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Autore	Allen William S. <1971->
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Nota di contenuto	Introduction -- The mark of a poem -- Repeat: the experience of poetic language -- The turning of logos -- Saying the same -- The limit of writing -- Again, anew -- Hiding: figures of Cryptophilia in the work of art -- Earth and phusis -- Draw-ing and polemos -- Poetry and logos -- Thesis : stellen: peras -- Beyond: the limits of the word in Heidegger and Blanchot -- The reading of the word -- The writing of the word -- The position of the word -- The repetition of language -- Suspending: the translation of tragedy in Holderlin's essays -- The chiasmic ground of Empedocles -- The Caesura of Oedipus -- The eccentricity of Antigone -- The rhythm of Dymoron -- A void: writing and the essence of language -- Bearing out -- The pain of language -- Into the space of renunciation -- In palimpsest -- Fragmenting l'iterature of relation -- Without return -- ... -- Never repeat -- (Refrain).
Sommario/riassunto	What is the nature of poetic language when its experience involves an encounter with finitude; with failure, loss, and absence? For Martin Heidegger this experience is central to any thinking that would seek to articulate the meaning of being, but for Friedrich Hölderlin and Maurice Blanchot it is a mark of the tragic and unanswerable demands of poetic language. In Ellipsis, a rigorous, original study on the language of poetry, the language of philosophy, and the limits of the word, William

S. Allen offers the first in-depth examination of the development of Heidegger's thinking of poetic language—which remains his most radical and yet most misunderstood work—that carefully balances it with the impossible demands of this experience of finitude, an experience of which Hölderlin and Blanchot have provided the most searching examinations. In bringing language up against its limits, Allen shows that poetic language not only exposes thinking to its abyssal grounds, but also indicates how the limits of our existence come themselves, traumatically, impossibly, to speak.
