

Michael Fraenkel

Auteur(s) : Malaquais, Jean

Les folios

En passant la souris sur une vignette, le titre de l'image apparaît.

3 Fichier(s)

Les mots clés

[Essai](#), [Inédit](#), [Poésie](#)

Présentation

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Information générales

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Description & Analyse

Description

Court texte de présentation de l'œuvre du poète Michael Fraenkel.

Malaquais a déjà publié l'article « Un poète américain : Michael Fraenkel qui "découvrit" Miller », dans *Combat* en 1948.

Informations sur l'édition numérique

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Mentions légales

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MICHAEL FREZZEL

The major theme - indeed, the only theme - of Michael Frezzel's œuvre (twice); Le frère cadet de Werther (the cult of death among the Alps), more literally, La mort ne suffit pas, Essai de négation absolue, etc. a review published by a disciple of his is entitled Death. And his poems of which we present translations here stem from a volume named La nuit en chambre.

"To live the life of the spirit," Michael Frezzel will say, after Kierkegaard, "is to live as though one were dead." Social conventions, economic crises, wars and revolutions: the author sees there a symptom, exclusively, of the role that inhibits the insubstantial, humankind. So it is from the inside out that man will emerge from the "death" that afflicts him - not by seeking a hat, but by seeking a death, by latching on to it, but by spreading its power to bring on death, to be at one with life, to be alive in one's soul, to first and foremost be the life-headed man by containing; to reveal completely the "diurnal face" of existence so that we may lose ourselves in its nocturnal counterpart. The century, the "diurnal face" is the excessive Americanization of the self, the coming of the self, a power of freezing by way of synthetic cloth and concrete. One escapes this death only via its opposite: absolute negation, spiritual redemption, resurrection.

One sees well how an echo of this ill ties in to escapism - barbarism term though this may be. One sees also how Michael Frezzel, in "discovering" Henry Miller, is encouraging him to "visit his life," to find in the author of The Tropic of Cancer a facet of his own self. Indeed, although their disciplines are distinct, Frezzel from an intellectual and Miller from a spiritual standpoint bear witness to the failure of a society and call forth the ultimate disintegration of the world so that their own selves may emerge. Miller though truly "other" may world for bourgeoisie, self for history, capitalism for culture, both express with power a purely negative revolt against the historicity of their times. In so doing, they meet us with those who see in the void that is our century the very end of humankind, and in the language of nothingness the power that would allow us to transcend it. The mystique of death within - a religiousness for the death of a social system - finds in Michael Frezzel one of its most representative poets.

Fig. 2. Carbon δ , ‰.

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