ADORNO AND LITERATURE

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Abstract: The approach of Minima Moralia (like the other two works translated in Romanian) remains a challenge to the spirit beyond the indication of the author himself from Dedication, I have found not many attempts of analysis, while from the references (such as the one belonging to the known translator Andrei Corbea, rediscovering a climate of age), I have retained an original version (Eduardo Navas) of remix, emphasizing themes in the Adorno`s works, as reiterated, emphasizing the priority ideas with moral colors, also present in Notes of Literature. Trying to think like Adorno is largely utopian, as translation of his works remains a great adventure. One way to achieve even tangentially the essence of his opera is a phenomenon based on creativity (literary, philosophical, aesthetic, ethical) in so far as it allowed to be revealed. I have discovered the way of creative concepts that added here somewhat at random (mnemonics: alphabetical order starting from a constructive mysterious order), as Adorno would maybe do especially in his Aphorisms 42, 64, 72, 109, 97.

Keywords: Adorno, Minima moralia, remix, Notes of literature, aura.

Introduction

A style reminding us in large measure of excellence in creativity and imagination, like Kierkegaard, Max Frisch, Elias Canetti, Heera Hersma, an ongoing challenge thinking and moral sensitivity - here are some preliminary remarks on the first reading of the three Adornian works translated into Romanian, while re-read, in-depth study, research (both his other works and increasingly rich exegesis in various international languages, may add new meanings and discern about the great adventure of the spirit. The lasting questions on how to approach such writings of large complexity and depth brought either general comments with lamentations and critics speaking about esoteric thoughts, or a new challenge of Gorgias (actually, an opposed variant) re-defining old categories in strange concatenations as part of everything that exists, and what can be known and communicated.

1.Attempt to approach Adorno

Adorno belongs to German culture, philosophy and society and his criticism is an inner one (in the same respect "under the sign of guilty" –as Karl Jaspers[1] observed at his time), while his friend Walter Benjamin[2] knew much more from the Jewish tradition and in their dialogue,

[1] Jaspers, Karl, 249, 252 in NL1

[2] See also: Rodrigo Duarte, Benjamin's conception of language and Adorno's aesthetic theory.

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certainly they discussed about the kind of illusory progress of human society and kind of possible salvation (especially in front of concrete Nazi danger of their times, as well as in the context of any totalitarian system). They shared ideas about signs of the times and the Jewish way as seen by Jewish mystics. Messianic traditions regard to two ways of salvation: prophetic (orizontal way) and cataclysmic (vertical one), thus: either as an inner change keeping relation with time or as an exterior change (made by somebody or something). Sharing the idea of Benjamin linked by "Messianic light", the criticism if Adorno in the society of consumerism, fetishism and under the subtle, persuasive power of "culture industry", rebuilds the world of contradictions by using negative dialectics and emphasizing the tragic scenes of history. After his privileged childhood (seen as a paradise), Adorno experience the hell of system, exile and other version of totalitarian systems calling the same tragedy of man (as a personal experience it is known the death of his friend Benjamin who committed suicide while trying to escape from Nazi Germany in order not to be caught by Gestapo).[3]

Adorno used as method the negative dialectics[4], a way to take this reality together with contradictions, without simplifying it, without approximations, generalizations, abstractions, thus focusing the concrete and keeping the concrete line, even if it required a series of successive mediations. At least, we face a masterpiece of literary and philosophical aphorisms and reflections that are mutually reinforcing, as the keystones, subtle architectural technique used in his personal writing covering personal experience and "common memories" belonging to the same age with avatars of daily life, analogies of concrete situations. Persistence in the same lifestyle, the same mistakes taken almost mechanically, from the seemingly minor ones extended to catastrophic experience showed as nothing learned along the time, from the great misfortune of mankind. The reader shared a continual reflection on everyday existence in the "sphere of consumption of late Capitalism", in the world life mediated by media, with large persuasion of "cultural industry" re-building man as passive object moved only by interests and mediated feelings. Literature and philosophy, whose real common roots were life and fancy, could be found in "common recollection". Individual experience nourished intellectual experience (including a shared one in many interactions between people as well among values, rules, laws, thoughts and acts). Adorno spoke about "entering the arena": Intellectual experience having the significant meaning of "entering the arena", the concrete individual experience could discover the true of concrete situation, while the chosen truth (by the way of intuition, thinking, feeling or action in connection with knowledge) is a problem of creation and perspective. Each point of view belong to a concrete perspective and individual experience. Individual experience encompasses a shared experience, too, thus assimilation of other perspectives, traditions, customs and result of sedimentation of meaning in time. The words themselves wear human experience as attached meanings in a sort of concatenation. The words wear power of manipulating as well as changing things by changing their name. Also, man may be put under the words power as laws, traditions, customs etc.[5]

[3] Also, it is known the important contribution of Adorno to researches of the prejudices and anti-Semitic phenomenon.
[4] In Negative Dialectics, he develop his style and basic ideas especially on liberty, truth and hope.
[5] Plato explains the power of words in *Cratylos* and Hegel refers to similar things in *Phenomenology of Spirit*, while Glucksman explains that the filiations of ideas is always linked by pretentions and interest building ideologies as instrument of domination.

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The first signal used by Adorno referred to the lack of liberty even in the most private field, even thinking being a result of some traditions, customs, rules, style of life so that all appeared under the sign of domination: from nature to objects and man. Man himself became an object in a complex and subtle process having as unique sense domination. The author pointed out that "What philosophy once called life, has turned into the sphere of the private and then merely of consumption, which is dragged along as an addendum of the material production-process, without autonomy and without its own substance."[6]

The key of Adorno`s investigation is given from the very beginning: "Whoever wishes to experience the truth of immediate life, must investigate its alienated form, the objective powers, which determine the individual existence into its innermost recesses. To speak immediately of what is immediate, is to behave no differently from that novelist, who adorns their marionettes with the imitations of the passions of yesteryear like cheap jewelry, and who sets persons in motion, who are nothing other than inventory-pieces of machinery, as if they could still act as subjects, and as if something really depended on their actions. The gaze at life has passed over into ideology, which conceals the fact, that it no longer exists. "[7]

3.Attempt to approach Minima moralia

Minima moralia: Reflections From Damaged Life was written work during the hard times: 1944-1949, under the impact of the well known events (the war, the atrocities of Nazism, the Holocaust, the author`s exile), and was dedicated to his friend Max Horkheimer. It developed the ideas of their common Dialectic of the Enlightenment. The title suggested a modest but determined participation to ethics, while *Dedication* explained the philosophy as "sad science" (in contrast to Nietzsche`s Gay Science): "The melancholy science…relates to a realm which has counted, since time immemorial, as the authentic one of philosophy, but which has, since its transformation into method, fallen prey to intellectual disrespect, sententious caprice and in the end forgetfulness: the teaching of the good life".[8]

Adorno explains the attempt of literature and philosophy to caught reality: "The splinter in your eye is the best magnifying glass." The meaning consists in a comparison between experience and its reverberation in the human soul. Splinters left over from the smashed mirror (of our knowledge) could not put together to offer the whole image, but each fragment means an individual experience. Should it be similar or different it didn`t allow the generalization and abstract mirror of the whole. Adorno finds the truth in personal and individual experience that cannot be caught in a system. He is clearly against any form of totalitarian system and utopias generating ideologies. Ration itself is caught between interests and feelings and there is no way to complete satisfaction. There is no way to cover the whole experience of the world but individual concrete experience in continual comparison in the game of mirrors that is literature, imagination, fancy. As much as there is life in literature it reflects situations. Symbolically, one experience point similar cases, creates analogies, reminds us of similar experiences. Experience of reading is sharing an experience. It means "entering arena". Imagination is kind of "entering the arena". Such a thing is caught (like in a mirror) in the book's fragments that may illuminate clues as reason becomes a myth and

[6] Ibidem.
[7] Ibidem.
[8] https://www.marxists.org/reference/archive/adorno/1951/mm/ch01.htm

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finally knows the failure (expressed by the most tragic experience of war and Holocaust…-the author gives one sinister name: Auschwitz, forever reminding humanity's descent into inhumanity).

In his theory of language, Benjamin speaks about the most important task of language to express itself as a "spiritual essence" with men participation. This is a different opinion if we compare with that of the communication of contents. For Benjamin language is a medium to signification of something outside. If it is true, this function leads to a necessary decrease of its original strength. For Adorno, in a similar manner, any language wears kind of "remainders of an archaic state", in which things weren't yet mute and had their own language. Both Benjamin and Adorno think that all the arts may remind the original language of things, as they are successful in making objects "speak" in form of sounds, colors, shapes, words etc. Theodor Adorno lets us know about this special relationship (between arts as reminders of the "language of things") and the possible reconciliation (of mankind with itself and with nature)[9] the Aesthetic Theory, where the artwork is ultimately conceived as a construct pervaded by "language".

In Aphorism 42, *Freedom of thought,* observes*:* "the suppression of philosophy by science" leading to "a separation of the two elements whose unity, according to Hegel, comprises the life of philosophy: reflection and speculation". In this respect, the truth "is soberly consigned to determinations of reflection, and speculations are tolerated therein with an ill grace, solely as a mere formulation of hypotheses". It is to be observed a conflict between speculation and reflection.[10] Adorno says tha "speculation is hit hard from the outset by the separation from reflection. It either degrades into the compliant parroting of traditional philosophical schemes or degenerates, in its distance from facts which have been rendered blind, into … private world view." While science incorporates speculation into itself, psychoanalysis creates a medium of the free association so that "the unconscious of the patient is constructed by excusing them of the responsibility".

Referring to *Ethics and style (**in** Aphorism 64),* Adorno paradoxically observes that " Authors find that the more precisely, painstakingly, realistically and appropriately they express themselves, the more the literary result will be regarded as difficult to understand, while as soon as they formulate phrases in a lax and irresponsible manner, they are rewarded with a certain understanding." Adorno explains this with the help of the "the familiar currents of language, counts as a sign of belonging and contact: one knows what one wants, because one knows what the other wants." The truth as it linked by the an act of creation may be misunderstood because " To focus on the thing in the expression rather than the communication, is considered suspicious: what is specific, not already hidden away in automatism, appears inconsiderate, a symptom of eccentricity, almost of confusion." Adorno observes the demoralization of intellectuals because people live on a world in which "only what is in truth alienated, the word molded by commerce, strikes them as trustworthy" The way to escape from the false world is "to see through every piece of advice which tells one to focus on communication as a betrayal of what is being communicated."[11] That means to keep

[9] See especially : *The Aesthetic Theory.*
[10]Similar idea may be found in Paul Ricoeur` The Conflicts of Interpretations.
[11] See: https://www.marxists.org/reference/archive/adorno/1951/mm/index.htm.

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consciousness wide awake. Criticism: MM 61 may also put in connection with *Cronology and morals*: MM 49.

In *Aphorism 42, Second harvest*, Adorno shows that *"* Talent is above all perhaps nothing other than serendipitously [*glücklich*] sublimated rage, the capacity to transpose the incalculable energies once raised for the destruction of intractable objects into the concentration of patient meditation, and refusing to let the secret of objects slip away…"[12]

"We can thank our life to the difference between the economic framework, late industrialism, and the political facade. To theoretical critique, the different is slight: everywhere the superficial character [*Scheincharakter*] of, say, public opinion, the primacy of the economy in actual decisions, can be displayed. For countless individuals however this thin and ephemeral husk is the basis of their entire existence."[13]

L'inutile beauté. [*Aphorism 109,Useless beauty*] is an approach of Adornian thought in which . – "especial beauty are condemned to unhappiness".Not only case of women he refers: The same is the case of his own writings)."Incorporated beauty has in the meanwhile turned into a calculable element of existence, a mere replacement for the non-existing life, without reaching beyond the latter in the slightest. She has broken her promise of happiness to herself and others. She however, who stands for this happiness, takes on the aura of calamity and is herself overtaken by calamity. Therein the enlightened world has completely and utterly absorbed mythos. The envy of the gods has outlived them."[14]

Adorno believes that "The individual [*Individuum*] owes its crystallization to the forms of political economy, especially the urban marketplace [*Marktwesen*]...What endows it with resistance, with every trait of independence, originates in the monadological individual interest and its precipitate as character. The individual [*Individuum*] mirrors precisely in its individuation the preordained social law of exploitation be it ever so mediated. This testifies however also to the fact that its decay in the contemporary phase must not be derived individualistically, but out of a social tendency, as something which succeeds by virtue of individuation and not as its mere enemy. Therein diverges the reactionary critique of culture from the other kinds."[15]

Adorno explains how "Socially the absolutization of the individual [*Individuum*] marks the transition from the universal mediation of social relationships, which as exchange also constantly demands the simultaneous limitation of the interests realized in such, to immediate domination, where the strongest rules. Through this dissolution of everything mediating in the individual [*Individuum*] itself, by virtue of which it was still a piece of a social subject, it is impoverished, brutalized and regresses to the condition of a mere social object. The individual [*Individuum*] sublates itself, as in the Hegelian sense…"[16]

[12] See: https://www.marxists.org/reference/archive/adorno/1951/mm/ch01.htm.
[13] Ibidem.
[14] See: https://www.marxists.org/reference/archive/adorno/1951/mm/ch03.htm.
[15] See Aphorism 97 https://www.marxists.org/reference/archive/adorno/1951/mm/ch02.htm. See also: MM (Romanian version) p.169.
[16] Ibidem.

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Untired seeker of the truth, Adorno develops a new and different understanding of the (aesthetic) truth.This kind of truth has its own life enriched by its bearers.[17] Both form as encompassing (contendum) and its content live a common life in which perspective and personal experience may add a certain meaning. This kind of knowledge is somewhat between objective status and individual subjective experience of discovering its aura. In literature, a relevant role is given to the propositional knowledge. Literature builds both images, feelings and in the same time, it "has something to say about a special state of affairs". Any work art, also is a way of articulating the truth caught in a presupposition or reduced as content of some sentences. Actually, it appears as an attitude not only as a simple message or statement about the world, or a part of world seen from a certain perspective. Some cases an improper gesture or attitude may "speak" something to an inner ear or eye, but it may make the artwork superfluous-this is to eliminate its distinctive mode of being. Adorno speaks about non-identity. Any approach of literature or work art by following the Aristotle`s correspondence theory of truth shows more visible the redundance of that reality caught there. There are cleared out the heteronomous context and at random connections with reality pre-supposed reality composed from contradictions. In relation to a given subject matter or the discourse about it, the manner in which Adorno approaches is somewhat monadic. Rodrigo Duarte in *Benjamin's conception of language and Adorno's aesthetic theory* demonstrates the existence of a special ontology of the aesthetic monad, in which the artwork is to be both with inner and exterior senses. Thus it is about both independent from the world outside of it, and yet also related to the world in the way seeing or intuiting the individual elements.[18] For Adorno, truth resides not in the relation to objectivity outside of the artwork, but in the artwork's own internal, objective form. Feeling and thought are organized in a work art, in literature etc. in such a way that truth is revealed so that it has little connection with the message or propositional content that critique can draw from it. This approach means that Adorno's theory of aesthetic truth is *experiential*.[19] Adorno is interested on a special kind of truth belonging to esthetics. Adorno rejects the tendency of aesthetics to identify the arts with some kind of refined pleasure, or to consider aesthetic experience as a subjective emotional reaction to the work. Instead of valuing artworks in terms of the satisfaction they give us, we have to reverse the paradigm and consider the way that they unsettle our basic experience of the world.[20] Notions of taste and aesthetic pleasure have become particularly problematic in the contemporary age according to Adorno, because of the way in which mass entertainment is calculated to meet the predictable demands of wide swaths of consumers in a way that will conveniently appease them. It is important to see that Adorno`s position is linked by the philosophical ideas gravitating toward an analysis of the truth content. It is the case of truth embodied in the formal structure of the most advanced avant-garde works. We may measure artworks in terms of subjective reactions (aesthetic subjectivism), but according to Adorno, *aesthetic experience* is not the same as *aesthetic reaction. It is to be observed a* process of deep, reflective, interpretative awareness as the objectivity of the work may guide it. Both in philosophy and literature, Adorno emphasizes the difference between subjective experience

[17] There are some affinities with Heidegger in considering art a special space of keeping truth, by preservers and witnesses of art work but unlike Heidegger, Adorno refers to the *form* of the work as *experience* in which truth resides. Thus, there is a kind of "truth in the arena", a living one.

[18] *Theorie*, 268. Also *Ästhetische Theorie*. Frankfurt (Main): Surhkamp, 1986. p. 121; *Aesthetic Theory*.Translated by Robert Hullot-Kentor. London: Athlone Press, 1997. p. 78.

[19] Some estimate it as an ontological one.

[20] In his lectures from 1958-1959, especially the nineth one he denies the identification between beauty and the pleasure of the spectator.He argues that beauty may be in connection with a feeling of pain. He critically distinguishes . (in the twelfth lecture), the notion of aesthetic experience from that of enjoyment (*Kunstgenuss*). It is to be observed that many of our common emotional reactions to artworks are projections that distort the actual content of the works (as it is explained in the eighteenth lecture) . Also,Adorno (in the twentieth lecture) its theory id different from the Kantian approach of beauty and taste. See: Theodor W. Adorno, *Ästhetik (1958/59),* ed. Eberhard Ortland (Frankfurt: Suhrkamp, 2009).

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and objective experience.[21] "Non-identity" is the term that explains experience that is guided by the subjects` feelings being projected upon the object, and experience that is guided by the objectivity of the work. It is to be observed that Adornian aesthetic truth is a continual challenge to philosophical (epistemological conceptions on truth) as well as to the classic aesthetics of beauty (in connection with pleasure). Much more than that, consciousness itself may be defined with the help of this concept. For Adorno's aesthetic philosophy the meaning and value of artworks is to be understood in relation to deeper problems of modern consciousness. Any analysis (hermeneutic etc,) in his opinion may relate to hidden structures of consciousness (useful for diagnosis in the sphere of modern culture). Art and social critique are in a vital oblique relation in the sense of keeping mimesis of false consciousness while the truth is focused by the individual experience.

Starting with the original attempts of Eduardo Navas in *Remix Theory*: *The Aesthetics of Sampling* that focuses *Minima moralia,* as well as with Gianni Rodori`s Grammar of Fancy, I try to gather basic ideas of the philosophical fragments in a different combination and re-read them by following the intuition of real connections. The argumentation of such possible con-catenations of meanings was explained by Adorno. If Novas uses Remix, as a form of discourse, affecting culture in ways that go beyond the basic recombination of material, I observe this is a similar technique used in creativity. If we agree his investigation locates the roots of Remix in early forms of mechanical reproduction, it is an allusive Benjamin.[22] Speaking both about music, media and fragments of literature, Navas argues that "Remix is a type of binder, a cultural glue that informs and supports contemporary culture". He also explains that "Minima Moralia Redux is a type of mashup, itself, of art, writing as a literary act, and media research that explores how data visualization is providing new possibilities for understanding creative processes...The selective remix consists of evaluating the source material and deciding what to leave and what to omit, as well as what to add, all while making sure that the source material remains recognizable…" Eduardo Navas agrees that there is "a tension in authorship" that "develops creativity quite similar to an "author's." "[23]

So, associated notions recall theme and develop layers of signification; although the association appears at random and arbitrary words , all these carry out with them a deeper sense, thus sediment experiences (a phenomenon explained by psychoanalysis Karl Gustav Jung as well as by Gianni Rodari in Fancy`s Creativity). Jung refers to archetypes, while Blaga speaks about a stylistic matrix. Jung steps in instinctual reflexes, while Blaga observes elements of creativity.[24] With the prior intention creativity in ethics disclosure, this has a

[21] It is to be observed the depart from the subjective reactions of the audience and the fact that art has to be considered in terms of its 'objective truth content'. *Erlebnis* is a dissmisive term while a *Erfahrung is preferred by Adorno*: the former is a subjective reaction, while the latter is guided by the objective qualities of the work. See Adorno, *Ästhetik (1958/59)* (Frankfurt: Suhrkamp, 2009), 56-58 and 326-327. The former stands in the lineage of Dilthey, while Adorno employs the notion of Erfahrung in a manner that derives from Hegel: experience as the movement of consciousness in relation to a challenging encounter.

[22] Eduardo Navas Preliminary Notes on Analysis of Theodor Adorno's Minima Moralia. See: http://lab.softwarestudies.com/2013/08/preliminary-notes-on-analysis-of.html.

[23] Ibidem. It is "a contribution to understanding how we come to create works that appear to be autonomous and credited to a single person, and how we can move past such conventions to more productive approaches that do justice to the way culture is communicating at an ever increasing pace."

[24] I have already discussed in detail in a paper layout with examples from the work of Coleridge and forms of imagination and creativity. It may be discovered affinities with *Ten Theses of the Philosophers* in which Adorno describes how some

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related paper.[25] This way, a large con-catenation may be revisited recalling the Adornian meanings and connection. I add some samples:

Truth – „given in the relativity`s hand": MM 37; as territory for speculative reflection to construe hypothesis: MM 43; it may be seen as philosophical truth: MM 33,45 , scientifical and artistic (aesthetical belonging to workart: MM 47. Also, Adorno observed a special truth of feelings (especially on sympathetic persons or objects, thus as kind of understanding through sentiments called sympathy).It is a sympathy concerning affection for features that deserve to be loved, not for idols. Adorno says that juxtaposition of those individual forms of truth (belonging to different situations) may deny pretention to the unique truth. The presupposition of truth is linked to a multitude of antinomies (not only the Kantian ones): MM 58.

Good as unlimited:MM 48 (may change itself in a confirmation of evil (levelling universally): MM 58, 125; It is also considered illness of normality: MM 36 and lack of good will: MM 37.

Culture may lose its power becoming neutral: MM 47, while its psychanalysis: MM 36 (is also discussed in *Dialectics of Enlightenment).* Adorno is interested on concrete culture: MM 46; it is a special (non-violent) contemplation, source of the truth`s happiness, thus contemplation without annexing its object: MM 54.

Justice –if considered as philosophical one : MM 66 , it must be understood under the sign of **Dignity**: MM 58 and **Duty.** Adorno is interested on concrete acts by following **dialectical duty:** case of foolish truth become conscient of its own rationality, consciousness that helps man to escape from the hell of the others` reason: MM45. Further, the mentioned justice, **Dialectics**: MM 46 and Domination (material, economic as **work`s division**) linked in Adorno`s vision may explain the way of world while individual acts prove his good or bad attitude under the sign of **Resistance** to standardization of reason.

Error: MM 61 is put in connection with kind of reason usually subordoned to interests and passion. This way the manifestation of reason becomes the instrumental reason.

Essence of world: MM 72, in connection with **Happiness**: if standardized: MM 39 (or not) may bring different meanings that construe a real (dialectical) perspective including negative and positive, lights and shadows of our lives.

They are many ways to meet **Philosophy:** MM 41, 42, 44, 45 etc. The literature keeps similar links to life as multitudes of samples, so that life may be seen as a parable about truth in patterns and stories who were told, once.

Beautiful as it may be: against the good: MM 47, or as an ilness that can heal: MM 48; also. It can give stability to life (and can commend its decline)

Adorno sees the **False/farse**: MM 53 , behind the ideal is hidden life, dedicted to the universal with the help of words as starting from a principle to take the power . The best position is resistance. A sort of connection is added to the unique and true Beautiful taken away from the pure appearition, freed from individual and refusing to be represented in the synthesis af the unity of all art works (as beauty) but it only take a concrete form (Darstellung), in the death of art:MM 47. A similar image is taken by woman: MM55.An allusive similar thought may be added concerning the good.

Both original German and its English version have some special features that live and may be found in all Adornian writings, including *Notes to Literature*. Adorno's paragraphs means fragments analogous to short movements in music. He uses very long and complex sentences with almost impossible extention by using the semi-colon, colon, and dash.This manner

sedimentary experience live there in the words (I have already discussed the issue in papers on Adorno and Cioran, respectively Adorno, Cioran and Nietzsche).

[25]*See my papers: Intelligence as Ethical Category*, respectively *Excursus between mimesis and moral act*.

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develops inversions and appositions even the anacolute.[26] Also it is to be observed the complex rhythms of his sentence reminding somewhat an old style (eighteenth-century English) in which lives both utopia and kind of „logic-transcending music" (so called „double-edged nature of language" explained by Adorno as „logical in form, historically shaped, contaminated by its "communicative" use). To prove this it is useful to observe that even the title *Notes to Literature* is selected ro remind music[27]. Also, Adorno uses plays on words and different tonal qualities of words (as musical medium[28]) borowed from trade or foreign[29] vocabulary and allusions to economic dominance in all fields of the society`s life. Under the influence of Benjamin he wrote an interpretation of Faust II, while Thomas Mann got Adorno`s experience in music to construe the personality of Doctor Faustus. Brecht and Adorno shared the „effect of distance" (between life and its mirror in literature, theater or philosophy). Adorno speaks about a kind of naivitate of authors whose writings rest under the sign of identity. Discussing Proust in the first Aphorism of Minima moralia, Adorno continue it with "Kleine Proust-Kommentare". Referring to a large number of authors belonging to different fields of culture (especially literature, philosophy and music)[30], Adorno thinks that there is a kind of innocence of the many authors who write literature or music forgetting the principle of non-identity between their creation and reality, so that to descover utopia is to be an outsider, to keep a certain distance of it (as the Brechtian effect). Between objective truth and the subjective attitude (position) there is a gap filled with hope and morals.[31] At first analysis, the purpose of literature and philosophical aesthetics is, by its reflective activity, to "save" the shinning appearance (Schein) of works of art through the theoretical reconstruction of the sedimented layers of Geist's activity: as possible legitimation of its truth, depends on this salvation. (AT 107, AGS 7 164).Benjamin is ready to eliminate the special appearance: "[Art] has no power over Schein by its abolition". Schein retains a progressive element, Adorno claims:

> Magic itself, when emancipated from its claim to be real, is an element of enlightenment; its Schein desacralises the desacralised world. That is the dialectical ether in which art today takes place. (AT 58, AGS= Gesammelte Schriften (ed) R. Tiedemann. Frankfurt/M: Suhrkamp, 1970-97. 5 93)

In short, Adorno's aesthetics is centered on a transformation, by means of of social labour (see the Idealist doctrine of Geist, which provides the intellectual substance behind his criticism of Benjamin. A letter written to Benjamin in 1940 explains:

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[26] See especially : "The Essay as Form" (*"Der Essay als Form", 1954-1958*), "Punctuation Marks" and "Words from Abroad" where Adorno explains his own mode of writing and compare it with different styles of other authors.

[27] German word Nolen= Musical notes. Nolen zur Literatur, in volume II of Adorno's Gesammelle Werke , edited by Rolf Tiedemann (Frankfurt am Main: Suhrkamp, 1974).

[28] See Adorno`s Essay on Valery.

[29] See:"Words from Abroad".

[30] See his best pages in NL1: Balzac, Honort de, 6, 121-36, 178,228; Baudelaire, Charles, 20, 37, 44, 50, 58, 82, 83, 107, 142, 144, 145, 158, 162, 171, 223, 243;Beethoven, Ludwig van, 124, 204; Benjamin, Walter, 3, 13, 98, 147, 158, 162, 178, 186, 206, 208, 22 1, 223, 272, 274; Bergson, Henri , 140, 148, 177, 235; Brecht, Bcrtolt, 46, 65, 69, 143, 191, 200-1, 222, 248; Dickens, Charles, 228; 266 Dostoiewski, Fyodor, 31-32, 35, 247; Flaubcrt, Gustave, 27, 33, 103, 226; Freud, Sigmund, 31, 86, 87, 125, 21 7, 263 Goethe, Johann W. , 3, 25, 26, 46, 65, 66, 76, 80, 81, 129, 146, 201, 240, 243-44;Hegel, G. W. F., 12, 18, 19, 20, 21, 42, 43, 49, 100, 101, 116, 118, 122, 132, 133, 140, 142, 167, 202, 206, 207, 211, 212, 216, 218, 226, 229, 232, 236-37, 239-40; Hcidegger, Martin, 205, 22 1, 233, 253, 228, 249; Joyce, James, 31, 35, 178, 221, 223, 224, 227, 231, 241, 252.Kafka, Franz, 34-35, 157, 176, 181, 183, 203, 219, 221, 224, 229. 230, 231I, 241, 259-60, 262, 266, 270; Kant, Immanuel, 12, 14. 15, 21. 72,100, 107. 197, 206. 207, 218; Kierkegaard, Seren, 73, 135, 145,230, 246. 249;Kraus, Karl , 36, 80, 91, 94, 139, 153, 188, 215 ; Mann, Heinrich, 133 Mann, Thomas, 65, 234; Nietzsche, Friedrich, 12, 23, 29, 37, 80, 107, 139, ISO, 151, 158, 164, 165, 186, 207, 217;Proust, Marcel, 8, 32, 33, 34, 35, 69, 96, 123, 137, 144, 174-84, 185, 193-96, 197, 208, 221, 222, 224, 252, 253, 254, 275; Shakespeare, William, 65; 255, 267; Tolstoy, Leo, 235; Verlaine, Paul, 52, 55, 146 Wagner, Richard, 76, 105, 107, 124,139, 142, 162, 168; Webern, Anton von, 50, 147 Zola, Emile, 132, 133, 138, 238 etc.

[31] Also,in his words: "The essay form has not yet, today, travelled the road to independence which its sister, poetry, covered long ago; the road of development from a primitive, undifferentiated unity with science, ethics, and art."

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You write in Baudelaire (...) "To perceive the aura of an appearance means to invest it with the ability to raise its gaze."

This differs from earlier meditations by the use of the concept of investment. Is it a different way, in Wagner, fundamental to the construction of fancy... namely, the moment of human labour. It is neither the Sartrian vision of man puttin something from himself in the lifeworld, nor aura, as a trace of the forgotten human element in the thing. The dispute of Benjamin and Adorno explains the real and common role of spirit and fancy on creation...

Conclusions

Teodor Vidam, a great Romanian philosopher explains that "Before morality, languages and language are spontaneous collective creations. Man cannot live without an interpretation of life. In this situation the man is concerned to distinguish between thought and faith. To trust is according to some feelings and ideas that have become beliefs. Being of life, moves naturally in the field of beliefs, and hardly finds its way in the field of ideas. An act as thinking requires considerably more effort than to act as we think. Being of life identifies itself as beliefs for a while for the own salvation from doubt by following ideas.[32]

As the writing of Adorno wears the “aura” of a world that should be rediscovered, it is important new researches find a common language of literature and philosophy or a new technique (maybe reminding C. Noica on narrative) about the adventures of the spirit looking for his world in statu nascendi. Concerning the taste and good attitude or position regarding values, characters, human acts, as well as imagined stories about these must be discussed (in the philosophical, political or literary field as well as in ethics as mirror of man and society, environment, culture, civilisation: De Gustibus is discutandum MM: 47 (vision of classical Pantheon is seen as „neutral culture” but the idea may be extended to all the fields of the life world) and that is why Intelligence is a moral category. The Hunter of the Truth, as in the story, met Snow White, in the known state, and around her, seven dwarfs watched (We can imagine them: each standing on the knoll to scrutinize away, or levels of morality (see Kielkerry in the analysis of human resource management by following Koldberg`s morality stages). "He liked Snow White and he went with her.")

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