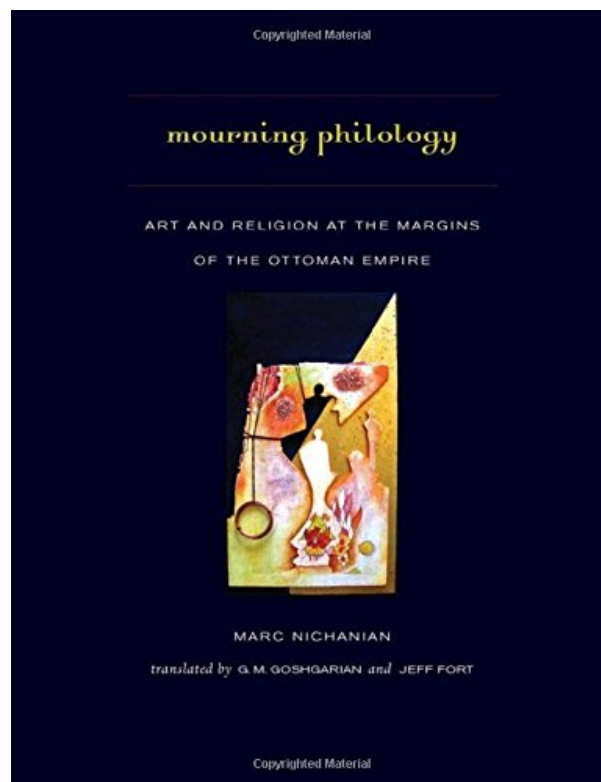


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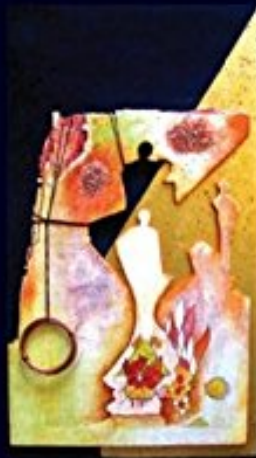
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ART AND RELIGION AT THE MARGINS  
OF THE OTTOMAN EMPIRE



MARC NICHANIAN

*translated by G. M. GOSHGARIAN and JEFF FORT*

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". . . This extraordinary book, subtly argued, wonderfully organized, and impeccably translated, will no doubt appeal to scholars of literature, philosophy and religion."-Gil Anidjar, Columbia University

## About the Author

Marc Nichanian was Professor of Armenian Studies at Columbia University from 1996 to 2007 and is currently Visiting Professor at Sabanci University, Istanbul, in the Department of Cultural Studies. His publications in English include *The Historiographic Perversion* and *Writers of Disaster*.

G.M. Goshgarian has translated from the Armenian the first part of Hagop Oshagan's epic novel *Remnants*, which won a PEN translation award in 2009 and the translations in Marc Nichanian's *Writers of Disaster*.

Jeff Fort is Assistant Professor of French at the University of California, Davis, the translator of a number of books by authors including Maurice Blanchot, Jacques Derrida, and Jean-Luc Nancy, and the author of *The Imperative to Write: Destitutions of the Sublime in Kafka, Blanchot, and Beckett* (Fordham).

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"Pagan life seduces me a little more with each passing day. If it were possible today, I would change my religion and would joyfully embrace poetic paganism," wrote the Armenian poet Daniel Varuzhan in 1908. During the seven years that remained in his life, he wrote largely in this "pagan" vein. If it was an artistic endeavour, why then should art be defined in reference to religion? And which religion precisely? Was Varuzhan echoing Schelling's Philosophy of Art?

Mourning Philology draws on Varuzhan and his work to present a history of the national imagination, which is also a history of national philology, as a reaction to the two main philological inventions of the nineteenth century: mythological religion and the native. In its first part, the book thus gives an account of the successive stages of the orientalist philology. The last episode in this story of national emergence took place in 1914 in Constantinople, when the literary journal *Mehyan* gathered around Varuzhan the great names to come of Armenian literature in the diaspora

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