

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

هانا آرنت: هشتاد سالگی مارتین هایدگر تَجَدُّدِ اَمْتال: تجدید سنت

جلسه دوازدهم

دوشنبه ۰۴ - ۰۶ - ۱۴۴۲؛ ۲۹ - ۱۰ - ۱۳۹۹؛ ۱۸ - ۰۱ - ۲۰۲۱

بیرون از خود برای او

• خدای تعالی می‌فرماید:

قُلْ إِنَّمَا أَعْظُمُكُمْ بِوَاحِدَةٍ أَنْ تَقُومُوا لِلَّهِ مَثْنَىٰ وَفُرَادَىٰ ثُمَّ تَتَفَكَّرُوا مَا بِصَاحِبِكُمْ مِنْ جَنَّةٍ إِنَّ هُوَ إِلَّا نَذِيرٌ لَّكُمْ بَيْنَ يَدَيْ عَذَابٍ شَدِيدٍ (۳۴:۴۶ سبأ)

(بگو جز این نیست که پند می‌دهم شما را به یکی، که قیام کنید برای الله دو دو، و یک یک. سپس، تفکر کنید، نیست صاحب شما را هیچ پوشیدگی‌ای، نیست او مگر بیم دهنده‌ای برای شما پیش از عذابی شدید!)

ای یار ناسامان من از من چرا رنجیده‌ای؟
وز ناوکت پرخون شدم از من چرا رنجیده‌ای؟

• آخرین هفت کلام عیسی- علیه السّلام- بر صلیب-، کلام چهارم:

"My God, My God, Why Hast Thou Forsaken Me?!" (Matthew 27:46; Mark 15:34)

"خدای من، خدای من، چرا من را وا گذاشتی؟! " (متی ۲۷:۴۶ و مرقس ۱۵:۳۴)

از من، چرا رنجیده‌ای؟ ای جان من، جانان من

... Because the Son had taken sin upon Himself, the Father turned His back. That mystery is so great and imponderable that it is not surprising that Martin Luther is said to have gone into seclusion for a long time trying to understand it and came away as confused as when he began....

(An excerpt from The MacArthur New Testament Commentary on Matthew 27.)

(<https://www.gty.org/library/bibleqnas-library/QA0231/why-did-jesus-cry-my-god-my-god-why-have-you-forsaken-me>)

از من گنه چه دیده‌ای جانم چرا رنجیده‌ای؟

- بر بی‌گناهی بُهتان چه باشد؟
 - گناه عالمی کرده بر گردنش!
 - مولانا، غزل ۹۶۴:
- بَردار پَرده از پیشِ دیده
کوریّ شیطان شیطان چه باشد؟

چون می‌روی، بی‌من مرو ای جانِ جان، بی‌تن مرو

• سوی خود اشیاء بی او مرو!

• سوی او بی آنها مرو!

• مولانا، جلال الدین محمد بلخی، مثنوی، دفتر سوم، بخش ۵۶:

لیکْ لُطْفی قَهْر در پنهان شده

یا که قَهْری در دِلِ لُطْف آمده

گم کسی داند مگر رَبَّانی

کِشْ بُود در دِلِ مِحْکِ جانی

چون می‌روی، بی‌من مرو ای جانِ جان، بی‌تن مرو

- جان/تن (Spirit/Body; Mind/Body)
- جهانی/ملّی (Globalism/Nationalism)
- جهان‌وطنی/ملّی‌گرایی (Internationalism/Nationalism)
- شهری/روستایی (Gesellschaft/Gemeinschaft)
- فاخر/مبتذل (Elegant/Vulgar)
- من/او؛ خود/دیگری (Self/Other)
- بحران دوگانه (The Crisis of Dualities)

چون می‌روی، بی‌من مرو ای جانِ جان، بی‌تن مرو

● سعدی:

برخیز تا یک سو نهیم این دلق ازرق فام را
بر باد قلاشی دهیم این شرک تقوا نام را
هر ساعت از نو قبله‌ای با بت پرستی می‌رود
توحید بر ما عرضه کن تا بشکنیم اصنام را

● فیلم:

شورشیان در سنا!

بِأَيِّ ذَنْبٍ قُتِلْتُ (به کدامین گناه کشته شد؟!)

عیب رندان مکن ای زاهد پاکیزه سرشت که گناه دگران بر تو نخواهند نوشت

• موعظه سر کوه

وقتی عیسی جمعیت زیادی را دید، به بالای کوهی رفت و در آنجا نشست و شاگردانش به نزد او آمدند، و او دهان خود را باز کرده به آنها چنین تعلیم داد:

... فکر نکنید که من آمده‌ام تا تورات و نوشته‌های انبیا را منسوخ و باطل نمایم. نیامده‌ام تا منسوخ کنم، بلکه تا آن‌ها را تمام کنم. به یقین بدانید که تا آسمان و زمین بر جای هستند، هیچ حرف و نقطه‌ای از تورات از بین نخواهد رفت تا همه آن تمام شود.

من اگر نیکم و گر بد تو برو خود را باش هر کسی آن درود عاقبت کار که کشت

پس، هرگاه کسی حتی کوچکترین احکام شریعت را بشکند و به دیگران چنین تعلیم دهد، در پادشاهی آسمانی پست‌ترین آدم شمرده خواهد شد. حال آنکه هر کس شریعت را اجرا کند و به دیگران نیز چنین تعلیم دهد، در پادشاهی آسمانی بزرگ خوانده خواهد شد. بدانید که تا عدالت شما از عدالت معلمان شریعت و پیروان فرقه فریسی بیشتر نباشد، به داخل پادشاهی آسمانی نخواهید شد. ...

شنیده‌اید که در قدیم به مردم گفته شد: "قتل نکن و هر کس مرتکب قتل شود ملامت خواهد شد." اما من به شما می‌گویم: هر کس نسبت به برادر خود عصبانی شود، ملامت خواهد شد. ...

همه کس طالب یارند چه هشیار و چه مست
همه جا خانه عشق است چه مسجد چه کنشت

... شنیده‌اید که گفته شده است: "زنا نکن!" اما من به شما می‌گویم: هرگاه مردی از روی شهوت به زنی نظر کند، در دل خود با او زنا کرده است. پس اگر چشم راست تو باعث گمراهی تو می‌شود، آن را بکش و دور انداز، زیرا بهتر است که عضوی از بدن خود را از دست بدهی تا اینکه با تمام بدن به جهنم افکنده شوی. اگر دست راستت تو را گمراه می‌سازد، آن را ببر و دور انداز، زیرا بهتر است که عضوی از بدن خود را از دست بدهی تا اینکه با تمام بدن به جهنم بیفتی.

نامیدم مکن از سابقه لطف ازل
تو پس پرده چه دانی که که خوب است و که زشت

همچنین گفته شده است: "هر مردی که زن خود را طلاق دهد،
باید طلاقنامه ای به او بدهد. " اما من به شما می گویم: هر کسی
که زن خود را جز به علّت زنا طلاق دهد، او را به زناکاری
می کشاند و هرکس با چنین زنی ازدواج نماید، زنا می کند.

نه من از پرده تقوا به درافتادم و بس پدرم نیز بهشتِ ابد از دستِ بهشت

.... همچنین شنیده اید که در قدیم به مردم گفته شد: "قسم دروغ نخور و به هر سوگندی که به نام خداوند یاد کرده ای عمل نما." اما من می گویم: به هیچ وجه قسم یاد نکن، نه به آسمان زیرا که عرش خدا است، نه به زمین زیرا که پای انداز اوست، نه به اورشلیم زیرا که شهر آن پادشاه بزرگ است و نه به سر خود، زیرا قادر نیستی مویی از آن را سیاه یا سفید کنی. پس سخن شما فقط بلی یا نه باشد. زیاده بر این از شیطان است.

اگر خواهی که روزافزون بود کار
رها کن داد و رسمی دیگر انداز

- Gospel of Matthew: Sermon on the Mount:
Chapter 5

17 Think not that I am come to destroy the law, or the prophets: I am not come to destroy, but to fulfil.

18 For verily I say unto you, Till heaven and earth pass, one jot or one tittle shall in no wise pass from the law, till all be fulfilled.

اگر خواهی که روزافزون بود کار
رها کن داد و رسمی دیگر انداز

19 Whosoever therefore shall break one of these least commandments, and shall teach men so, he shall be called the least in the kingdom of heaven: but whosoever shall do and teach them, the same shall be called great in the kingdom of heaven.

بالا مَنَم، پستی مَنَم، چون چرخ دَوّار آمدَم

• خدای تعالی خطاب به حضرت محمّد- صلی الله علیه و آله و سلّم:

وَ اخْفِضْ جَنَاحَكَ لِمَنِ اتَّبَعَكَ مِنَ الْمُؤْمِنِينَ (الشعراء ۲۱۵: ۲۶)

(و فرود آور بال‌هایت را برای کسانی که پیروی می‌نمایند تو را از مومنین!)

• مولانا، جلال الدین محمّد بلخی، مثنوی، دفتر چهارم، بخش ۱۳۹:

احمد ار بگشاید آن پر جلیل

تا ابد بیهوش ماند جبرئیل

وَ هُوَ الَّذِي فِي السَّمَاءِ إِلَهٌُ وَ فِي الْأَرْضِ إِلَهٌُ

• بحران دوگانه‌ها:

دیگری (سگ‌ها و گربه‌ها) را در نظر داشتن، و خود را، در این
میان، باختن.

برای دیگری مردن، و برایت تره هم خورد نکردن!
جهانی فکر کردن و محلی عمل کردن؟

Think globally, act locally!

• چگونه؟

• مهربانی هر دو سرببی!

Gaze

چشم دریده

7 · Seeing and Knowing

‘Hippocrates applied himself only to observation and despised all systems. It is only by following in his footsteps that medicine can be perfected’ [1]. But the privileges that the clinic had recently recognized in observation were much more numerous than the prestige accorded it by tradition and of a quite different nature. They were at the same time the privileges of a pure gaze, prior to

Gaze

چشم دریده

all intervention and faithful to the immediate, which it took up without modifying it, and those of a gaze equipped with a whole logical armature, which exorcised from the outset the naïvety of an unprepared empiricism. We must now describe the concrete exercise of such a perception.

The observing gaze refrains from intervening: it is silent and gestureless. Observation leaves things as they are; there is nothing hidden to it in what is given. The correlative of observation is never the invisible, but always the immediately visible, once one has removed the obstacles erected to reason by theories and to the senses by the imagination. In the clinician's catalogue, the purity of the gaze is bound up with a certain silence that enables him to listen. The prolix discourses of systems must be interrupted: 'All theory is always silent or vanishes at the patient's bedside' [2]; and the suggestions of the imagination—which anticipate what one perceives, find illusory relations, and give voice to what is inaccessible to the senses—must also be reduced. 'How rare is the accomplished observer who knows how to await, in the silence of the imagination, in the calm of the mind, and before forming his

Gaze

چشم دریده

108

THE BIRTH OF THE CLINIC

judgement, the relation of a sense actually being exercised!' [3] The gaze will be fulfilled in its own truth and will have access to the truth of things if it rests on them in silence, if everything keeps silent around what it sees. The clinical gaze has the paradoxical ability to *hear a language* as soon as it *perceives a spectacle*. In the clinic, what is manifested is originally what is spoken. The opposition between clinic and experiment overlays exactly the difference between the language we hear, and consequently recognize, and the question we pose or, rather, impose: 'The observer... reads nature, he who experiments questions' [4], To this extent, observation and experiment are opposed but not mutually exclusive: it is natural that observation should lead to experiment, provided that experiment should question only in the vocabulary and within the language proposed to it by the things observed; its questions can be well founded only if they are answers to an answer itself without question, an absolute answer that implies no prior language, because, strictly speaking, it is the first word. It is this privilege of possessing an unsupersedable (*indépassable*) origin that the Double expresses in terms of causality: 'observation must not be confused with experience; the latter is the result or effect, the former the means or cause; observation leads naturally to experience' [5]. The

Gaze

چشم دریده

observing gaze manifests its virtues only in a double silence: the relative silence of theories, imaginings, and whatever serves as an obstacle to the sensible immediate; and the absolute silence of all language that is anterior to that of the visible. Above the density of this double silence things seen can be heard at last, and heard solely by virtue of the fact that they are seen.

This gaze, then, which refrains from all possible intervention, and from all experimental decision, and which does not modify, shows that its reserve is bound up with the strength of its armature. To be what it must be, it is not enough for it to exercise prudence or scepticism; the immediate on which it opens states the truth only if it is at the same time its origin, that is, its starting point, its principle and law of composition; and the gaze must restore as truth what was produced in accordance with a genesis: in other words, it must reproduce in its own operations what has been given in the very movement of composition. It is precisely in this sense that it is 'analytic'. Observation is logic at the level of perceptual contents; and the art of observing seems to be

a logic for those meanings which, more particularly, teach their operations and usages. In a word, it is the art of being in relation

Gaze

چشم دریده

SEEING AND KNOWING

109

with relevant circumstances, of receiving impressions from objects as they are offered to us, and of deriving inductions from them that are their correct consequences. Logic is...the basis of the art of observing, but this art might be regarded as one of the parts of Logic whose object is more dependent on meanings [6].

One can, therefore, as an initial approximation, define this clinical gaze as a perceptual act sustained by a logic of operations; it is analytic because it restores the genesis of composition; but it is pure of all intervention insofar as this genesis is only the syntax of the language spoken by things themselves in an original silence. The gaze of observation and the things it perceives communicate through the same Logos, which, in the latter, is a genesis of totalities and, in the former, a logic of operations.

Clinical observation involves two necessarily united domains: the hospital domain and the teaching domain.

The hospital domain is that in which the pathological fact appears in its singularity as an event and in the series surrounding it. Not

Gaze

چشم دریده

long ago the family still formed the natural locus in which truth resided unaltered. Now its double power of illusion has been discovered: there is a risk that disease may be masked by treatment, by a regime, by various actions tending to disturb it; and it is caught up in the singularity of physical conditions that make it incomparable with others. As soon as medical knowledge is defined in terms of frequency, one no longer needs a natural environment; what one now needs is a neutral domain, one that is homogeneous in all its parts and in which comparison is possible and open to any form of pathological event, with no principle of selection or exclusion. In such a domain everything must be possible, and possible in the same way.

What a source of instruction is provided by two infirmaries of 100 to 150 patients each!... What a varied spectacle of fevers or phlegmasias, malign or benign, sometimes highly developed in strong constitutions, sometimes in a slight, almost latent, condition, together with all the forms and modifications that age, mode of life, seasons, and more or less energetic moral affections can offer! [7]

The old objection that the hospital causes modifications that are both pathological disorders and disorderings of pathological forms is neither dismissed nor ignored but rigourously annulled, since the

Gaze

چشم دریده

170

THE BIRTH OF THE CLINIC

no gap between them in which one might be able to make out some remaining part of the real tissue of the liver; they were fawn or reddish-yellow in colour, verging in parts on the greenish; their fairly moist, opaque tissue was slack, rather than soft, to the touch, and when one squeezed the grains between one's fingers only a small part was crushed, the rest feeling like a piece of soft leather [54].

The figure of the visible invisible organizes anatomo-pathological perception. But, as one sees, in accordance with a reversible structure. It is a question of the *visible* that the living individuality, the intersection of symptoms, the organic depth, in fact, and for a time, render invisible, before the sovereign resumption of the anatomical gaze. But it is as much a question of this *invisible* of the individual modulations, whose extrication seemed impossible even to a clinician like Cabanis [55], and which the effort of an incisive, patient, eroding language offers at last to common light what is *visible* for all. Language and death have operated at every level of this experience, and in accordance with its whole density, **only to offer at last to scientific perception what, for it, had remained for so long the visible invisible—the forbidden, imminent secret: the**

Gaze

چشم دریده

knowledge of the individual.

The individual is not the initial, most acute form in which life is presented. It was given at last to knowledge only at the end of a long movement of spatialization whose decisive instruments were a certain use of language and a difficult conceptualization of death.

Bergson is strictly in error when he seeks in time and against space, in a silent grasp of the internal, in a mad ride towards immortality, the conditions with which it is possible to conceive of the living individuality. Bichat, a century earlier, gave a more severe lesson. The old Aristotelian law, which prohibited the application of scientific discourse to the individual, was lifted when, in language, death found the locus of its concept: space then opened up to the gaze the differentiated form of the individual.

According to the order of historical correspondences, this introduction of death into knowledge goes very far: the late eighteenth century rediscovered a theme that had lain in obscurity since the Renaissance. To see death in life, immobility in its change, skeletal, fixed space beneath its smile, and, at the end of its time, the beginning of a reversed time swarming with innumerable lives, is the structure of a Baroque experience whose re-appearance was attested

چشم دریده

- نگاه تصاحب‌گر، تجاوزگر، نه تماشاگر و یا هوس‌گر
- تخریب‌گر، تحقیرگر، سرکوب‌گر، نه تحسین‌گر و یا شگفت‌زده
- تنبیه‌گر، آزارگر، تجسس‌گر،
- چشم بد، چشم شوم، چشم نحس،
- The panopticon:

چشم دریده

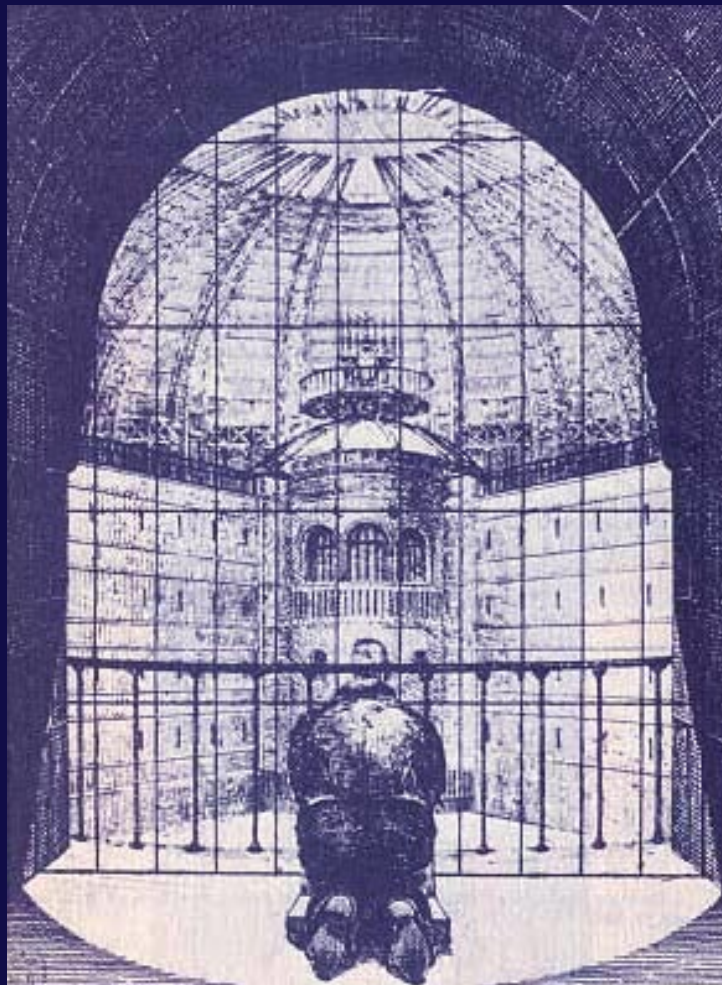
- The panopticon:

The panopticon is a disciplinary concept brought to life in the form of a central observation tower placed within a circle of prison cells. From the tower, a guard can see every cell and inmate but the inmates can't see into the tower. Prisoners will never know whether or not they are being watched.

چشم دریده

The panopticon is a type of institutional building and a system of control designed by the English philosopher and social theorist Jeremy Bentham in the 18th century. The concept of the design is to allow all prisoners of an institution to be observed by a single security guard, without the inmates being able to tell whether they are being watched.

چشم دریده



چشم دریده



چشم دریده

