

tionship in contrastive ways and insists in the end on the central place of representation in rendering such dilemmas intelligible and their presuppositions contestable.

Knox Peden

Planet v obliki kocke

Ključne besede: Antropocen, Paul Bowles, Immanuel Kant, prostor, čas, estetika

V današnjih humanističnih vedah ne manjka sklicevanj na antropocen in ontološke premike, ki naj bi jih ta domnevno sprožil. Esej se osredotoči na več fiktivnih in kritičnih del – predvsem na roman Paula Bowlesa *The Sheltering Sky* iz leta 1949 – zato da bi podal vrsto trditev glede težavnosti predstavljanja razmerja med naravo kot področjem kavzalnosti, ki se podreja naravnim zakonom, na eni strani ter nominalno človeškim ali razumskim področjem, kamor sodijo dejanja, namere in različni upravičeni ali neupravičeni razlogi, na drugi strani. Predvsem pa ga zanima raziskovanje želja, ki motivirajo prizadevanja po kontrastnih načinih reprezentiranja tega razmerja in na koncu vztraja na ključni vlogi reprezentacije, ki naredi upodabljanje takšnih dilem razumljivo, njihove predpostavke pa problematične.

Justin Clemens

Syllable as Syntax: Stéphane Mallarmé's *Un Coup de dés*

Key words: Stéphane Mallarmé, *Un Coup de dés*, Aristotle, Alain Badiou, Edgar Allan Poe, counting

Un Coup de dés is one of the masterworks of modern literature, and a kind of summa of Stéphane Mallarmé's lifework. It could not have been better served by writers and thinkers: on the one hand, it immediately transformed the field for working poets as different as Paul Valéry and Christopher Brennan, as for so many more thereafter; on the other, a strong lineage of European philosophy registered the poem as an event for thought, encompassing Maurice Blanchot, J.-P. Sartre, Paul de Man, Jacques Derrida, Gilles Deleuze, Jacques Rancière, Alain Badiou, J.-C. Milner, Quentin Meillassoux, and many others. Confronted by this sequence of commentaries by poets and philosophers, a contemporary reader could be forgiven for experiencing a methodological and intellectual impasse. How could one add to this sequence of readings except as a supernumerary number that could always be another? Yet how could one also not feel that the sequence itself demands another numbering or enumeration of the operations of the poem? This paper sketches out a sequence of hypotheses regarding the foundations of Mallarmé's poem in a new relation that he forges between syllables and syntax.

Justin Clemens

Zlog kot skladnja: Mallarméjev *Met kock*

Ključne besede: Stéphane Mallarmé, *Met kock*, Aristotel, Alain Badiou, Edgar Allan Poe, štetje

Met kock je mojstrovina moderne literature in nekakšen povzetek življenjskega dela Stéphana Mallarméja. Delo ne bi moralo bolje služiti pisateljem in mislecem: na eni strani je v trenutku spremenilo področje takrat delujočih pesnikov – še tako različnih, kot sta Paul Valéry in Christopher Brennan, kot tudi njunih številnih naslednikov; na drugi strani pa je močna struja evropske filozofije – kot so Maurice Blanchot, J.-P. Sartre, Paul de Man, Jacques Derrida, Gilles Deleuze, Jacques Rancière, Alain Badiou, J.-C. Milner, Quentin Meillassoux in številni drugi pesnitev označila za miselni dogodek. Soočen z zaporedjem pesniških in filozofskih komentarjev, se sodobni bralec upravičeno znajde v metodološki in intelektualni zagati. Kakšen bi bil lahko prispevek k danemu zaporedju branj, ki ne bi tudi sam postal nadštevno število, ki bi zmerom lahko bilo drugo? Toda kako se lahko izognemo občutku, da samo zaporedje zahteva dodatno štetje oziroma naštevanje operacij te pesnitve? Prispevek oriše nekaj hipotez glede temeljev Mallarméjeve pesnitve z vidika novega razmerja med zlogom in skladnjo, kot ga vpelje Mallarmé.

Henry Sussman

Digital Parables

Key words: Anthony Wilden, Douglas R. Hofstadter, system, melancholia, Zen kōans, intelligence

One pivotal landmark of contemporary culture already in play by 2005 but by no means at its current scale or profundity was an all-absorbing involvement in and dependency on digital technologies. There was simply no way of anticipating the full degree to which cybernetic devices and ontology would not only overwhelm communications and the synthesis, archiving, formatting, and recall of information but also dominate socio-economic relations and interactions, cognition, and even psycho-motor capability. It turns out, in the hindsight afforded by 2015, that the geeks who, already in the 1970's and 1980's discerned the lineaments and metaphysics of the cybernetic universe, were not so far removed along the academic corridor from those wild and invariably subversive critical theorists as we might think. For one, the Anthony Wilden, whose 1972 *System and Structure* established definitive benchmarks for the interaction between analog and digital organization, is the same critic whose translations, e.g., of *Language of the Self*, introduced the English-speaking audience to the thought of Jacques Lacan. Douglas R. Hofstadter, in composing a Computer Science textbook for the general public (*Gödel, Escher Bach*, 1979), synthesized a work as literarily playful as scientifically methodical. His