, Nebrija's Grammar, Castilian / mongrel)

Post modernism / dark ages
(Positivism / rationality)
(unreasonable gods)

"Influence is a positive feature of history
binarism / evolution
(Narrativity, causality, evolution, diachrony) →
post-modern / medieval
Petrarch

The vernacular lyric as the
young & bad rebel

"The very bad children who amounted to a
great deal" (89)

Judah Halevi

Ibn Hazam

49 "Luis de Torres trying to chat up the Taíno in
his Andalusian Arabic."

Rudie

Tim Morrison / Eric Clapton

Ibn Arabi

Canon Lull

Dante (see Petrarch)

(Institutional hermeneutics & clipping

the wings of say by explication — the "real"
text. VS. the "deconstructive" reading — which
has a long history) exegesis

Ibn Arabi — Ibn Rushd (Averroës)

ZEN

[p 73]

Quran

26

(1) It seems naive to imagine we can
know the difference between those times that
institutions have called sacred and those that are called
sacred by the modelled lovers of helioids dyed with
henna.

What can we do if not exegesis?

But we ... indulge the poets and their texts
and that we believe ... in the impossibilities
they are urging on us. (86)

memory is contingency

intellectual commonies between 3 cultures

86 ("madness of civil hatreds") But still
the ^{exclusion} national language, the "Amir" state

unions of paradigmatic opposites

EXILE DANTE / JEWS of SEFARAD
De Vulgari Eloquentia

Muhakamat al-Lugatagar death of Canon - life of dead zones

Institutions, institutionalization
(Love poems)

"... literature itself is banished from any construct of history but includes stark ideology, bloody politics." 78

(Because the canon survives its condition it is seen as beyond contingency.)

(contingency is the transcended circumstance)

(we write writing from the most painful contingencies)

(Exit from Florence)

(Romance philology / political engagement of the ~~the~~ assembly not a political project.

100 Dante invents ... the medieval lyric became his book does everything needed to make it a vital part of institutional culture and literary history itself.

(classical language "a new grammar")

114 How do we deal with the shards (Romance philology) - by each focusing on one? or by bringing them all together

linguistic/literary studies constituted to mimic the positivism of scientific disc.

114 The whole as a constellation of fragments

114 "Knowing all the shards on the same table,
even though it looks like a terrible ~~travesty~~ ^{travesty}.

US

carefully identifying each shard in order
to "put the original vase back together."

115 Spill Buckner "all eyes are contemporaneous"

116 Pound: The spirit of Romance

Igorical - synchronistic ^{↳ Exile from academy}
Link between Pound and Dante's De vulgari...
Pound's exile to Italy

Contingencies of Minnesis / where, when, data

119 Babel

"the coincidence of a language with a
polity and a culture."

Unitas = "the retreat of criticism from the
playing fields of history."

120 history not as an object to be found
but a thing that lives in the mind shaped
by imagination

[NE/ME: that it ~~never~~ really connects w/
today/US/modernism etc.]

Domination of NE Scholarship

* [lonely exile I stand as the heart
of lonely exiles] [Devotion — village — Europeans]
123 - unorthodox allegiances Gnostics, Albigensians,
Sufi's, & abbalists.]

[The "non-novels" of the post-modern]

125 Subversiveness of the love-lyric

126 (with Albigensian / Cathar heresy)

127-8 Catholicism fighting for its life
against an only surface fiction heresy

120

122 - love affairs of language itself

133-4 [humanism as antidote to nationalism]
Political-view of scholarship and the lyric

134 Love that is agape (not eros)
Orthodox (and not mystical)
Narratable (and not lyric)

Curtius: the grammatica - re-civilize Europe
(the vernacular splintering caused
the catastrophes)

136 "Conspicuous exiles"

Political

- 137 ... "What is contested is the future,"
"the language of the songs the children will sing,"
"the notion of love they will take from
these songs."

exile Romance philology in its legacy in
Comp. lit.

Vico nothing lies outside the archives of
philology

- 140 Vico: philology (the relative truth at each
particular cultural phase)

- 141 narrative can be constructed logically
philology can be contingent
history can be anachronistic
and the love song and the lament
poem can be acts of deep political
engagement...

- 143 Rock Eric Clapton

layla ordinary accessibility - emblem of -
great accessibility (the life of "remote"
literature)

Great pains
Taken to
Keep D.L.
Remote

149

The strongly antisocial ethos & the solipsism of
the lyric

Lyrics of langue doc & al-Andalus

as rocky impediments to the smooth
narrative...

149-51

how does the scholar read "rock" as
opposed to the reading of the great (high cult.)
tradition?

& Other (asserted love-songs)

Transfer from "song" to "poem"

Difference between the sung and the
written / performance

154

ORIGINS: (... there are no origins... unless they
can be proven.)

Proofs. (eg. The "translations" of muwashshahat)
(lack where other translation is ref.
seems to indicate no origins in
common)

155

(ie. intimacy with a highly Arabized al-A
This would have made the origins of
Europe's lyrical self so bastard...

no transl. of the non-objective, intimate
self.

136 M.A. lyric more like rock than the
written tradition.

? Is Nazim - Clapton the discovery of
an origin / makes it possible to
say ...?

re-imagination of the medieval lyric...

❖ Breaking the Vessels / Philology
(The shards that never reconstruct —
Thrown on the table:

Exile, exile philology
Cots/Expulsion / Shattering — reparation

Romana philology

ME - Arabic - Hebrew — Europe

Albigensians Rabbalists & gnostics
Sufi's

medieval aesthetics

Vernacular culture ^{winning in} 10-12 centuries /

Lyric, heterogeneous, anti-orthodox ^{focus on} ^{originality}
Petrarchian (return to origins / grammaticizing
unities / classicizing

Aesthetic that values the variant / variation

(no belief in the "authentic" text, no
historiography of origins) — ^{For reasons I will mention later}

A book that ^{even} no Middle/East scholar should fail to ^{confront}

Shards is a spectacular book, a shattering,

breath-taking, impossible book. Impossible (and

irresistible) ^{as the object of a traditional review} to the reviewers, because it is ^{certainly} impossible

to avoid the certainty that the shattering will be

rebellious, vandalizing of precious unities, origins,

^{ground} ^{authentic} narratives, the ^{at the same time} ^{bursting} text,
and that it will be ^{at the same time} ^{bursting}

of bonds, a breaching of walls, and ^{at the same time} ^{bursting} first breath
of the new air that takes your breath away. It is
the story of stories and of the making of meaning

34

Asale-i Mimarigge

"Why do you not fashion a rare gift and give it as a present to the felicitous Padshah? Sultan Murad is an appreciative Padshah. If you were to present him with a rare gift, you would be the object of his favor, would receive his benevolence, and become a member of his household staff."

... conveyed it to His Majesty the late Sultan Murad - may he rest in peace -- through the agency of Ahmed Aga, known as Ahmed Pasha Daimadi, who was then oclah-dar

Sultan recites a couplet

Who did it

give him a post

"The felicitous P said that he would be visible near my door

The meaning of this statement is

let him be gatekeeper

2nd Gift

Shows it

P. speaks a couplet (2 couplets)

65. Raside!

35, 36

مقاله در خصوص
کتابهای علی

ذاتی

Poems are strange ('ārizi) compared to others
hence the name 'individual/personal' fits

قالبران

Deaf: if someone objected to his poems
he wouldn't hear and if someone
blamed or criticized him he wouldn't let them
speak in his ear.

384-385

Everyone would show the poems he had composed
to be more mentioned (there) so that ~~any words~~
the goods (real) and necessities of wisdom/learning
and goods of pleasures would appear in the
market. No one would buy or sell (trade in)
(his goods) without presenting them to the master
first. And he of course mentioned would take some
of the concits he liked first as they were and
would ^{take others from} ~~express his~~ with (only) minor changes
for his reason he (came up with) ^(appropriate) many concits
and produced treasures and delicacies without
limit.

فصل فون لیل و لی

(385) 7 - (K.'s father's quote) (Bāyezī's 'Ali paza
(Good Kaside Story) 22-23 esp. 3 Kaside in 8
(Because he was deaf he could only hold a
teachstick) felt he wanted rather depend
on the shāh and gifts of the saltan

Don't know
of it
B's right

didn't accept the post because the
gifts etc. from the Sultan were greater (50 times)

'Ali Pasha died (in troubled times) and his
other patron (Mehmed II. Fatih?) dismissed
no choice but to withdraw - & make do as
a fortune-teller...

15 presented a K in return to Selim on his
accession

"Of course justice is ^(in bound) a willing slave
at your gate

Whom a sultan's word could not hold should
he pall on his chain

(got a goodly stipend back)

(Selim was always out conquering
him and that and didn't hold still long enough
like the revolving heavens)

388

6) Sulayman: (received Kasidas and received
rewards) Ibrahim Pasha?

The affair of Kestfi's brother Hasbi
(cf. 'Ali an Hasbi) (Ibn Ibrahim and
? at Zati?) at H. & brother's ^{regarding} got together
Kandi?, Basiri and other poets (and
he was upset) & when Hayati stormed
his (Kandi's) shop he set them together
again. But Hayati told him that I
was always saying bad things about him
etc. because he helped Hayati

(20)

made thourim turn against Zati?

(When he married 2. presented a
(Sürige) (Kasida) when he came to
it he read a line from Hayat's Nünige
and said "you ought to write poetry like
this."

"The dust thrown up by the stood
of ~~my~~ ^{my} well-formed nature
Kendal ~~in the~~ ^{in the} would use as
salve for his eyes

When I say "the couplet doesn't go like
that" and he asked "then how does it
go?" I responded "like this..."

The dust thrown up by the stood of
Zati's natural ability

etc.

(Who stole wheat from whom —
(18) (found stored) in the palace)
(Made him more angry)

370 Codrass grew up before him)

(When Kadri became Kad after Anatolia
he gave 2. a Teveligil (8) ?? n l s n l s
(Getting Old — (14 →)

Pers. ~~Amir~~ Holly Davidson: Rudaki - famelihsad
→ Glossari Early vowel memory / coll. mem.

Arab. ~~Sassoon~~ Sassoon Samir: Memory in Arabic Memory
(kinds of memory)

Jalil Mousani: (Places in the context of memory
Cr. Tigue & Stetkevich)

Suzanne Watanabe Scaf - (kind & perpetuity
(malign memory)

Samira Mchrez: women's autobiographies:

Hebr. Carol Bandasfer: Sites of memory -
reforestation campaign - contested past

Nancy Boag: Iraqi Refugees: memory of
Iraq (non-standard) nostalgia as res

turk U.G.A.

Leo. Claude Sellen

Sibel Eröz Halide Edip's autobiography

urdu. Frances Pritchett Early attempts at
library history

Ger. Michael Brand What is a proverb?
Peter Heath Evaluation

Cry of Longing

I see how Things are with my weeping heart and cry
I take refuge in the wilds, in the hills and cry

↔ Maria M. "Traces" ↔

1492 - 1493??

1492 (date of closure for the exiles - not opening - as for new world)

(dividing line between Medieval & Pre-modern)

↳ Not closure but exile /

↳ (? Indian culture in SA.) /

off topic: temptation to judge absolutely in the greatest evil... Story - retelling - is life (Pre-modern story: anti-didactic)

(Petrus)

Saladin (from the Decameron, Decameron)

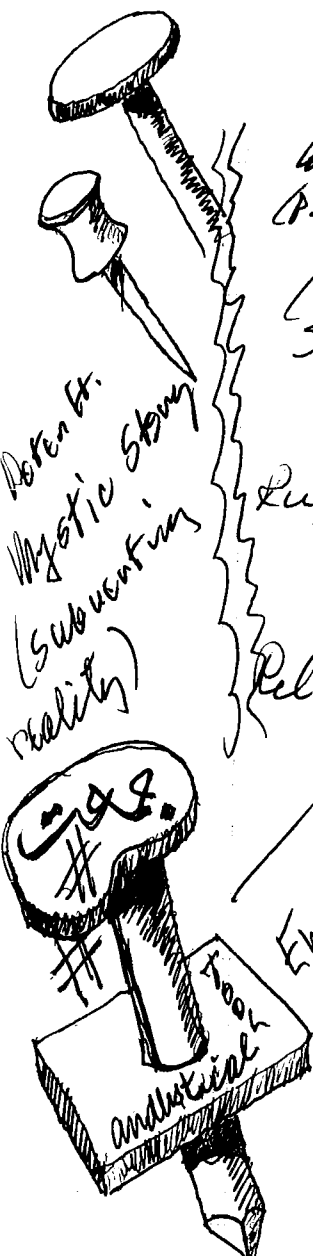
5. and the three rings

Rugby in "Hunger" { sea of stories } setting back into the medieval

Rel. to absolutism ↑ international communication } multi-national context
Multilingual

Embrace contingency
20th century consciousness

Contemplation
↑
Making was impossible



nOLOGIES

- to overcome isolation/peripheralization
- Appeals to essentials/master narrative
- essentials reinforce P_i (habitus) in Bourdieu's terms)

Colombas
}

}- overlapping fields

See -

Non-
unargued
Narrative - confrontation with practices (become visible from exterior)

- Need / resection relation with "nologies"

Michael Sells:

Stetk. Blood vengeance $\Rightarrow$ type of sacrifice
(mutually exclusive)

How to prevent violent (war) outbreaks that
cannot be stopped (war of Basos etc.)

Labid: Wine ~~can~~
hame - cold/wind / Palm tree
struggle - one verge of blood feud
Sae -
Peas. boast -
tribed boast (recreation of sacred
structure about the
sacrifice)

Eni's
markings - V, U, etc.
phallic
cold $\Rightarrow$ hot
land $\Rightarrow$ soft
day $\Rightarrow$ wet
Horse = war
camel = travel

gender/sbelored $\rightarrow$ on the squachidochic keel
Water $\leftarrow$ sex
purity

isr: illicit sacrifice
Sae. gone wrong
dissolution of Sae.

isr: dissolution of culture
invited (self-diminishing) sacrifice
(Night raid --

الاعش:
عشر: I am a person
of
past here and coming

Conex.
Where are the gods?
Where are the angels?
form
An infrastructure

Symbolic
Violence
Actual
Violence
Ground
metaphoric
Violence

major sacrifice
تعبير

Susan Slym.

Ethnography of two villages:

ayn hawl : artist community (Jewish)

ayn hawl₂ : former village in which above
is a recreation.

ayn hawl₂ : Present Arab village / recreating
village / not on same site.

absentees law ruling dispossessed Arabs

"painting a village grey: no improvements
allowed, and as houses declined they are
demolished as not up to code"

Natl. Signifiers: Politicized village: The 40, ~~as~~

- Village Memory, history, place, Architecture
- Arab village

2 kinds of Mem.

- folk tales, oral histories etc. in vernacular

- Reps. of folk tales in Classical Arabic

366

Village memory books (destroyed)

palstinian village: public accounts
in these memorial books

(Genre of refugee/post-trauma
literature)

No claim to objectivity

صورة : - to picture the village as it was before
1948 (to reconstruct the past)

Per

— at 28 yrs —

Poeticising the two villages —
Losses

Pre-'48 past

Potential loss (of new A. village)

Re appropriation & familiar images now estranged by
foreigner: familiar objects turned into
ant objects
(No longer things in their
environment)

Ashcroft: ?? frozen imagery:

Alvord

Yael

Act of writing to salvage a lost culture;
Nostalgic approach

Past: more authentic than present.

acute sense of Rapture. . .

2 opposing views

Sedgwick: past as loc. of trad.

Zionist: past as problem resolved by immigration.

"In Second Exodus" (first in English)

(text can capture past as it was.)

(Scholarship!?)

Return: lit. which denies or ~~the~~ externalizes
it makes a negative pole of ~~the~~ same
period of the past and sees the present
as a return to a (blatant) lost past.

The "nearby
Past."

O. $\Rightarrow$ T.C. Return-in-place (never really left)

Eva Hoffman *Lost in Translation*
? How does Hol. come to
see line as the moral
narrative begins to unravel
eg. (unlike but noble, dream
of socialist, democratic
"good" states)

Conference! ^{embedding of}
The text in a critique
of critical practice 4

Dmori

ilgine

ما بعد الحداثة

→ Post-modernism: omitted topic / Resisted
(Progressive)

ساب

1. There are alien concepts (hegemonic)
2. Uncertainty about the present (Sense of crisis and lack of (conceptual) control.

جديد

وراء الجديد

إعلان



- 1) a particular style of writing
- Jameson: PM coincides with a stage of Late Capitalism hence is a ~~stage~~ dynamic of culture at a certain time (PM. = historical category.) has a social content.

Relev. to
Transition
Literature

1,002 night

برايه
(having a
citizen opp.
to
having a
subject.)

- Use of information (main category of difference in late Capitalism)
- Culture outstrips economy (T. has no late Cap. economy but is constantly in contact with p. m. culture)
- Cap. structures / pro. cap. structures exist together
- Bahktinian poly glossia

Gellner: in ? TLS?

Sponsors a lit. That is not yet established
(attempt to create "Lit. of 90's")

Variation,
poly glossia,
defined
Contextualise

emphasis on difference
Push to look for other
areas that have been
neglected



In the "Global Village" is
seen as economics
(eg. "Late Capitalism") a local
or global phenomenon.

eg. Tourism economy exists
in relation to Late Capitalism

(P.M. Project is M.O.'s)

finding the
roots in
the local

M.B. Janey:

~ Bakhtinian Dialog

~ Obscenity:

Overlap of voices:

Speaker overtake by other selves

Inong: voice taken over by another
persona (unstable medium)

Dialog: - class notes - ^{Teacher - background} foreground - transparent U.
- generic diary

Kathy Acker, refuses to claim a speaking
voice

Story always seems to be
elsewhere

Slave narrative:

* (No need to kill yourself if you've
got cancer...)

* (disorienting voices coming from
everywhere)

(her (K.A.s) "Plagiarisms" as she
calls them.)

Justification 2:

Authority of grammar text's grammar
teachers.

جانی مناج شفاف
حکایت

J. learns to despise herself as ~~being~~

P.M. → fragmented identity
→ The Cyborg / machine replacing the organic
Sexual abuse

Abduction

I am going to put myself in a ME
context because Matt describes her sit.

Price, Closed Circle

Dissociation:
(Schiz = pleasure)

S. Chandrasekhar

Discourse of the Marginalized

Narrative level

- counter narrative
- parodies narr. of male authority

Body and physical space become isomorphs

Symbolic economy:

De-myst. of Lebanon Narr.

(it is really about class, sect, exploitation)

Ev Rouson: Prose panegyric

→ Hariri seemed to be the end of the line of study: (Pro-rhetorical) عبد
→ "In spite of his rhetoric"...

→ Kitab al-ghani (ghaznawids) كتاب الغنى
Neglected because of its style "rugged, prolix, overblown"...

Silly:
Andromy
? wit

: ع
- Schemata Verborum

→ Chancery prose style: نثر
(Prose dewan) نثر

Pecan/Pasaid = children of Khawarizm who have not travelled outside

"Competitive emulation"

simple
"ع" ع

→ Baqtians & Arabic use religious elites and the chancery: prose rather than poetry نثر
(ع, ع, ع)

(cf. quotes: tradition lasting to Ottomans) (since no disconnection)

Arabic → Rise in status of prose vs. poetry (prose often seen as superior: recasting of poetry into prose and vice versa — convergence — ع = artistic ع)
sit. = prose panegyric called ع in caliphon.

Islamic prelude

Persian concept of kingship

"Sultan is a greater deterrent than the Quran"

"No one better than Mohammed"

"hist. to succ. of Mahan."

(battle descriptions)

(Relations with other power sources)

(Lips of architecture)

(ms =)

(~~Ret. to~~ ~~cancel~~ for payment for text described
-- concludes with letter to against the
person who didn't pay him off)

Enforcement

Story of
Mahmud
and his
Zahw - and
hwa - and
Letaif

Many copies of the
Yemahi in Ist. Libraries

→ J.S.M.

Rule: legitimacy from genealogy to
critical fitness

Anthony
Leung.

MLM

Kump: $\Rightarrow$? The result? poet is
a series of ruptures are presents with
no poet. Turkey is the qualitatively
"modern" state in this regard. (the
invention of a "paulysarian" poet = prior
to Arabo-Persian imitation (Vissieric)
(together with a number of colleg
students who also had a poet)

DP. as a hybrid / merged ^{provisionally} text, not as
a pure, "grammatical", class-specific,
unified, aestheticised, discourse. folk-talk /
credibility / commonality / song ?? / democratic
("from time to time, not all the time")

We (Ottomanists) have commonly and
understandably embedded Ottoman lyrics
in concentric layers of despotism -- despotism
of power, of ^{imperial} convention, of tradition, of
class, of the ~~despotic~~ State, of the unity of the
nation. "Divan." Bound in such shackles both the
lyric "I" and the Ottoman "subject" (the
social "I") were reduced to a narrative that
denied them any depth or autonomy or departure.
A static tale of order, military organization, bureaucratic ^{power} has been imposed on the messiness of it all, the heterogeneity,
the multi-lingualism, the patch-work of cultures,
religions, skins and faces, the rogues and rascals and rebels.
Out of all the possibilities we have fixed on one --
perhaps the easiest to control, ~~the~~ the most ~~likely~~
~~the~~ amenable to ~~representation~~ ^{upward} representation by our "sciences,"
the one that allows us to objectify from the safest
personal distance. ~~In the end, however,~~ This possibility
salvages the death or non-existence of the lyric;
perhaps all is momentarily by night and
~~the Ottoman is a successful lyric~~
Grammatically there can be only the failure of
the lyric. But the story of the Ottoman poetry
is the story of failed lyrics.

Is there a counter-narrative, a story that
activates other possibilities?

" One cannot liberate the victims
of social violence by decree "

Don. 12
+ M. Sexual differences or sexual identities
... cannot simply be deconstructed away.
Real social change is required to empty those
categories of current meanings.

The Craft of Sociology (P.B.)

Distinction: a social critique (9) HM251.76226/3
6/12

In other words (Read first) 15/6/12
HM 51
• BT7

Outline of a Theory of Practice

Art Moga (4) 7R183 B6813

(Categorizing and defining - constituting - women
as women = act of symbolic violence (of Bourdieu's sym.
action))

Cullhoun, Craig:

An Invitation to Reflexive Sociology

Bound. 1/3 "Critical Theory"

HM24
B.67213

C33.7
6513

HM24
67 1980

HM248
2
6913

The notion of

1 Literary history lies today in the aftermath of a vast and disintegrating upheaval. The long idea that there can be a "grand narrative" of literary history in which the ^{existence} history of literary art (and identifiable and agreed upon literary ~~objects~~) generally is isomorphic with the history of a people and a language has lost its self-evident validity and has either given way to the history of the poet's poetics or must be defended in unprecedented ways. This results not only in a "new literary history" but in a new philology and a new ~~perspective~~ ^{post-truth} on the cultural, national, and ideological allegiances of literary works.

I would argue that for middle Eastern literatures, and for Ottoman ^{post-truth} ~~Islamic~~ literature most certainly, the "old" ^{lit.} literary history was ^{soon to be} ~~applied~~ ^{applied} only through a tremendous act of will and a simultaneous refraction (i.e. an aesthetic "value" refraction) of what this literature might have taught us about the character of literature and its ^{hist.} ~~gen.~~ ^{gen.} We are forced to confront consistent evidence that lies literally

historical writing to a broad-scale
struggle for visibility, power of voice,
dominance in an arena that transcends
national, racial, linguistic, cultural
boundaries. Moreover, as Howard Bloom
has demonstrated in his dramatic (if
uneasy) re-mapping of our notions of
influence, the author and ~~the literary~~ ^{the literary} world
are not simply the objects of a literary
history which records ~~the~~ observations from a
temporal or cultural distance but are the
sites at which literary history is written and
they are bound not by an overarching
Power of history but by ~~the~~ very real
engagements with powerful voices from
the past that threaten to overwhelm and
suppress ~~ours~~. This literary history &
(also) the ^{intimate} history of personal struggles to
over-write powerful predecessors in a historic
context that is "literary" insofar as it
is defined by the active presence of
certain writers and authors who may, in fact,
be quite distant temporally, culturally, and even
hydraulically.

Reality as a source of
power...

Penetrating to the reality of self/nation

Realy
Henderson
II

p 29 But, after many hits & starts, it has turned
out that the only thing we can be certain of about
is what we want. No only things that are really
evident to us are our own desires.

This means that the only way we can press on
with Plato's enterprise is to become pragmatists -
to identify the meaning of life with getting what
we want, with imposing our will.

30 (Quest for certainty "What is your evidence?
How do you know?"

Truth as coherence among our beliefs.

31 (Socratic: humans have a fault in affixing
for truth) Kierkegaard

humanism/Pauline Anxiety" as alternative forms
of a single temptation. Suppose that both are
expressions of the need to be overwhelmed by something,
to have beliefs forced upon you (by conclusive
evidence, rational conviction, in the one case, or by
Omnipresence recreating you, in the other).

Σε αναζήτηση "True Self"

in a source of power
(atom analogy)

34-35 Making us hear/re-hear the most
fundamental words - referring by metaphor
because!!

(trying to get between language & its object, Wittgenstein
" " " & its subject, Heidegger)

we → [The intuition that what's more basic - the
"real" reality - is also more powerful: God,
the object of science...

We aspire to power, to being "in control", to
being salvator - and once we are salvator
we aspire again to power... so that we
can do what we want to do...

[The dialogic is playful, - changing rules,
no direction, end point,

(In focus 144: The universe as a machine
rather than an instructive table

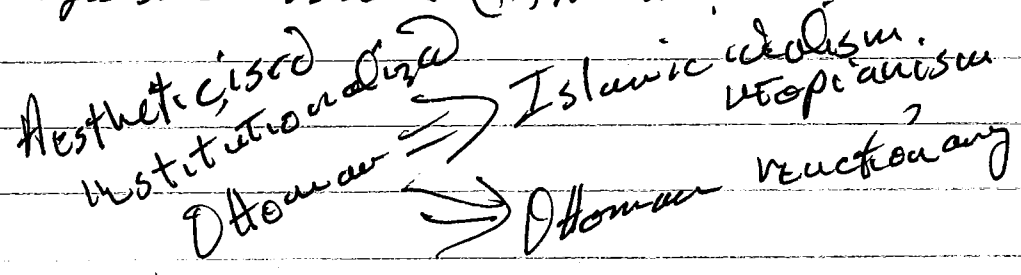
Purified self (Not the idea of a "self" originates
in an ~~entity~~ entity that exists independently of our
speculation)

Traces of
change
(101)
Paul
vocab.

4. for more so than in Europe the change in ~~language~~ vocabulary is overt and conscious. ~~this also~~ means that the chronotope of Turkish modernity is, in fact, substantially different from that of "the West." The ~~corpus~~ chosen — the sense, as Rorty puts it, "that none of the descriptions that applied to them applies to you, ~~but~~ that you are separated from them by an abyss," is much more palpably ~~and~~ ^{intensity} a part of the story of the transition from Ottoman to Turkish, from empire to republic. *B

PRO

*5. This essay is an attempt to give a coherent account of one — I have ~~used~~ exemplified — moment in an ongoing struggle to enlist this imagined vocabulary to the service of one or another side in a ^{broad} socio-political ^{battle} struggle. I would also emphasize here ~~that~~ ^{that} the past is ~~always~~ ^{always} only present to us through translation — that is, through the creation of a memory in today's vocabulary and today's chronotope of something that existed within ~~an~~ ^a entirely different temporal, spatial, linguistic ~~reality~~ ^{reality} (N) [Shah]



#6

This lyric begins with an invocation of time. What I would see as the special nature of the Turkish modernist chronotope is ^{given a symbolic} ~~starting~~ displayed: the "transparent wall," for which ~~the~~ transparency makes it the wall of the abyss of change rather than the opaque wall of death. In the past, beyond the wall/abyss lives are being lived, but we cannot quite see them nor can we ^{fully comprehend} ~~understand~~ their words anymore. ~~is~~ seems a perfect ^{the position of a revolutionary attitude} metaphor for ~~the new~~ chronotope and final vocabulary.

However, for AI the silence of the past is not entire. He cannot accept the silence and ^{content himself} ~~much~~ translate the hazy, ghost-imagery he perceives ^{through} ~~before~~ the wall. There are, in fact, voices that can be heard directly, thoughts that persist beyond the vocabularies and syntax in which they are thought. ^{6a} The power of the poetic imagination (here) is to fix these thoughts --- the real truth of the past --- in the new vocabulary.

So the present...

#7 There are the past poetries, the elements of ~~the~~ (standard) ~~gang~~ of ^{disputed} ~~past~~ glory that are so much a part of the institutional ^{disruptive} ~~disruptive~~ of the Ottoman past. But for AI this glory is twice haunted: ^{on one hand} ~~haunted~~ by a vast...

On the other hand there is a haunting by the spectres

BARRIER
TO STILL
NOT BEING

Islamic or Ottomanist radicalisers that would remember
the glory and forget the violent oppression of all
but a few.

8* And the heteroglossia is disruptive to the
unities of nationalist modernity: unity of language & unity
of culture and especially unity of purpose.

9* The tendency of poetry to spill over into the
multi-vocal, to threaten ^{the vocabulary of} even the most sacred
unities bursts forth. The critical voice ^{is (even when it calls} ~~needed~~ ^{for the}
as the camouflage for the old vocabulary and
its oppressive ^{illusional} univocality. // The comfortable position
that there is an ~~objective~~ "real" past that
can be "discovered" (the illusion of scholarly
institutions — ^{stripped of its canonical garb and put} ~~then~~ ^{new} used as the basis for
~~new~~ ^{new} vocabulary; a more rational new order
of some sort is (destroyed) by the poem

cont.
line

(redo this)
D. ... Yahya Kemal (to do this to emphasize: 1) the
chronotope/dialogue implicating K. → creation
of a memory of the Turkish past (the Ataturk
ancestor) (the Army in defeat/despair) (the saved,
the rejected)

where modernity disappoints first,
looks for a place to jump!

6a Yet we hear their voices, a heteroglossic
bubbling: "the whisper of mothers," "the voice who shouts,"
"echoes... you can hear," "the people ~~of~~ / complaining,"
voices screaming.

11* ^{prop in form in mind,}
^{let it} ~~It~~ we return for a moment to the traumatic
wall as a metaphor for the conviction that ~~we can~~
~~possible to~~ find a "safe" position ^{on} ~~from~~ which ~~we~~
~~can~~ construct a ^(useful) narrative about the past, a position
that is safe because it allows us to observe, to
comment ~~without~~ ^{without} realizing that we engage in a
dialogue with the past or participate in the
creation of the past. This is the position that literary
history adopts when it forgets what it teaches: that
the narrative which implies a truth-to-be-told is
ever (confounded) by the rebellious, ^{exposed,} ~~naughty,~~ ~~destructive~~
of the lyric voice. As soon as...

12* A.I. ~~to~~ attempt to find a safe stance from which to
narrate a useful. Ottoman past echoes an
ecric synchronicity to...

13* ~~The~~ literary history too is a conversation of many
voices. When the literary history of Turkey is written,
not only in Turkey but in Europe, the Americas, Japan,
China ^{X132} ~~The poem, the translation, the literary~~
~~history~~ ~~while~~ ~~the~~ ~~history~~

(whether fictional
or non)

The synthesis of the scholarly impulse to discover create a useful truth ~~is~~ fails at every point.

AI's language (disjunct position), which shares more with the Paris West Bank than either the Ottoman or

the Turkish language, shows an elusive ^(note) and cannot find a translation from ^(the) Ottoman that

does not privilege the unknown over the desired. His literary history — the scholarly impulse in practice —

is demolished by his poem. He is a partial poet and the lyric impulse, the force of an ever chaotic

memory overwhelms the impulse to narrative.

AI cannot read...

XII In contrast to "remembers" what AI cannot: the lone ... madness.

(Quote trans of Arabek)

Yet both AI and the Arabek are, at once, poetry and translation and the literary history of memory.

Certainly today's popular lyric "remembers" the silent voice of the Ottoman past more fondly, with its language of anguished desire intact and center stage.

AI MAKES THE MISTAKE(?) OF TALKING ABOUT HIS POEMS (if he didn't we wouldn't know about miners Zinnia). SO WE CAN IMAGINE TWO VOICES.

AI the poet
Zinnia the
miner

Octavio Paz, *La búsqueda del presente*
(In search of the present) 1990 Nobel lecture
Anthony Stanton trans. Harvest/HBJ Original
Harcourt Brace Jovanovich, San Diego, UY,
London 1990.

... A simultaneous plurality of time and
presence: modernity breaks with the immediate
past only to recover an age-old past. It transforms
a tiny fertility figure from the neolithic into our
contemporary. We pursue modernity in her incessant
metamorphoses yet we never catch her. Each
encounter ends in flight. We embrace her, but she
escapes, disappears immediately and we clutch the
air. The instant is the bird that is everywhere and
no where. We want to trap it alive, but it flaps
its wings and is gone in a spray of syllables
we are left empty-handed. Then the door of perception
opens slightly and the other time appears, the real
time we had been seeking without knowing it: The
present, the presence. pp 33-34

It is a familiar scene. The bridge of the starship
****. "~~that~~ In the name of... what was that!?"
Navigator, please report! Where are we? "None." It's
not a question of where, Captain. It's a question
of when ~~we are~~! We appear to have passed
through a time warp and are now 2 years in
the past/future." And from ^{this} ~~here~~ another
story ^{story} adventure begins...

The warping of space — which frees the
imagination from the iron^{clad} rule of light speed —
has as its companion the warping of time — freedom
from ~~the~~ its inexorable linearity. The popularity
of the time-warp ^(and its predecessor, the time machine) testifies to the wide spread
sense that it is or should be possible to

536/3

Tebye-gâh-ı mesken etdi kim ki mesken bağlayub
Sâbin olda menzilin eyvan-ı Keyvân istemez
(portico of Saturn)

he who sets his heart on dwelling in the retreat of poverty
is settled (meek) and does not want ~~to~~ a place in the portico of
Saturn

548 1

Derdâ ki bîz garîbini terk itdi yârumuz
Hışm ile didi bo bizi terk it digarumuz

Oh woe that our beloved has abandoned us, her strangers
(exiles/mistaken ones)
enraged she said let us go and abandon our land

ترک ایستدی یارموز

~~برای ماست~~

ترک ایستدی یارموز

*1. The sign ~~itself~~ can no longer be mistaken, ~~for~~ assumed to have some essential ~~relation~~ ^{correspondence} to some external reality. ~~The~~ The correspondence ~~that~~ exists only ~~in~~ relation to a particular (and mutable) ~~to~~ time-space (chronotopic) perspective. Thus Bakhtin...

*2. This exclusion simply does not make sense — Bakhtin was interested... poetry ~~and~~ ^{and} everything else he writes knows better than this. The object has no "original" or "unaltered" nature that corresponds to some particular word or ~~author~~ ^{author}. Poetry, like all other uses of language, only exists in a dialogue in which everything, every sense is negotiable, historical, heteroglossic. It only exists as a dialog between a reader with a certain chronotopic sense and an "internal voice" or "presumed author" or "what oft was thought" or "the original, unaltered nature of the object". Without this a poem is only marks on a page. Thus we must go back and emphasize the point...

*3. ~~It~~ ^{Among the} There is ~~another~~ characteristic that distinguishes poetry from ordinary uses of language is that it opens the point at which the language of a dialogue is challenged and changed, ^{it is} where the vocabulary that determines a chronotope is replaced by other vocabulary supporting another temporal-spatial sense.

demibags: heavy equipment
personnel groups
an old times

A I have
Influence

Incurable infection by that
which one rejects:

Persistence of Thought
(How am being as a "wave form"
Not a particle I