Art speaks, it demands translation; but what does it say, or rather, how does it say it?

Sebastian Truskolaski explores these questions with reference to Adorno’s particular adaptation of Hölderlin’s poetics of parataxis – a device that Hölderlin foregrounds in his Sophocles translations. Truskolaski considers how the (re-)discovery of Hölderlin’s late, paratactic works allowed Adorno and others to articulate a distinctive philosophy of art.