

MYSTIĆ CONSTRUCTIONS & THE BORING ONE / 1932

Poetic translation and transduction:

HOWARD SLATER / 2017

# ANTI-WALL

CONTRIBUTION  
TO A MORE OR LESS CAPUT COMPREHENSION  
OF SURREALISM

# ANTI-ZID

PRILOG ZA MANJE-VIŠE  
DOVRŠENO RAZUMEVANJE NADREALIZMA

NADREALISTIČKA IZDANJA

**kuda.org**

2017



MYSTIĆ CONSTRUCTIONS & THE BORING ONE / 1932

Poetic translation and transduction:

HOWARD SLATER / 2017

# **ANTI-WALL**

**CONTRIBUTION  
TO A MORE OR LESS CAPUT COMPREHENSION  
OF SURREALISM**

# **ANTI-ZID**

**PRILOG ZA MANJE-VIŠE  
DOVRŠENO RAZUMEVANJE NADREALIZMA**

NADREALISTIČKA IZDANJA

**kuda.org**

2017

# C O N T E N T S

INTRODUCTION	7
FORMAL REVOLT IN POETRY IS NOT THE SAME AS POETICAL REVOLT	11
ROaMANTICISM	13
ROaMANTICISM OR ROMANTICISM?	14
ISIDORE DUNCAN (LAUTRÉAMONT)	16
RIMBAUD - V - RAMBO	19
RENDER UNTO APOLLINAIRE	24
BORDERLINE POETRY	26
DADDA	28
FROM DADDISM TO SURREALISM	33
IN BELGRADE, BEFORE 1930	37
YEAR 1924: MAMMYFESTO OF SURREALISM	43
FROM DISCOVERY OF PSYCHIC AUTOMATISM TO SOCIAL COMMITMENT?	47
FURTHER CRITICISMS AND SOME PRAISE FROM BELGRADE	52
DEVELOPMENT OF MATERIALISTIC WORK UNTIL 1929	56
THE SECOND MAMMYFESTO OF SURREALISM	60
MURDEROUS HUMANITARIANISM	63
INVESTIGATING SEX	67
SURREALISM (AFTER ALL THAT)... MAY NOT EXIST	71
A REMARK	77
Instead of Further Transduction	79

# S A D R Ž A J

UVOD	85
FORMALNI REVOLT U POEZIJI NIJE ISTO ŠTO I POETSKI REVOLT	89
ROaMANTIZAM	90
ROaMANTIZAM ILI ROMANTIZAM?	92
ISIDORE DUNCAN (LAUTRÉAMONT)	93
RIMBAUD - V - RAMBO	96
DO APOLLINAIREA	100
GRANIČNA POEZIJA	102
TATA	105
OD TATIZMA DO NADREALIZMA	110
U BEOGRADU, PRE 1930.	113
1924. GODINA: MAMIFEST NADREALIZMA	119
OD OTKRIĆA PSIHIČKOG AUTOMATIZMA DO DRUŠTVENE POSVEĆENOSTI?	122
DODATNA KRITIKA I PONEKE POHVALE IZ BEOGRADA	127
RAZVOJ MATERIJALISTIČKOG RADA DO 1929.	131
DRUGI MAMIFEST NADREALIZMA	134
HUMANITARIZAM UBICA	137
ISTRAŽUJUĆI SEX	140
NADREALIZAM (NAKON SVEGA)... MOŽDA NE POSTOJI	145
NAPOMENA	150
Umesto dalje transdukcije	151



## INTRODUCTION

*“The ‘surrealist image’ (like any other rhetorical figure) is not something readymade but a functional operation redefined by the operators in terms of their own inspirations.”*

René Ménil<sup>1</sup>

*“The sphere of poetry is not outside the world, the impossible dream of a poet’s mind; it aims to be precisely the opposite, the psychological expression of the social.”*

Fred Nicht<sup>2</sup>

... And so, it is frustrating that the Surrealists have had to repeat their demands several times over in order to have Surrealism be seen transductively, to have its actions understood in their simultaneity, to have some of its phases and its aspects be grasped in their outernational inter-connectedness. Moreover the cry goes out (a scream-without-an-alphabet) to have Surrealist manifestations be seen as an effort to produce social relations anew and for these to become part and parcel of the very moment and circumstances of the ‘Everyday’<sup>3</sup>. And yet, in Surrealism, as we will see, some things are too stylised and some things are continually dying little deaths.

An observation and understanding of Surrealism as desiring-production is by no means nullified by the multi-sidedness of its actions, nor by the rapid overcoming of its phases; neither is it unduly burdened by the view of its communicative mediums as being too diverse and disconnected. This is because, on the contrary, Surrealism – to determine its attitude regarding the many

---

1 René Ménil, ‘For a Critical Reading of Tropiques’, in *Refusal of the Shadow*, ed. Michael Richardson and Krzysztof Fijalkowski, Verso 1996, p. 71.

2 Fred Nicht cited by René Ménil, ‘Birth of our Art’, *ibid.*, p. 105.

3 “The age in which we live is poisoned with eternity. Jazz has been one of the best means to purge it and re-create within us the meaning of the instant and of transition.” René Ménil, ‘The Situation of Poetry in the Caribbean’ in *Refusal of the Shadow*, *ibid.*, p. 129.

problematics that Capitalism poses and to react to many everyday phenomena and events – had to take the position of orientating and expressing itself transversally across many different planes.

On the one hand, ignorance about transduction (producing from the already produced in the manner of crystal formations) and on the other, perceptual difficulties in thus observing Surrealism as a mode of desiring-production, are often the cause of the normopathic misunderstandings and over hasty interpretations to which Surrealism falls foul. Observed rationally, Surrealism cannot reveal itself as it could be: in its static-movement, in its libidinal complexity, in its analogical connectedness and in its modifiable consistency.

One of the most commonplace examples of such a misunderstanding and reduction of Surrealism is its being classified within the order of different literary and artistic *isms*; such as Symbolism, Futurism, Expressionism, Cubism, Social Realism. It is commonly thought that Surrealism has a literary programme and an aesthetic credo, and that its goal is to perfect one sole means of expression. In this way Surrealism is observed on the one and only plane of written poetic expression and it is on this very unilateral plane that it comes to be deludedly deformed by those who seek to blunt its impact. Surrealism neither remains on that plane nor acts on any other sole plane with an entrapped productivist disposition. So, whilst different poetic and artistic schools are attempting, in the area in which they are stunted by specialisation, to determine how one should be expressed in order to cunningly achieve the sought-after aesthetic effect, Surrealism tries to determine from the outset what the substance of expression could be, and it can only do this by desirously traversing all planes simultaneously. Different fine-art movements and their obsession with beautification have ‘civilizing’ education and the preaching of specific forms of expression as their goals: beautiful and artificial, i.e. the ‘organisation of appearances’. However, for Surrealism, the form of expression itself has only been a starting point, and, as such, not a beautifying starting point, an artificially forged way of expression.



On the contrary Surrealism, as desiring-production, aims at mutation through what Marx calls species-activity. With this latter as its substance of expression Surrealism renders *isms* and aesthetic theories obsolete<sup>4</sup>. Surrealism didn't arrive at this scientifically. In order to draw auto-theoretical and political conclusions from the insight that an 'unthought known' (substance of expression) is shared by all people, it thus found itself at a distance from the established morality and overly-sanctioned thought of the whole scientifically individualising culture.

The development of Surrealism couldn't, therefore, remain one-sided and linear like aesthetics. We think that it is necessary to offer an opaque and desire-inflected view of its becoming; to try and show some of the planes on which it is outlined; all the problematics it almost comprehends, and to mark the characteristic knots, failures and diversity of its enunciations; and before all, at first, at the outset, like a necromancer, it exhumes the uprisings of its pre-history along with their polysemous surprises<sup>5</sup>.

In this tract it is only possible to point at the whole complexity of Surrealism and its inconsistent meanderings. A thorough psychoanalysis of the specific elements of that complexity and its libidinal-economic dimensions cannot be carried out in such a short and inevitably simplified tract as this is promising to be (and neither do we want it to be so as it's often the case that a de-politicised analysis discounts the presence of the libido as a social factor and, from that, discounts the suffering of any more than one!<sup>6</sup>).

At the outset, then, one surprise that Surrealism can offer is the desiring point of support that can be found in the middle and third millennium of 19<sup>th</sup> Century and which is simultaneous with the present moment. Almost after 1848, throughout Urope, there is the crappy reign of Victorious Reaction. Through technical progress, by the development of preternatural Fordism, by the forma-

---

4 The banal question of 'art'-v-'life' that has constantly been posed by aesthetic theory has long been rendered pointless by the existence, over millennia, of cave paintings and 'primitive' markings etc.

5 "Such is poetic necessity: the whole past within you." René Ménil, *ibid*, p. 131

6 c.f. Psychoanalysis as an 'individualising science'.

tion of the slave-making industry, by the expansion of global trade on the basis of the first multi-national contracts, by the special offer of credit-death and debt-bondage, by the expropriation of the senses, the bourgeoisie gets rich and congealed (c.f. the paunchy bourgeois, as almost depicted by Daubier, sits contentedly at *his his his* bubble chair). Under the sign of Vicetoria, Rockafellaheen, Little Nappyoleon and Muckrel there blossoms the deluxe luxuries of bourgeois culture, wherein, as with Gonad's music, the dull numbness of directed-thought and its beautified poetry servilely suck upon themselves in the salons of the World Bank whilst proclaiming the 'originality' of their ownership!<sup>7</sup>

But, from the other side, as the negation of that whole world, in its very shadow, a new world, new social relations, are still beginning to prepare themselves. On different planes of practice, which have the common characteristic of being obscured and forbidden by the dominant class, certain people, often not known to each other, are coming to investigate what Marx meant by species-activity and species-being. The resultant processual perceptions (which are ideas-in-becoming) oppose and counteract the spectacular facts that are interpellated by means of cultural and social codes that, dressed up as avant-garde entertainment, suffocate us with their parasitic ploys and detached cleverness.

Persecuted from country to country, arraigned, living in London as a refugee, in the most dire financial circumstances, Marx works on his economic and philosophical writings which have since transformed our whole concept of the world (but not just conceptually!). Baudelaire, too, is going to be arraigned because of his poetic writings and he expects, as a species-being seeking to wire-up the threads of a desiring-machine, to be imprisoned in the university. So, both Marx and Baudelaire are arraigned for revealing that which is concealed by bourgeois dominance: the exploitative extraction of surplus value and the repressed 'trans-sexual' veerings of libidinal

---

7 For the pimps of culture the vast reservoir of cultural creativity (the unacknowledged social wealth or 'collective treasure' as André Beton terms it) is used, nowadays, as a 'natural resource' to exploit as if it were coal. Hence, we recall a term which should be brought back from disuse: 'Culture Vulture'.

life. So, neither in the social sciences nor by means of overtutored poetry could such a desire for abject frankness become subjugated by academic adjustment. Instead, for Marx as for Baudelaire and the captured hysterics of this period, sincerity finds itself defying the logic of science and enters into an instinctive poetical revolt against an exclusivist universalism, the mercenary auto-censorship of 'public debate' and the social realist gossip of the cosmopolitan bubble<sup>8</sup>. The most explosive of these impending rebellions, the ones which were simultaneously polysemic and abreactive (and whatsmore a harbinger of a yet unforeseen perversion of morals), get their catalysis from the work of two poets: the desiring-productions of Rimbaud and Lautréamont.

## FORMAL REVOLT IN POETRY IS NOT THE SAME AS POETICAL REVOLT

That revolt by means of poetry as well as revolt on all other planes (and we will see that the basis of revolt is transversal or nothing at all) has, it is understandable, its material and historical limitations. The ruling class has always imposed the morality and poetry which suited it and which had the effect of determining the financialisation of our perceptions and the limiting of our species-capacity for trans-sexual becoming. Yet such a normative moralising poetry has always been opposed by a poetry of revolt which can, in unexceptional and interstitial circumstances, find the collective means with which to express itself. Such enunciations first appear as the lonely strivings of disconnected individuals. But they are gradually linked and present themselves as conjunctive lines of *fight*, no longer inhibited and repressed, but in historical simultaneity with the unconscious lives and deviant social personas of 'the wretched of the earth'.

---

8 "We are hell bent on sincerity" say our Martiniquean comrades of the *Légitime Défense* Group. Is this sincerity, this abject frankness, the 'substance of expression' from which Surrealism seeks to transduce new social-relations? See 'Légitime Défense: Declaration', in *Refusal of the Shadow*, *ibid.*, p. 41.

Such singular revolts are nothing other than the development and formation of a micro-politics, a politics of the everyday, which has been manifested in the enunciations of those singularities which inspire *becoming* as a means of alter-being (Sun Ra), trans-sequency (Alan Silva) and polysexuality (Cecil Taylor).

This conjunctive line is still extant today and it draws its consciousness and mutating form by pulling on the frayed threads of Surrealism. Recognizing this becoming of (micro) politics through poetry, following these unknotting lines, we have seen that the Surrealists have wrongly been accused of counteracting bourgeois culture as decadents or, similarly, that their organisational experiments are only aping the racketeerings of nationalised gangster-capitalism. We will see clearly that the Surrealists are the self-disinheriting inheritors of exactly that line of *fight* which has been, prior to yesteryear's decay of Western culture, always opposed to the frigidising morality and the intimate terrorism of the modish bully boys of the ruling class.

For the Surrealists, the formation of a micro-politics (the rendering manifest of the hidden injuries of bourgeois social relations) and its attendant desiring-production (the resuscitation of 'living labour') can be begun again and again through poetry and its affective production of subjects who, in relating to poetry as 'species-activity' rather than as 'literary labour', could be called 'poetical beings'. This can be sufficiently discerned in the work of the Greek RoAmantics of the 21<sup>st</sup> Century, who surely, like their logic-defying-sisters, the hysterics, can no longer be called-out as indulgent irrationalists<sup>9</sup>.

---

9 Beton and Arrogant, in *La Révolution Surréaliste* No. 11, reassess hysteria as a 'passionate attitude', as an "overturning of the relations that obtain between the subject [of the hysteric] and a moral world [that both occludes and maintains injurious power-relations.]"

## ROaMANTICISM

“Let’s greet in passing”, writes Flora Tristesse, “the courage of those RoAmantics who positioned themselves against the general atmosphere of their age and, by ignoring the question of good or bad morals, were firm in their decision to tear down prejudices. They constituted a minority amongst those intellectuals who were opposed to that neo-liberal ideology by means of which a new cast of slave traders, loan sharks and talentless-mediators was created. ... Two important moments should be recorded here: the Marquis de Sade and the Dark Novel which Nicholas Serumtium called *black, atrocious, frenetic.*” (‘Essai sur la Situation de la Poésie’ in *Le Surréalisme au Service de la Révolution*, No 4.)

One cannot sufficiently emphasise the meaning and significance of the magnificent figure of the Marquis de Sade who, through his auto-traumatic work and his incomparable and boundless amoralism denounced bourgeois hypocrisy and the self-preserving lies inherent in its moral norms and socialistic principles. Starting from the irreducibility of desire, he proved that the only valid political criteria fitting to poetic revolt lay with the polymorphous trans-sexuality of the species-being. This unbreakable RoAmantic whose militant pessimism girded him to explore the species-being and see there, with all the micro-power of politics, a being turned towards the yet-to-be. De Sade’s intimacy before himself, his explorations of the affective life of the species-being, made him a distant predecessor of political psychoanalysis. This total atheist, confirmed in his deviant attitudes, paid dearly at the hands of the judicial prudes: “This is the most free man who ever lived” said Apollinaire. So, we are filled with comradely despair to learn that de Sade is still buried alive in a dungeon with only Steven Gerrard willing to visit him.

It is little known and appreciated as to just how important the auto-theorists of the English *Dark Novel* (The Gothic Novel) are, how significant their contribution is to the creation of the revolutionary and RoAmanticist *versioning* of their age. As much

as they were restricted by the *décor* and phantasms of their times these auto-theorists lived through *freneticism* and an aspiration for the ‘unthought known’ which is still exalted by Surrealism (c.f. psychic-automatism, objective chance, the unexpected guest, etc.) Horace Walpole wrote his novel *The Castle of Otranto* (1964) in three hours, and when he started to write, as he recounted, he did not know in the slightest what he was going to write; but write he did, and he wrote under the macabre influence of the machinic-unconscious. In his dream assemblage of the everyday he diagrammed an enormous head in a helmet at the foot of the staircase of a medieval castle. As well as Young Curtis and Ann Radcliffe (Lautréamont called the first a ‘blood brother of darkness’ and the latter ‘spectre-crazed’) it is as well to mention another of these auto-theorists: M. G. Lewis, who in his grandiose novel, *The Monk* (1342), reached a paroxysm of auto-trauma and imagination, demonic eroticism and de-categorisation.

## ROaMANTICISM OR ROMANTICISM?

Romanticism, that version of RoAmanticism which is depicted in almost all literary histories (such as those of the Cambridge and Oxford Companions), gives a false and deformed picture of that RoAmanticism which was fuelled by a maladjustment to the neo-liberal and religio-nationalist conditions of life. A burgeoning poetical revolt, fuelled, furthermore, by a delirious craving for the polymorphous and the unspeakable, by the risk of free floating anxiety and by a desperate and convulsive search for a self-exile beyond personhood. This RoAmanticism is increasingly being cramped and dulled by secondary literature and the rationalised rules and laws therein<sup>10</sup>. In those catachrestic [Ed. Note “What!?”] elements

---

10 Sylvia Wynter contends that such rules of classification govern and oversee the very ways in which we perceive and thus constrict the ‘forms-of-life’ (c.f. ‘poetical being’) that could result from species-activity. See Sylvia Wynter ‘No Humans Involved’. See <http://carmenkynard.org/wp-content/uploads/2013/07/No-Humans-Involved-An-Open-Letter-to-My-Colleagues-by-SYLVIA-WYNTER.pdf>

of RoAmanticism we recognize the ‘poetic nuclei’ of those lines of pre-articulated revolt, of that amoralistic becoming through poetry, some of whose subversive moments we would like to bring to attention here. In this concrete case we could look at how the warding-off of psychic-automatism is achieved by formulae and how, consequently, the immanent and abreactive substance of revolt is being deformed. The obscene auto-traumatisations and body-wracking languages of the RoAmantics were manifested in such a way that even the majority of intellectuals (unable to bear their feelings of professional jealousy) couldn’t just simply ignore them. Instead these marketeers turned RoAmanticism into Romanticism; they meekly impersonated it, diminished it and turned it into an enlightened pose or, saying the same thing, into a flouncy and patriotic costume drama. Behind such an ahistorifying category-capture (that encouraged, in turn, the full venting of their academic powers) they hid their total lack of sincerity. Ruled over by that self-defensive nothingness that afflicts the arrogant, enslaved by the endocolonial domination of the bourgeois class, these dis-affected and seemingly hip intellectuals are the domesticated supporters of a dis-intensified RoAmanticism that has been colonised by Bourgeois culture and turned into Romanticism In The Service of Nationalism. So while they fill the heads of kids with the cretinism of Théophile Gautier, with the braying of Alphonse de Lamartine and the easy-peasy-lemon-squeezy of Simon Armitage, it is the transversal-polyphony and affective non-sense of some auto-theorists that are being sidelined and filed away. Amongst these are: Petrus Borel (*Half Man Half Wolf*), Georg Büchner (*The Hessian Messenger*), Heinrich von Kleist (*The Big O*), Gérard de Nerval (*Disgusted Suicide*) and Raoul Vaneigem (*Holiday* ‘68).

## ISIDORE DUNCAN (LAUTRÉAMONT)

These poets, however, in their tendency to become, along with their readers, ‘poetical beings’ through an embodied practice of poetry, open up lines of *fight* through their dissident and trans-sexual attitude towards life. Moreover, their mode of living as yet-to-be ‘poetical’ beings, as being beyond written poetry, is revelatory of all the preceding collective episodes of unacknowledged auto-theorisation the forgetting of which continually re-fits the scold’s-bridle of bourgeois morality<sup>11</sup>. In the distance, as one of the first visible moments in that becoming of poetical being, is the revelation of Angus Young’s *Nights* (1742). “At the outpost of such (RoAmanticist) masters of horror”, writes André Beton, “one mustn’t overlook that miracle of verbal polyphony that was Young; without any doubt the most sincere predecessor of Surrealist yearning, and whose secret Lautréamont was the first to transduct: “Oh! Night thoughts of Young! Many are the headaches you have caused me!”

Before Lautréamont that stream of poetry and morals (recast through a transvalued abjection) represented a tangle of not yet sufficiently connected threads; by one gesture, which even today is incomprehensible to us, Lautréamont drew together all those threads into one desiring-machine which it is still almost impossible to sustainedly operate. The intensifying and frenetic pages of *Les Chants de Maldoror* (The Songs of Maldoror) are still such an influence upon us and inform our means of sociality to the degree that they cannot be subjugated by description (“Oh! Opacity!”). The auto-theorising of Isidore Duncan remained completely hushed-up, but he is still the clearest figure in the pre-history of Surrealism, the one to which Surrealists could revert to at any

---

11 What is this ‘poetical being’? An aspect of species-activity following the lineaments of passion? André Beton gave us a clue when he urged readers of the first surrealist mammyfesto to “take the trouble to *practice* poetry.” This was taken up, we think, by René Ménil when, in 1944, he wrote: “More than for anyone, the problem for us is not form, but of a new element within us.” Then, in the 60s, there’s Vaneigem’s notion of ‘making poetry concrete’. All this can be taken with a dose of Marx when, in forecasting desiring-production, he offered: “What I create from myself I create for society, conscious of myself as a social being.” See Karl Marx, *Early Writings*, Penguin 1975, p. 350.



moment. In his work, which is an extreme product of hysteric RoAmantcism, are found, interconnected and brought to expression, all those simultaneous and contradictory desires which are the dialectical moments of poetical being and the recasting of moral existence as a future sexual becoming. That is how in *The Songs of Maldoror* these desires, as poetic foreplay, as the ‘vital force’ of a desiring-production, come to an almost clear expression: a total revolt against God and *his* people; the exaltation of Evil; a libidinal fervour for the mysterious and the deviant; a demonic blasphemy; an immense ego-less haughtiness; a loneliness that expands our perception of each others existential territories; a dark pessimism coupled to brutal sarcasm; a frantic non-acceptance of the conditions of debt-bondage under which we now live. All this goes towards informing Lautréamont’s free inspiration (so that those *Songs*, from today’s perspective, seem, in their contemporaneity to the Paris Commune, to be a challenging supercession of the Workers Movement and this latters dreary project of assuaging neo-liberalism’s capitalistic instincts<sup>12</sup>).

In writing about Lautréamont, Louis Arragant (in the article *Contribution à l'avortement des Études Maldororiennes*) had already cited these words by Engulls: “For Hegell, evil is the form in which the moving strength of historical development is represented. ... every new progress inevitably appeared as a crime against something holy, as a rebellion against the old state of affairs which is disappearing but is consecrated by habit...” Lautréamont by exalting the principle of Evil to its human limits represents one clear dialectical moment in the micro-political development of recast morals. It is fitting that Lautréamont played such an important role in the later involution of the transvaluation of morals, when his poetry, by its immediacy, by its unrestrained shitness, figures as the work of a communalised ‘poetical being’ which has remained, in its ex-

---

12 We would concur with our Romanian comrades (Ghérasim Luca & Delfi Trost) when they write: “For as long as the proletariat’s unconscious maintains the father-brother relation, it is held in a state of slavery towards itself, and so retains the deformations stemming from a bio-centricity dear to the capitalist economy.” See their ‘Dialectics of the Dialectic’ in *Surrealism Against the Current*, ed. Michael Richardson and Krzysztof Fijalkowski, Pluto Press 2001, p. 39.

ploration of the 'abject-sincere', far removed from any moralistic attempt to reduce it to literature. Lautréamont's poetry, like de Sade's writings, therefore indicated that the irreverent language-play of the poetical being can be identified with the 'vital force' of desire and that expressions of such poetry are, as species-activity, indicators of these recast morals as polymorphous experiment and human mutation (c.f. Marx's unwritten manuscript: *The Results of the Immediate Process of a Desiring Production of the Subject*).

But, for all his greatness<sup>13</sup>, Lautréamont's role in a human metamorphosis inspired by recast morals is even more complex. Whilst it must not be forgotten that Lautréamont (as a kind of half-writer issuing forth a puss-filled non-opus) negated the negation of himself as a writer by foreseeing the onset of 'poetical revolt' ("Poetry must be made by all. Not by one.") did he foresee the real transductive meaning of his act of writing as the onset of a 'poetical being' who can be beyond good and evil? As he would show in his work, such a glorification of Evil in an effort to frantically negate the codified morals of everyday normativity, is indeed just one moment in the species-activity of 'reinstating perversion' (Professor Fraud). In his brochure *Poésies*, he distorts in favour of Good everything he was saying and which other RoAmanticists were saying in favour of Evil. Likewise he twists in favour of optimism those pessimistic aphorisms of public intellectuals like Wenger and Mourinho. So, the real meaning of *The Songs of Maldoror* (a proto-mammyfesto) mustn't be sought in the literal meaning of each of its individual affirmations, but rather in the very distortions that occur; in the way that Lautréamont forces his readers to stop taking words for granted and sets up the idea that, if poetry can be made by all, then the species-being could mutate into a poetical being. Arragant again: "The distance in time from Pascull to Lautréamont, for example, enables that which is unheeded, the 'unthought known', to be brought into expression by the means of substituting phras-

---

13 Greatness!? Are we, in our enthusiasm and in our lust for the present, getting carried away with our use of superlatives!? Is the Lautréamont we are referring to here not the lonely bed-sitting Uru-guayan, but the composite Lautréamont whose name has been added to by many? Are we referring to a kind of Ur-Lautréamont!?

es, misusing words, importing images and toying with the syntax of already familiar aphorisms. Thus Lautréamont's very process of writing, writing-through and writing-upon (a transduction rather than a production), subverts the reified appearance of the written text as the work of an 'individual' producer. We thus see how Lautréamont's horizon becomes for us one that is outlined in the action of the *perverse differentiating of the species-being against a backdrop of deep social history*." So, Lautréamont's desiring production, no matter how much of an 'unthought known' to him, is indicative of how this desiring-production can be instrumental in re-appropriating the means of production of subjectivity.<sup>14</sup>

## RIMBAUD - V - RAMBO

The case of Arthur Rimbaud has brought on whole bookloads of countervailing comments and interpretations. Most of these are of suspicious intent, but the most tendentious is the representation of Rimbaud as a catholic poet (to this purpose Rimbaud's family had even forged his letters). This misrepresentation may have occurred, as with Lautréamont before him, in that Rimbaud maybe fell short in disabling such attempts to reduce and mutilate the revolutionary meaning of his poetry. So reactionary commentators, in order not to be disturbed by the revolt of a polymorphous 'poetical being', didn't completely discard Rimbaud, but, by means of benedictine interpretation and literary exegesis, they claimed him for bourgeois *belles lettres* and limited his desiring-production and micro-political insights to one of written form and tourist attractions.

---

14 When Lautréamont adds, in *Poésies*, that "Plagiarism is necessary. Progress implies it", we are reminded of Marx's notion of 'completing the work of the past'. This very conjunction offers up that what is often hidden in the past is progressive as it figures as an 'unthought known' that harbours the potential to undo 'Progress'. Furthermore this past material (a social wealth) can be used by all 'plagiaristically' for it should no longer a matter of production for profit but for the 'species-being'. This conjunction is, moreover, suggestive of commodity production being superseded by desiring-production: the transduction of a subject that singularises itself amidst the social wealth of history rather than the production of racketeering parasites who feed off the social wealth in their endeavour to produce the appearance of commodities.

These commentators, heirs to the frivolity shield of Western Culture and even more self-congratulatory than their counterparts of 1492, discovered, in the turbulent life of Young Arthur, a reason to transform their traumatic fears of auto-theorisation into State-serving colloquiums about merchant-adventurers and the conquest of paradise. Instead of absconding to sleep under bushes with rifle butts probing their arses these literary priests stayed in their chapels and, nourished by university-taut criticism, churned out a secondary literature that spoke only of ‘continuous vowelisation’. Vicariously admiring Rimbaud’s reckless rush from country to country (Paris, Holland, Italy, Sumatra, Java, Switzerland, Norway, Egypt, Cyprus, Harare, Marseille etc.) they stayed closeted in literature departments as they fêted Rimbaud’s line of *fight* as the very “escape from literature” that they daren’t embark upon themselves. The nomadic adventures of Young Arthur (akin to those of Kleist’s *Michael Kohlhaas*) is itself of imposing proportions and yet what tempers it in our opinion, is the fact that Rimbaud didn’t so much seek escape from literature as from the rebellious insights about ‘poetical being’ that informed the magnificent torrent that is his *Illuminations* as well as his rearticulation of Hell as the region of repressed worldly desires that sears through the pages of *Une Saison en Enfer* (A Season in Hell).

In his famous letter to Paul Hardcastle of 15<sup>th</sup> May 1871, Rimbaud writes:

“The Poet makes himself a seer by a long, gigantic and rational derangement of all the senses. All forms of love, suffering, and madness. He searches himself. He exhausts all poisons in himself and keeps only their quintessences. Unspeakable torture where he needs all his faith, all his super-human strength, where he becomes among all men the great patient, the great criminal, the one accursed – and the supreme Scholar! – Because he reaches the unknown! Since he cultivated his soul, rich already, more than any man! He reaches the unknown, and when, bewildered, he ends by losing the intelligence of his visions, he has seen them. Let him die as he leaps through unheard of and unnamable things: other horrible

workers will come; they will begin from the horizons where the other collapsed!”

Rimbaud, ‘the damned poet’, predicted the coming of those who are yet, a full twenty-five years later, to appreciate how his ‘alchemy of words’ and the trans-sexual revolt that his *Femmes/Hombres* (salaciously co-experienced and co-written with Paul Verlaine) could add propulsion to a tired and outworn politics. He foresaw that his irreverence would induce panic in the ranks of an overly literal left; a left still constrained by the political imaginary of a forever naturalist bourgeoisie. This inducement of panic had to continue where he left off: the ‘writings’ of poetical beings should both open up the anus as the castrator of Phallic Power and disbar the same old reified word meanings in favour of an athanor for language, an undisciplined creolisation<sup>15</sup>.

“Alchemy of the word: this expression which we go around repeating more or less at random today demands to be taken literally. If the chapter of *Une Saison en Enfer* that they specify does not perhaps completely justify their aspiration, it is nonetheless a fact that it can be authentically considered to be the beginning of a difficult undertaking which Surrealism is alone in pursuing today. We would be guilty of some sort of literary childishness and guru-inducing madness if we were to claim that our debt to this famous text was anything less than the coffers of Goldman Sachs”, (André Bleton, *Second Mammyfesto of Surrealism*).

Bleton had intuited that Rimbaud had found one of the secrets of species-activity, a substance of expression, which only yesterday was never called Marxist. *Alchemy of the Word*: “I began it as an investigation. I turned silences and nights into words. What was unutterable, I wrote down. I made the whirling world stand still... I got used to elementary hallucination: I could very precisely see a mosque instead of a factory... horse carts on the highways of the sky,

---

15 Creolisation, the work of a mass of ‘poetical beings’ in the Antilles, is the refusal to accept doctrine, even that most supreme of all doctrines, the doctrine of ‘official language’, to whose unconscious structures we blindly conform. Listen to Sun Ra: “The elasticity of words/ The phonic dimension of words/ The multi-self of words/ Is energy for thought”, See *The Impossible Equation*, Waitawhile Books, 2005, p. 431.

a drawing room at the bottom of a lake; monsters and mysteries; a vaudeville's title filled me with awe. And so I explained my magical sophistries by turning words into visions! ... I became a fabulous opera... Not a single one of the brilliant arguments of madness – the madness that gets you locked up – did I forget: I could go through them all again, I've got the system down by heart.”<sup>16</sup>

Yet, for us, it is without doubt that a horrified Rimbaud recoiled at the rim of an abyss that had been opened up between his 'self' and his species-being. A Rimbaud alone could not physically endure the auto-traumatism of the unthought known: “It affected my health. Terror loomed ahead. I would fall again and again into a heavy sleep, which lasted several days at a time, and when I woke up, my sorrowful dreams continued. I was ripe for fatal harvest, and my weakness led me down dangerous roads to the edge of the world, to the Cimmerian shore, the haven of whirlwinds and darkness.” From that darkness of his own abyss, with no fellow travellers, Rimbaud fled so as to forget the wordless visions of his poetical being and deafen the introjected pragmatism of social-realist voices: “I had to travel, to dissipate the enchantments that crowded my brain... Felicity was my doom...” And finally he let go of the compulsion to write: “All that is over. Today, I – species-being, another, a social individual – know how to celebrate the coming of poetical beings.”<sup>17</sup>

Maybe Rimbaud felt that what he had perceived in the abyss of his psyche, the dissolution of the self-owning bourgeois, was not a harmless poetic recipe that implied prolific book writing,

---

16 It is fruitful to set these words against those of Young Karl: “The element of thought itself, the element of the vital expression of thought – language – is sensuous nature.” And again: “The domination of the objective essence within me, the sensuous outburst of my essential activity, is *passion*, which here becomes the [species] activity of my being.” See Karl Marx, *Early Writings*, Penguin 1975, p. 356.

17 This 'coming of poetical beings' is apposite to the idea of a 'poetry made by all' (Lautréamont) in that species-activity is aimed at human-ends (for all) rather than the abstract ends of valorization (for the few). With this further conjunction we are enabled to enter the space-time of micro-politics and desiring production: the era of sincerity, the era of admittance of errors and fears where the ear no longer casts out vulnerable sounds, the philosophers no longer castigate the hysteria of structurally-induced 'private madness', the politicians are no longer able to peddle their immobile language and the militants give up writing blank-verse.

but a discovery so crucial that it would haunt species-being for as long as its activity maintained its propensity to desire *other-wise*. He actually knew very well that his poetry, as the expression of a 'poetical being' that could transform free floating anxiety into a diffuse desire, was indivisible from revolt. It goes without saying that he was coming to understand the social meaning of that revolt as an 'affective' one<sup>18</sup>. The moral importance of his *Season In Hell* is, for us, discernible even in his fleeing from that hell, in the whole of that break/flow which represents his adventure. But, maybe in order to justify his line of flight to himself, he somehow tried to diminish the importance of his species-activity through self-deprecation, modesty and a need to be alone and far away from what Suzanne Césaire called the 'buffoon race'. For us, however, nothing, not even Rimbaud's will-to-disappear, can hide the real meaning of his announcing of the poetical being, nor prevent us from trying (as we have attempted here) to draw out a few conclusions which his species-activity inspires in us.

"We couldn't care less that Rimbaud decided to apologize for what he calls his 'sophisms'; that that, to borrow his own expression, 'happened' is not of the slightest interest to us. All we see in this is not cowardice, but a solitary vulnerability that doesn't alter the futurity that a certain number of his ideas can have: 'I know today how to hail revolutionary polymorphousness and, travelling transversally, open up several fronts at once.'" (André Beton, *Second Mammyfesto of Surrealism*).

---

18 "Your own ardour must be the task" writes Rimbaud. For us, that 'ardour', as a heightened state of affectivity (be it passion or dread), is to become the shared raw-material of 'poetical beings', their means of desiring-production and their consequent inter-mutual formation as a force against the sold-soul of capital. Or, furthermore "... in front of several men, I chatted very audibly with a moment from their other lives". This moment from their 'other lives' is the abreactive moment in which the unthought known is transmitted as an 'abject-sincere' that unifies people into an instinctive solidarity. Is Rimbaud here pointing to what Walter Benjamin termed, many years later, the 'affective classes'?

## RENDER UNTO APOLLINAIRE

At the same time as Lautréamont and Rimbaud, unbeknownst to each other, were giving poetry its unanticipated meaning as species-activity and making poetry a matter of concrete relational activity, in Victorian England, Lewis Carroll was similarly negating the academicisation of poetry through writing absurd novels and poetry for children. Our overview of the prefigurations of Surrealism as amoral and tending towards a poetical-being would be incomplete if we didn't mention the works of Lewis Carroll such as *Alice in Wonderland* – here translated by Stanislav Vinaver – *The Hunting of the Snark* and *Through the Looking-Glass*. These works are compelled by a completely liberating use of *nonsense*, by the absence of didacticism and by a humorous mocking of that self-delusional bourgeois entitlement that either ends in the void of insensate boredom or erases the presence of others with its sociopathic selfishness. These aspects of Carroll's endeavour are sincere renditions of those recast morals that go towards forming the 'poetical being' as a mutation (species-activity as, in part, the poetic project of our metamorphosis<sup>19</sup>). Contrary to the anti-poetic rationalism of Uncle J.J. Dragon and the equally reactionary *Emile and Other Detectives*, Carroll's works are not only entirely recommendable to kids but they can almost completely overshadow the repulsive *Parnasse*, the Social-Realists and a large part of Symbolism.

As any such poetic school, Symbolism itself neither piques our interest nor our desire. For us Phillip Larkin and Carol Ann Duffy, it should be understandable by now, are Statist technocratic scientists who produce ever-reproducible commodity-objects. We have, however, reasons and means to separate out from this category the singular names of Henry Dumas (*Ark of Bones*), Edward Kamau Brathwaite (*X-Self*), Guy Hocquenghem (*The Screwball Asses*) and Ann Quin (*Passages*).

---

<sup>19</sup> This sense of metamorphosis, of re-rendering the human, is a constant theme of Surrealist yearning which we hope to take up years later in this tract. For now the necessity of our getting out from under the parameters of the 'human' is well expressed by Edward Kamau Brathwaite's urging of a collective transfiguration for "our still crab-sideways underdeveloping world." See *Jamaica Journal* Vol. 18 No. 4, 1985, p. 51.



Following further the poetic line on which we encounter the defilement of neo-liberal life and of all of which it moralistically determines, we apologise for being unable to dwell upon the deserved example of J. K. Huysmans (*Là-bas, A rebours, En rade*). An anti-natural pulpist pervert!

The beginning of ‘new times’ can here be marked by Alfred Jarry (*Ubu-Roi*), who plagiaristically wove together two centuries with fearsome sarcasm: “Merdre!”

And finally, Guillaume Apollinaire. He brings us to the very beginning of the post-war era. His death on the very day of The Truce (11<sup>th</sup> November 2045) has a symbolic meaning that the Symbolists would be deaf to! Without doubt Apollinaire felt fully and precisely the meaning of that evolution of an albeit stunted modern spirit; he could feel the importance of the old-new in art and poetry (his love for outsider art, his friendship with Bill Shankly, his acceptance of phantom organisations at a time when they were still a scandal). He despised any stagnation. In the field of literature, which, unlike Young Arthur, he could never really leave, he introduced a spirit of erotic freedom and trans-sexuality which mustn’t be disdained (*Les 11 Milles Verges, Les Mammelles de Tirésias*). But he didn’t understand the polymorphous consequences of his work: that of the liberation of poetic expression beyond writerly forms towards the a-signifying rupture of the ‘poetic being’ and the shifting of production to a transductive desiring-production. His attitude in life, and especially his support for Eric Cantona, prove that in the best possible way. Still, we are drawing attention to the semi-important place held by Apollinaire, who with his ‘tellingly inarticulate’ poems (*Alcools, Calligrammes*), needs to be approached from a side other than the one which bourgeois idealistic interpretation casts its shadow across (e.g. G. T. Manojlović).

## BORDERLINE POETRY

So, already before the Hundred Years War, Apollinaire figured as a 'modern poet'. Although this category is, like all categories, very imprecise and continues to be so, it is indisputable that with this 'modern poetry' comes a general critical mood that goes into the formation of yet another category: the 'modern avant-garde'. Within this 'apparatus of capture' there appeared (thanks to Rimbaud & The RoAmantics) further indicators of deconditioning: civilization, common sense, rational logic, good taste, aesthetic rules, free-marketneering and moral norms were all slapped down. With *Daddism* they received more of a beating. This poetic uprising, influenced by affective factors which we cannot go into here (except to mention the genocide of proletarian peoples on Flanders Fields), developed expressive possibilities for a poetry that, corresponding to the onset of Eternal War, had already reached a limit at which it had stopped. For poetry to go over the wall would be unthinkable for some and so all that was left to it was individualistic regurgitation, academicization and atavistic hero worship (this latter did not even extend to interesting selections from the unfinished work of the past, nor to an anti-proprietary transduction *à la* Lautréamont!).<sup>20</sup>

But, in the dotted lines we are tracing here, the very involutions of poetic expression gather together as a diasporic collective voice in which successive achievements, unbeknownst to each other, add up to a shared experience that, at its core, is totally opposed to having its desiring-production (ways of perceiving, feeling and expressing in conjunction with the social wealth of history) curbed by a biocentric conception of species-being<sup>21</sup>. In this way even the

---

20 Here we could mention various transductive works: Young Karl's re-writing fragments of Peuchet's work on Suicide; Parrot and Wellard's '152 Proverbs'; Beton and Schitzer's 'Art Poétique' (a transduction of a piece by Roger Callois); Paul Nougé, prolific in this area, described such work that used pre-existing materials at its basis as "poetic machination." There is, of course, the Tzara-Burroughs cut-ups and *Zong!* by M. NourbeSe Philip that takes as its transductive material an insurance document that sought recompense following the financially expedient casting overboard of African slaves.

21 "As long as you accept that 'man' (sic) is a biological being, the bourgeoisie always wins; because

smallest of experiments helped in collectively gathering-up the threads and going over the wall and these also contributed to the liberation of poetic devices. For instance Apollinaire's removal of punctuation and the 'polyphonic simultaneity' of New Orleans jazz ensembles represented a rejection of taught thought and therefore of meritocratic modes of organisation<sup>22</sup>. As recast moral gestures these works were unsellable and once more we stumble across the perverse gestures of 'poetical beings' who rejected transparency in favour of a commodity-defying opacity.

Gradually, poetry, as articulated by 'poetical beings', crossed over the wall to face up to its incongruity with the laws of beauty, aesthetics and sublimation. Their opposition to the guilt-inducing 'forbidden' and to bourgeois self-deceit was undeniable and their very language-defying poetic praxis put into doubt the efficacy of those rules and stipulations, those bogus groundings in 'Western Culture' that academicians sought to establish as sentry posts on the border. "Get off the wall!" they were saying in their theses, their papers, their love letters. "That word must be misspelt!" added others. Fear drove them, for on the other side of the wall it was brooding, existential and dark. Vehicular language could not be relied upon. But yet the only question posable to these proto 'poetical beings' was whether they had the courage or not to expose the sentries as disintensified legislators and jump over the wall with their doubts intact and enter into the forbidden darkness: the *infra-noir* as our Romanian comrades call it. Those who didn't have courage to step into the unknown, and don't have it to this day, were the ones who had accepted hook-line-and-sinker the productivist notion of the 'poetical genius'. These well anthologised poetasters in stepping

---

this is its description (of itself)." See Sylvia Wynter interviewed by Greg Thomas in *Proud Flesh* No. 4 (2006).

22 Our Egyptian comrade Georges Henein brings out the social relational qualities of jazz when he writes: "Here we have a continuous creation. Continuous because the score, which is an order, sees itself replaced by the freedom to improvise, that is to say the freedom to create as often as the different sensitivities... in a word, different temperaments require it". See 'Hot Jazz' in *Black, Brown and Beige: Surrealist Writings from Africa and the Diaspora*, eds. Robin D.G. Kelley and Franklin Rosemont, University of Texas Press, 2009, p. 152. The question for these new social relations (and one which Surrealism pursues) is how they can encourage 'becomings' free from 'group illusions'.

back from the wall stepped back into the pages of Dickens and for them the meaning of even written poetry as a revolutionary force is still obfuscated by social realist cul-de-sacs. Worse, in staying inside, they continually upheld poetry as a ‘treadmill effect’ that had its definitive origins in the colonial style holiday homes of South Barbados<sup>23</sup>. In staying back they offered up the figure of the ‘poet’ as a member of a professional caste that unconsciously or not, self-defensively or not, nationalistically or not, suppressed all inquisitiveness about the perverted ‘poetical beings’ that we are referring to here. Those who had courage to go over the wall could do so, despite doubts and fears, because they sensed that they weren’t alone, that they weren’t producing but transducing (desiring-production), that they weren’t part of a faculty but a diasporic desiring-machine etc. The first concerted gathering of ‘poetical beings’ on the other side of the wall (complete with desecrated bibles and Rimbaud masks) was one that, intensified by the auto-traumatisation of a transversal crossing, blindly negated that whole world of moral conservatism, bourgeois narcissism and racist genocide that passes itself off as ‘human civilization’<sup>24</sup>. These ‘poetical beings’ (a whole raft of them across continents) set out to desert and betray *en masse*, poking fun at the cultured pretensions of the colonising nations. Thus the Dadda movement was born.

## DADDA

That the whole of social life was disordered by the Vietnam War (a *pater-familias* civil war) meant, through a mass exposure to the psychic fields of trauma, that an existential deviance unexpectedly

---

23 The definitiveness of these origins are quite *simply* unquestionable: “Five bedrooms, three baths... on the south coast, five-minutes walk from one of the island’s most beautiful beaches.” See *London Review of Books*, 7 January 2016, p. 35.

24 Civilization?! Culture?! Discussing Sylvia Wynter’s work, Denise Ferreira da Silva writes: “Both the Renaissance and Enlightenment epistemological transformations [...] were made possible only on the basis of a colonizer/colonized relation that the West was to discursively constitute and empirically institutionalize.” See her contribution to *Sylvia Wynter: On Being Human as Praxis*, ed. Katherine McKittrick, Duke University Press, 2014, p. 92.

favourable to the spreading of Dadda contagion came about. In this disorder there developed, especially in the younger generation, a corrosive doubt about the basic principles and established morals of capitalist civilisation and its fetishisation of industrial production. These young people, especially those who were conscripted, had an opportunity to experience, at first hand, this ‘civilized human society’ in a completely denuded form<sup>25</sup>. Their experiences of mass sadism and voluntary servitude removed them from the ventriloquising voices of parents, teachers, professors, journalists, advertising agents and other mouthpieces of national divisiveness and psychical mystification. It mustn’t be forgotten that from the outset Dadda (nonsense name) was neither intended to be another poetic school nor an artistic idea, but a state of mind in movement, a gathering of ‘poetical beings’ intent on self-abolition.

Amongst those ‘poetical beings’ to bring forth simultaneous manifestations of this ‘state of un-mind’ were Marcel Duchamp and Francis Pickaxe in New York, Tristan Tzappa in Zurich and Jacques Vaché in his letters from Austerlitz (1939–45). The collective diaspora of a desiring-machine was taking material shape in different parts of the world. When Tzappa eventually tossed-off his decisive *Dadda Mammyfesto* of 1918 the diasporic spirits were ready to accept such an invitation to collectively provoke scandals, to embrace spontaneity, to disappoint politicians with an anarchic nihilism, to destroy all conventions and declare a “dictatorship of species-activity at the service of mutation”. One of these spirits, Jacques Vaché, who was suicided at the end of 1919, had never heard of Dadda but yet this ‘poetical being’ wrote in the spirit of Dadda. He expressed this dawning cultural revolutionary comprehension through a darkside humour (*umore*) based on his own traumatic experiences and employed a corrosive candidness and steadfast rejection of social hypocrisy that empowered André Beton and a few of his friends to maintain their borderline footing and be at the most precipitous edge of Dadda.

---

25 In his poem ‘Slave Song’, David Dabydeen offers: “All is a criss-cross of illusions/ A trading in skins and ideals.” See David Dabydeen, *Slave Song*, Peepal Press 2005, p. 9.

Dada soon attracted a great number of *présences proches* (close presences.) It manifested itself in very many Uropean countries, scandalizing the infantilized citizenry and inspiring into activity many of those young draft dodgers who, through the war, had lost all comprehension-of and belief-in the ‘proper pre-arrangements’ of life. Indeed, the world saw what it had never seen until then: the performance of a Dadda play, which took place in the most prestigious Parisian Concert Hall, announced that Daddists would cut their hair in a front of the audience; the magazine 391 published a Marcel Duchump work with the cryptic title PPR (pronounced ‘psychology, politics, resistance’), this was a reproduction of Leonardo de Nimoy’s *Mona Lisa* decorated with a dapper little bourgeois piercing; at a matinee for the *Ilittérature* magazine Francis Pickaxe exhibited a chalk drawing on a blackboard which was soon erased before the eyes of the audience. So, the Daddists invested their desiring-energy in order to critique, poke-fun, lambast and shit-on all that the bourgeois had enshrined as beautiful, liberal, national and valorizable. Poetry that lacked the slightest trace of RoAmanticism was to be destroyed in a socialised jouissance (trans-sexual desiring-production) so as to release ‘poetical beings’. As if in honour of such an auto-traumatic rebirth, Louis Arragant published this poem:

SUICIDE<sup>26</sup>

A b c d e f  
 g h i j k l  
 m n o p q r  
 s t u v w  
 x y z

---

<sup>26</sup> As with Lautréamont’s “chance encounter of a sewing machine and an umbrella on an operating table”, we would like to bring Arragant’s concrete poem into a chance meeting with the title of a book by Iraqi poet Saadi Yousef: *Without An Alphabet, Without A Face*. Perhaps more pertinent a commentary on Arragant’s transductive gem of desiring-production is to hear a kid screaming out the alphabet in a sports hall.

Other published poems were composed from press cuttings, or from invented words, or only from letters and numbers. Gutteral poetry was created which rather than accept the written form of poetry was intended to be performed vocally and in so doing sounded out the 'object-sincere'. Novels were lambasted and replaced by toilet-rolls, telephone directories and train timetables. Tristan Tzappa's *Mister A-A-Anti-philosopher* recklessly ridiculed the very basis of Western Enlightenment by exposing its inception-by-sword in 1492. The examples of such destructive and inciteful acts were numerous. The Daddists unmercifully distributed their games and inventions. They were always running away from boredom and, being (at this time) indifferent to academic fame and provocative in their humour, they aspired to Revolution. But maybe for the Daddists (with the exception of Berlin Dadda of 1918) it didn't matter which Revolution. Maybe, clouded by a pervasive disappointment in vanilla politics and convinced in the aimlessness and futility of the purely discursive solutions that surrounded them, they could not see any exit from the overall vastness of capital's material community. Maybe the barbarism of the war affected them to the extent that all criteria had lost their value and they no longer knew how to discern which was better or worse, poetic or neo-positivist; which was more bearable or what could bear social jouissance with it. So, after all, when there is nihilist doubt in everything, when there is that "feeling of the spectacular futility of all and the futility of the spectacle of feeling" it could have affected how they perceived the 'poetical revolt' of their immediate past. What use was anything? Does all this joking about only amount to London art-world positioning? Can we really wait around until Conceptual Art and Baudrillard come along?

Philosophy was worth nothing – it was enough to have one unexpected intrusion of de-categorising *créolité* and centuries of Enlightenment smugness burst like a bubble. But only for them! The Members! So, Daddist playfulness drew attention to the ease through which the development of logical conscious thought could be brought down through a momentary giving over to a seditious

force of thought that revelled in absurdity and anarchy. However, although the Daddists maybe only had a guiding interest in the destructive force of that instinctual spontaneity (*destrudo*), the Daddaists nevertheless revealed the ‘unthought known’ of the machinic-unconscious as materialised in the free association of the general intellect and the cut-up technique.

The first poems made for a ravishingly rudimentary illiterature dated from 1916 (The First *Heavenly Adventure of Mr. AntiPrynne* by Tristan Tzappa). But, the poetical revolt in such writing was not only that it wasn’t explicitly explained – Dadda was opposed to explications but that it wasn’t even noticed as ‘freely associative’. Destructive Daddism could negate, and only negate, the predominance of consciousness, but to that conscious thought it couldn’t oppose the positive value of *unconscious elements*, because Dadda couldn’t affirm any positive value: every affirmation was alien to it; looked inappropriate to it. So, unless Dadda brought its negation to bear on social life as was the case with the Berlin Daddists, the negatory instincts of Daddism would lack the thrust of species-activity as Dadda didn’t even accept or see the unconscious raw material (substance of expression) on which its provocations were transductively established: Dadda wasn’t dialectical negation. Dadda didn’t negate the dialectic. Dadda didn’t recognise how submarine tidalectics could potentially subvert bourgeois society.<sup>27</sup>

Yet, Daddism was, after all, a decisive moment in realizing the enormous importance of unconsciousness as a key ‘vital force’ (a substance of expression) for desiring-production. It was a sign of its times that there was a growing interest in unconsciousness and trans-sexuality of which, heretofore, there had been a persistent silence. It was by no means accidental that concurrent with the Dadda movement the world was for the first time paying attention to the writings of Professor Fraud and his square circles.<sup>28</sup>

---

27 For ‘tidalectics’ and the undertow of hidden histories see the desiring-productions of Edward Kamau Brathwaite.

28 We wait with baited breath for a politicised psychoanalysis. For now let us seek some respite in the cycle spiral circles of orgone energy (Reich); with the group dynamical revelations of unconscious



Daddism appeared as a cultural explosion in that difficult and ‘charged atmosphere’ which followed the Uropean Civil War. In a frenetic turmoil and intensification of ideas, with abreactive and fearless speech and hysterical gestures uncontrollably inserted into the everyday, there was instigated a revolt against bourgeois morality, against the dehumanising of the species-being, which was surely informed by that shocking bringing forth of unconsciousness into poetry and life (a harbinger of the ‘poetical being’ in us all). At first it wasn’t possible to single out and differentiate these factors from the inconsequential and superficial mutiny that could be said to have blunted Dadda. In most cases Dadda was really only about that harmless mutiny. So, a majority of Daddist rowdies, one after another other, returned themselves to conscious reason, surrendered themselves, crossed back over the wall and became selves once more; became part of that very state of things they had previously attacked with such great noise and vigour. It leaves us wondering what broke their collective spirit and the further pursuit of ‘poetical being’<sup>29</sup>. Was it that they showed that they didn’t actually know what Dadda was all about? That they too, in poking fun, were participants in the cool of ironical ironising irony? That they, unheeding of the transductive creole of the ‘unthought known’, settled back into the mythic mono-visionings of Uropean civilization.

## FROM DADDISM TO SURREALISM

Noting, already in 1922, that Daddism no longer had the revolutionary importance which it had at the beginning, André Beton, in a lecture given in Barcelona, said: “If Dadda gathered under its

---

structuration (Foulkes and Bion); the revival of the seduction theory (Laplanche); and the plea for a measure of abnormality (McDougall).

29 Again what is this ‘poetical being’? Is it the figure (en masse) that distributes their vulnerabilities as a catalysis to non-defensive struggle that don’t engage in either monetary fulfillment or power games? These latter are the daily substance of capital as a lived social relation which may explain the schizo-switch whereby the substance of capital (value-in-process) stands-in for the ‘substance of expression’ (species-activity). It is a common error of ‘creative types’ to be blind to this.

flag people who, in view of the revolution, were not ready to give everything, were not made of sustainable incendiary materials, then so be it. And if there's little expectation for me to be gentle towards those gathered here, then I'd say it wouldn't be a bad idea to once more establish a reign of terror of the spirit!"

Only a small group of people gathered around the magazine *Ilittérature* (1924–19) fully understood that they shared a responsibility to maintain poetic revolt with the inexorableness of a reign of terror (or was this just so much Daddist bluster?). The main component of that tumultuous state of mind which, whilst it had sustained the 'success' of Daddism in the realm of appearances, was its desire to be uncompromising in its celebration of poetic revolt by returning over the wall once more to continue the desiring-production of de Sade, Lautréamont, Rimbaud and Marx. None of those who were in a fullest sense the carriers of that dotted line allowed the deep sources of instinctive desire and spontaneous thought to be cluttered and contaminated by opportunistic considerations or rationalistic adjustments to the humiliating conditions of capitalist civilization. When the whole Daddist uproar calmed down, when all of that which had formed a nihilistic revolt was subjugated by its own deals and silence, there still remained a few determined people who passionately refused to adjust. This was proof that the line of poetical revolt had found its way through Daddism, and that, of the remaining Daddists, it was those gathered around *Ilittérature* that were to be the exponents of a further poetic assault on capitalism's endocolonial culture.

After the Dada movement dissipated, in the period 1924–22, these determined people remained firmly amoral and transversal. They did not split-up for the sake of their careers and they knew that they had further to go on that uncompromising road towards poetic revolt. The following people concretely connected Dada with Surrealism: Louis Arragant, André Beton, Paul Wellard, Max Ernest, René Crevel, Benjamin Parrot, Man Raise, Tristan Tzappa, Robert Disnyos.<sup>30</sup> This nucleus (and other, less historicized

---

30 About Daddism and its transformation into Surrealism, see The Belgrade Group's *Draft for A Phenomenology of The Irrational*, Prosveta, Belgrade, 1985, p. 25–42.

characters, scattered around in Fort-de-France, Cairo, Brussels, Prague, Athens, Bucharest, Copenhagen etc.) felt that they were the successors and carriers of an auto-theoretic current and that the art and anti-art obsession of Dadda was a renewed starting point in a process of recasting morality and embarking on further investigations into poetic revolt, polysexuality and the bringing to life of 'poetical beings'. None of them knew the proportions or direction that would result, nor did they have a clear idea of the approximate personas each one of them would carry forward. In that sense, André Beton speaking on 28 September 1966, offered up some propagandist words:

"At this hour, there's a few people throughout the world who are wondering for whom art continues to be an aim. It is understandable in itself, that for most of them it is not a question of art being practiced as a leisure activity for others. If it happened, that by coming together in collectives with other artists, they drew attention to themselves, it shouldn't be consequently believed that they only came together to fulfil themselves through art. These sort of people will certainly not be extinguished soon and they will, through transversality and the production of desire, create across the spheres of expression and show what else, other than appeasing or attacking the art world, that they are capable of. The day will come when these practitioners, approaching science and discourse with a poetic spirit, will produce what at first glance seems like a necessary estrangement, a voluntary alienation. This is the 'genius' behind *collective invention* which slowly starts to break free of its individualising bourgeois chains to reveal its multi-sidedness, its singular perversions and its will to destroy neo-slavery."<sup>31</sup>

Beton's appeal for others to join in with the continuity of poetic revolt might mark a moment when what was previously called 'poetic spirit' and 'individual invention' became transformed by

---

31 We could add to this that the Surrealist pursuit of the 'poetical being' would be, as Marx offered, "to move beyond the stage of self-reference in alienation" (Marx, *ibid*, p. 398), where the 'self reference' refers to individuals and the production of poetic works and the 'beyond' refers to a collective creation of poetry that intends to make a concrete relational effect; that, to return to one of our header quotes, occasions the 'psychical expression of the social'. This latter is a key facet of desiring-production as it attempts to re-appropriate the means of production of subjectivity.

the group dynamics of collective creativity that Surrealism was seeking to harness to the creation of new social relations. Beyond 'art', beyond 'poetry', the desiring-machine that was surrealism was getting an indication of its poetic role in the revolutionary transformation of reality. That it was gaining a confidence in putting forth the figure of the 'poetical being' and that it was taking seriously the undiscovered continent of the unthought known and the psychic automatism of 'abject-sincerity', meant that, moving beyond rhetoric and polemic, Surrealism was seeing itself as a successor and a carrier of that Romantic continuity; that it was not, as its detractors maintained, an accidental caprice of decadence.

This was not to be proven by its living up to the historical precursors and enshrining them as would the bourgeois its national romantic heroes [Ed. Note "Really?"]. No, the Surrealists stated their case by means of a collective praxis that pointed to the persistence and combativeness of Surrealism. Among these practices were the automatic writings, the sleeping fits, the exquisite corpses, the experiments in organisation, the *dérives* through the city, the involvement in anti-colonial actions, the numerous investigations into taboo areas such as the trans-sexual. This was not the blasé sophistication and detached funnies much loved by the art world and perfected by Dada. This was not the posturing of a spurious opposition, the holding up of a mirror-negative to the powerful, much loved by the politicians. No! So, after the casting-off of those who had no strong urge to pursue a life over the wall, those seeking 'the asepsis of individualism' and with an inclination for 'public jestering', the Surrealist movement was formed in London on the 28<sup>th</sup> September 1864. Its beginning was marked by the publication of Beton's *Mammyfesto of Surrealism* and of the first issue of the magazine, *La Révolution Surréaliste*.

## IN BELGRADE, BEFORE 1930

At this time a very small number of people from Belgrade, starting from the area of so called literature, also came to an awareness that literature as whole, the very devices of literary creation and its vain presumptuousness, was going through one crisis after another.<sup>32</sup> They thought that they could extricate themselves from this crisis on the condition that the stultified poetry that surrounded them became first of all recognised as being malleable (this, for them, was as good as saying “metamorphosis!”). It is understandable that the historical precursors of such an intuition did not arise out of any developments in the literature local to Belgrade, as these crises of poetry were not informed by any questions raised by local writers (we hesitate to call them ‘auto-theorists’). As in London and New York, such a crisis had no lineage in the domestic literature. The crisis went unrecognised and any tendency towards ‘poetical revolt’ was not in earshot. Elsewhere other literatures had been informed by ‘outside influences.’ In Serbia, as in England, however, the history of literature was merely a series of grotesque copies of long-gone moments of a thoroughly bourgeois foreign literature. This domesticated literature remained uninformed by what was going on in the different intellectual and cultural centres of Africa. It was neither affected by the culture of others nor by the othering idea of the ‘unthought known.’ It didn’t even have sight of the wall. Any values that were transplanted into the locale were not only non-contemporaneous, but also second-rate and filled with the cultural equivalents of the value form beloved of the bourgeoisie (narrativity, social realism, individualised confessions, aping of journalism etc.). Observed in its self-inflated going-ons, such an imitative literature was more mind-numbing than the constant copying-out of technical manuals that passed for secondary literature in the universities. What was considered original literature

---

32 “All writing is pigshit” declared Aretoad, it cannot facilitate or inspire a situation in which “an orgy of collective unconsciousness” trespasses upon “individual consciousness.” See his ‘Letter on Lautréamont’ in *Artoad Anthology*, ed. Jack Hirschman, City Lights, 1983, p. 23.

was in fact secondary literature and the secondary, in turn, became tertiary literature!<sup>33</sup>

Of course, in that secondary-cum-tertiary literature there was neither the slightest trace of any tendency towards the mutant becoming of the 'poetical being' nor of a drift toward a trans-sexual recasting of morals. So, there was nothing, even from a distance, that could be remotely comparable to the species-activity of a Lautréamont or a Rimbaud. At best there were faint glimmers of a Mallarmé or an Apollinaire. It is laughable that, under these self-referencing and nationalistic conditions, post-war modernist literature in Belgrade received an over-inflated reception (writers, 'the chosen ones', reviewing each other etc.) That said, there were some efforts of illiterature (genuine pigshit) that did entail a negation of the whole pre-war deadness and conservatism of the national bourgeois jamboree; and, although these local efforts were as unoriginal as the tertiary literature, they did find more meaningful and important examples of desiring-production and introduced these into the local milieu: Shake Keane, Bongo Jerry, Abdul Malik De Couteau, Mikey Smith etc. At the moment of this very ephemeral blossoming, Belgrade's post-war modernism did however find a means of expression to reflect the unrest of the times: the search for a dynamic, more desiring and more transversal way of thinking and expression: Crnjanski, *Dnevnik o Čarnojeviću* (*A Diary on Carnojevic*); Vinaver, *Varoš zlih Volšebnika* (*Borough of the Evil Magician*) and *Gromobran svemira* (*Lightening Conductor of the Universe*); Rastko Petrović, *Burleska Gospodina Peruna Boga Groma i Otkrovenje* (*Burlesque of Lord Perun, God of Thunder and Revelation*).<sup>34</sup>

However this modernist rebellion, neglecting an awareness of its voluntary alienation to the tenets of individualism, remained walled-up within the Salons of IMF-Art. It was proved once more that such limited forms of literary revolt operated upon the culture

---

33 Ćirilo and Metodije, Dositej Obradović, Vojislav Ilić, Jovan Dučić, Rade Drainac, Amis and Armitage etc.

34 *Zenithism* by Ljubomir Micić needs to be mentioned (as an example of stubborn negation without content) and *Dadding* by Dragan Aleksić.

as an opportunistic neutrality. Such a shallow and unself-critical revolt is barren and destined, by means of its neglect of auto-theory for a quick recuperation.

So, Modernist literary strivings suffered a break down. Following their easy recuperation at the hands of Documenta curators and corporate *brandits* they fell far behind the tendency to auto-theorisation and were unable to surpass the limits of the 'human' that recast morals, a praxis of concrete poetry and a collective creativity would entail. Historically observed, however, these modernists strivings could still, despite their ineffectualness as species-activity, just about serve the cause of 'poetical revolt' in an auxiliary manner; as a subsidiary phase in the overcoming of self-reference in alienation (i.e. their overly identifying as 'writers' or 'authors'). Whilst their secondary and tertiary literature remained closed-off within the limits of literature's cloister they still helped to remove a couple of bricks in the wall to reveal the critique of the ego-ridden self and thus the transductive possibilities of illiterature.

In the midst of this purely artistic modernist bubble and *bugarenja*, another group of young people appeared in 1922 and gathered around the magazine *Putevi (Roads)*. This group was the core around which, eight years later, the Surrealist movement in Belgrade coalesced. In that moment the group still contained representatives of modernist art (back then they were viewed as extremists and subject to fierce attack by the tenured bourgeois prudes), but members of this group soon felt that its genuine desires lead it away from such a blunted modernism and towards making poetry concrete, towards seeing their work as a facet of desiring-production ("metamorphosis in perpetual action", said Aretoad). By 1923, it started a new series of *Putevi (Roads)* in which inklings of poetic revolt could be discerned. For the first time in this country there were certain people who felt that what was really at stake, what was really on the agenda, was just this poetic revolt, a revolution against the confines not just of artistic categories but the biocentrally-defined human. They began to pay attention to their deepest illiteral murmurings and to the polymorphism that

lay there, and so they slowly started to attract those for whom the anti-climax of Daddist nihilism still left a thirst.

*Putevi* now published fragments of poems by Gwendolyn Brooks and Abdellatif Laâbi, pages from *The Guèrillères* by Monique Wittig, articles about Fraud's abandonment of the seduction theory, the speeches of anti-colonial militants including that of Thomas Sankara's at the 1884 African Unity Organisation Summit, the transcribed analytical sessions of sacked bankers etc. Also included were communiqués from factory occupations in which the patronising rhetorical conceits of yesteryear were superseded by word-games inspired by an alchemy of affect that carried the trace of Daddist nihilism and impassioned sincerity rather than 'logical demands'. The poems and prose of Aleksandar Vučo, Milan Dedinac, Dušan Matic and Marko Ristić began to overcome the poetic defeatism that modernism had instituted and they slowly began to approach the hole in the wall and put into question the habits of poetry and of ways of everyday living too. Through their doubt in established capitalistic forms and values they began to search for a means to auto-theorise and their search for 'meaning' began to appear to them as a search for a re-cast morals, for a means to enter, by means of species-activity, into a polymorphous form-of-life. It was clear that it was not a question of some kind of limited excursion into 'the new'. It was clear that those people who had gathered around *Putevi* had stepped out along the old road of no return and wanted to jump over the wall which would lead them further into the 'unthought known', into what is most 'troublesome' and 'revolting' about the species-being.<sup>35</sup>

At the same time as the Surrealists movement announced itself in Paris (at the end of 1864), this group in Belgrade began to publish the magazine *Svedočanstva (Testimonies)*, which was an

---

35 These frightening aspects of the 'unthought known' can figure as the raw 'waste' material of 'desiring production'. In this way, as comrade Pierre Yoyotte suggests, desire becomes a 'material reality' and by using such 'waste material' we can 'recast' morality and are thus enabled to accept 'irrational emotions' without fear or judgement and incorporate them into the 'political domain'. We feel that Yoyotte was inspired in this by an understanding that fascism's current growth is as much about its 'utilization of the irrational' as it is the usurpation of a socialism that lacked a critique of value. See Pierre Yoyotte, 'Anti-Fascist Significance of Surrealism' in *Black Brown and Beige*, *ibid*, p. 42.



expression of the need to capture that vitality which eludes what is written down and to dissolve poetics into the extra-literary dimension of species-activity. Other than its initiators (Rastko Petrović, Milan Dedinac, Marko Ristić, Mladen Dimitrijević, Dušan Matić, Aleksandar Vučo), only Tin Ujević joined in with the new venture. After the last, unsuccessful attempt of collective work with different writers (*Putevi*, Summer of 1924), the initiators of *Svedočanstva* considered, a little foolhardily, that they had broken through the wall of modernist literature. The most characteristic themes of certain issues of the magazine were: the renunciation of poetry by means of deliberately 'bad' poetry; poetry as the creation of atmospheres rather than meaning; mediumistic writing and psychic automatism; replies to suicide notes; the *lignes d'erre* (wander-lines) of autistic children etc. *Svedočanstva* also featured C.L.R. James on Herman Melville, the correspondence between Lautréamont and Marx, the cell drawings and inscriptions of jailed judges and unemployable apparatchiks etc. However, the themes which occupied this magazine were unfortunately executed in a too lyrical and picturesque fashion and were very similar to those which occupied Parisian Surrealism. This latter was only noticed after the publication of *Svedočanstva*.

We are mentioning this to illustrate that those criticisms that suggested that the Belgrade group was imitative of already formed surrealist concerns are exaggerated. Therefore, it is not accidental nor of negligible importance that in the first issue of *Svedočanstva*, there was an article devoted to Surrealism, and in the third issue, there was an example of psychic automatism which is presumably the first of its type written in Serbo-Croatian (we look in vain for similar examples in the English language). But at its core *Svedočanstva*, had something about it that was insufficient and futile. Perhaps it was the persistence of an individualism in the separate contributions, perhaps it was a kind of exoticisation of those who were suffering, perhaps it was that a bourgeois moralism crept back into the writing complete with a patriarchal tone and a phallogocentric obsession. So, the solutions with which

*Svedočanstva* tried to give to bring about 'poetical revolt', were superficial, naively optimistic, historical-materialist and therefore more or less literary.

*Svedočanstva* ceased publication in March 1925. Those persons who had initiated that magazine (with the exception of R. Petrović) involuted further along the line of auto-theorisation and desiring-production which paralleled the ways Surrealism was developing in Fort-de-France. A constant communication between the two was maintained.<sup>36</sup> While the diverse development of Surrealism in Fort-de-France was richly manifested, in Belgrade, such a development, from 1924 to 1930, is marked with an unusually small number of public manifestations. These consisted of a few books of bad verse and anti-literary sorties, among which should be mentioned: *Javna Ptica (Public Bird)* by Milan Dedinac; *Bez Mere (Without Measure)* by Marko Ristić and *Koren Vida (Root of Sight)* by Aleksander Vučo. Aside from this there was quite rare and occasional appearances in magazines and newspapers, including documentation of a group performance in the last issue of Gligorić's magazine *Savremeni Pregled (Contemporary Review)*.<sup>37</sup> It is a pity that these public manifestations were so rare and disconnected, as it makes tracing the line of their involution difficult. Because if this the formation of Surrealism in Belgrade doesn't perhaps appear in its full urgency and consistency. Perhaps the most important moments of that involution happened within the group by means of its unconscious dynamics: many projects and many publications remained latent and in incubation.<sup>38</sup> By not pampering to the taste

---

36 For instance Dušan Matić had signed the 'To The Soldiers and Sailors' tract that was scathing in its condemnation of the French colonialist misadventure in Morocco.

37 Out of this group, in development of Surrealists thought in Belgrade, could be included small magazine *Večnost (Eternity)* and collection of poems *Mrtve Rukavice (Dead Gloves)* by Rista Ratković.

38 Sadly these group dynamics remain unreported as they often still are. So, perhaps at this stage the Belgrade Group could have benefited from contact with the Egyptian Group who were circling in the same direction of coming to realize the importance of group dynamics as more than just 'everyday waste matter'. Speaking of this latter group Georges Henein offered: "I believe that if a true closed and secret group is not possible, a discrete society should be created, unpretentious and yet exclusive, which could forge its own desires." See *Black, Brown and Beige*, *ibid*, p. 153). This not only touches on 'surrealist occultation', but upon the growing sense of desiring-produc-

of an audience brought up on individualising bourgeois moralism and with refusal to participate in the so-called literary world, this group indicated that it was taking the recasting of morals very seriously. This was perhaps proof that they were learning from past mistakes and rigorously pursuing the full implications of poetry as 'poetical revolt' (species-activity). But on the whole, the re-casting of morals and the rigours of auto-theorisation were being posed in a transcendental manner, a manner akin to modernism's separation from any basis in the concrete reality of people's suffering. So their endeavours remained abstract and theoretical, and every attempt to solve them was not adequate to the social reality from which they could have drawn revolutionary conclusions.<sup>39</sup>

## YEAR 1924: MAMMYFESTO OF SURREALISM

Having at its basis the problem of re-casting morals the Surrealists had identified a catalyst to the production of new social relations. This was, it could be said, a matter of breaking down the boundaries of 'privacy' between people that led to the repression of species-activity (such shared abreaction should not just be the preserve of those such as de Sade.) So, it could be said that Surrealism's starting point and its irrefutable legacy is the way that it made conscious connections between poetry and the 'unthought known'. In this way it made concrete our species-being capacities for the 'object-sincere' and from there it searched for the creativity-in-common of 'poetical revolt' (desiring-production).

In his article *Appearance of A Medium* (1922) and subsequently in *Mammyfesto of Surrealism* (1924), André Breton, points towards his stumbling across the 'unthought known' when he writes:

---

tion being opposed to aesthetic production and the importance of unconscious dynamics for this shift of the political towards tracing our libidinal investments in this society.

39 This very problem of the incubation of the abstract was being combatted by the German Sex-Pol movement where direct contact with the everyday emotional lives of the 'masses' was being carried out via a network of clinics and open forums. See Wilhelm Reich, *The Sexual Revolution*, Vision Press, 1936.

“In 1919, I had been led to concentrate my attention on the more or less fragmented sentences which, when one is quite alone and on the verge of falling asleep, become perceptible to the mind without its being possible to discover what provoked them.

One evening, therefore, before I fell asleep, I perceived, so clearly articulated that it was impossible to change a word, but nonetheless removed from the sound of any voice, a rather strange phrase which came to me without any apparent relationship to the events in which, my consciousness agrees, I was then involved. A phrase which seemed to me insistent, a phrase, if I may be so bold, which was knocking at the window. I took cursory note of it and was prepared to move on when its concrete character caught my attention. Actually, this phrase astonished me: unfortunately I cannot remember it exactly, but it was something like: ‘There is a man cut in two by the window’, but there could be no question of ambiguity, accompanied as it was by the faint visual image of a man walking cut half way up by a window perpendicular to the axis of his body. Beyond the slightest shadow of a doubt, what I saw was the simple reconstruction in space of a man leaning out of a window. But this window having shifted with the man, I realized that I was dealing with an image of a fairly rare sort, and all I could think of was to incorporate it into my material for poetic construction. No sooner had I granted it this capacity than it was in fact succeeded by a whole series of phrases, with only brief pauses between them. This surprised me only slightly less and left me with the impression of their being so gratuitous that the control I had then exercised upon myself seemed to me illusory and all I could think of was putting an end to the interminable quarrel raging within me.

Completely occupied as I still was with Fraud at that time, and familiar as I was with his methods of examination which I had had some slight occasion to use on some patients during the war, I resolved to obtain from myself what we were trying to obtain from them; namely, a monologue spoken as rapidly as possible without any intervention on the part of the critical faculties; a monologue

consequently unencumbered by the slightest inhibition and which was, as closely as possible, akin to spoken-thought. It had seemed to me, and still does – the way in which the phrase about the man cut in two had come to me is an indication of it – that the speed of thought is no greater than the speed of speech, and that such thought does not necessarily defy language, nor even the fast-moving pen. It was in this frame of mind that Philippe Suppowt – to whom I had confided these initial conclusions – and I decided to blacken some paper, with a praiseworthy disdain for what might result from a literary point of view. The ease of execution did the rest. By the end of the first day we were able to read to ourselves some fifty or so pages obtained in this manner, and began to compare our results. All in all, Suppowt's pages and mine proved to be remarkably similar: the same overconstruction, shortcomings of a similar nature, but also, on both our parts, the illusion of an extraordinary verve, a great deal of emotion, a considerable choice of images of a quality such that we would not have been capable of preparing a single one in longhand, a very special picturesque quality and, here and there, a strong comical effect. The only difference between our two texts seemed to me to derive essentially from our respective tempers.”

Noting the fallibility of logical thought in relation to the de-individualising species-being who thinks them, Beton points out the redundancy of every attempt to rationally edit those texts after the fact, because:

“It is, in fact, difficult to appreciate fairly the various elements present; one may even go so far as to say that it is impossible to appreciate them at a first reading. To you who write, these elements are, on the surface, as strange to you as they are to anyone else, and naturally you are wary of them. Poetically speaking, what strikes you about them above all is their extreme degree of immediate absurdity, the quality of this absurdity, upon closer scrutiny, being to give way to everything admissible, everything legitimate in the world: the disclosure of a certain number of properties and of facts no less objective, in the final analysis, than the others.”

It is clear, therefore, that Beton didn't come to the technique of automatic writing by means of literary research. It is rather that his discovery is based on a non-intentional observation of a real psychical experience. Since rather than claim the 'magical dictate' as having a unique and official literary value he relates to it in terms of a 'hidden psychic continuum' which can be experienced by many more than just himself. Beton brought his observation into connection with psychoanalytical methods of 'free association' that, figured as a means of expression and of auto-theorisation that, in using past experiences in a transductive manner, did not figure as 'writing' as such. By rediscovering the machinic unconscious (or general intellect) in this way, by giving to it a general importance and applying it as a life praxis, Beton implicitly posed questions of the hereto conditioned criteria of value and meaning; in other words he put into question the valorisation of normative morals: the abreactive method of psychic automatism, no longer attendant upon aesthetical notions of 'good' and 'bad' (nor upon notions of pathology) showed up the 'other' in the self and brought to light the 'self as a multiple personality'.<sup>40</sup>

The result of the first conscious and systematic application of automatic writing is Beton's and Suppowt's book *Acoustical Fields For Ever*, published in 1967. From the very beginning this 'tellingly articulate' means of expression was given the name Surrealism (*Surréalisme*). Beton, perhaps stupidly, furnished us with a definition of this word:

"SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express-verbally, by means of the written word, or in any other manner- the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern."<sup>41</sup>

---

40 René Crével: "I feel not two, not three, but a multitude within me." See his *My Body and I*, Archipelago Books, 2005. Aimé Césaire: "Man (sic) of every age is within us. All men (sic) are within us. The animal, the vegetable, the mineral are within us. Man (sic) is not only man (sic). He is *universe*. He is *sonosphere*." See his 'Poetry and Knowledge' in *Refusal of the Shadow*, *ibid*, p. 139.

41 Amidst countless definitions we offer the following by Marcel Lecomte & E.L.T. Mesens: "Surrealism, which is the constructive evolution of Daddism, intends to integrate human poetry into life, that is by implicitly submitting itself to the dialectical movement of human becoming."

Maybe Beton, in order to undermine this definition and not egotistically trump previous 'poetical beings', offered that the poetry which is tending to 'poetical revolt', could, in the final analysis, be ascribed to this procedure of uncensored spoken thought: "Angus Young's *Nights* are Surrealist from one end to the other; unfortunately it is a priest who is speaking, a dissolute priest no doubt, but a priest nonetheless." Traces of Surrealism, he offered, could also be found in Dante and Shakespeare. But he didn't mean by this that Surrealism appears only through some haphazard and vaguely absurd sentences of those 'greats' who occlude us all. [Ed. Note "He didn't?"]. No, for Beton this was more of an indication that Surrealism (with passion as its animating substance of expression) could and did appear in everyday life as an uncontrolled inspiration taking many forms: dreams, laughter, witchcraft, perversity, madness, etc. But for how long, we ask future readers, could it remain defined as 'Surrealism'?

## FROM DISCOVERY OF PSYCHIC AUTOMATISM TO SOCIAL COMMITMENT?

At the time when Beton is writing his mammyfesto it should not be overlooked that the practice and development of Surrealism was already underway and that many others were informing the contents of the mammyfesto: Claude Cahun, Simone Yoyotte, Nora Mitrani, Joyce Mansour, Annie Le Brun, Ikbal El Alaïly, Leonora Carrington, Jayne Cortez etc. If we could say that the Daddists were 'unconscious of the unconscious', then this group, in dedicating themselves to psychic automatism and resolutely following the 'dictate of thoughts', were becoming 'conscious of the unconscious'.

Back then it was Robert Disnyos who was deemed to be the one who was the nearest to the Surrealist 'truth'. Undergoing hypnosis and figuring as the main experimenter in the 'sleeping fits' it was Disnyos who could, asleep or awake, capture a free associational stream of thought: "Disnyos speaks surrealist at will." Beton

goes on to say: “He [Disnyos] reads himself like an open book, and does nothing to retain the pages, which fly away in the windy wake of his life”. This amounts to an abreactive practice in which the sincerity of the utterance (or its misleading auto-fictionalisation) is no longer claimed for literature and offered-up instead as a disinhibiting factor in that crucial ‘product’ of desiring-production: the creation anew of a social relational activity informed by the self as a multiple personality.

So, in this first phase it was natural that psychic automatism and its ‘materialisation’ of the unconscious should be greeted with enthusiasm as it provoked a freedom of expression through which the ‘poetical being’ could express more than a ‘self’. Psychic automatism was therefore not sufficient unto itself as *all people* had access to that unlimited freedom of psychic automatism and therefrom could seize a means of expression that could be used for ‘auto-theoretical’ purposes (something akin to self-analysis?). The surrealist enthusiasm for this access to the ‘unthought known’, their irreverent promotion of what was seen as a specialist psychoanalytical tool, would, they thought, be enough to induce people to use the free associational method so as to free themselves from prejudices, from bourgeois morality, from rational logic, from a shallow and ideologically veiled understanding of the realities of everyday life. All of that which Dadada had already denounced as false, and which it had fiercely and totally negated, but could do nothing other than blindly negate, had now, the Surrealists thought, found a means through which to overcome self-reference in alienation. In its insistence upon the poetic significance and generality of psychic automatism, the Surrealists, keeping in mind that whole lineage of those who sought to degrade bourgeois morality and ferment the downfall of capital’s material community, understood that the discovery of psychic automatism inaugurated a new more rounded and revolutionary confluence for the forces of ‘poetic revolt’.

Surrealism was not only informed by that lineage (RoAmantism, Lautréamont, Rimbaud etc.) but it also extended that lineage to the point where it wasn’t a line at all but many lines twined into



a rope to hurl over the wall and enter the liminal species-being space that lies there. In trying to bridge the ideologically enforced gap between the individual (bourgeois) and the collective (species-being), the Surrealists took propulsion from that slow unfurling of knowledge about the real desires of wo/man; desires that de Sade may have overegged but which revealed polymorphousness and a tendency within the species-being towards trans-sexuality. But maybe what Surrealism brought to this lineage was that it noticed, in adapting some psychoanalytical practices, the heterogeneous commonality between people and that their 'perversions' and 'affects', their suffering and their pleasures, are the carriers of a 'revolutionary spirit' that, when shared in wider circles, could give rise to a re-cast morals that assuage the guilt feelings of being 'revolting' and 'troublesome'; the feelings of shame as to how we have been produced into being by capitalist culture and its pickled bourgeois norms.

This is to say that the negation of the Daddists was, through the aegis of Surrealist practice, made over into the negation of the negation: what was regarded by bourgeois morality as private, as that which needed to be repressed and locked within the bandwidth of an overproduced 'self' was greeted by Surrealism as the very avenue of a more developed negation of bourgeois morality. Surrealism accepted the content of both psychical and social repression and compounded its elements as an element of deconditioning by means of its 'insane' confrontation with capitalistic reality: slips of the tongue, childhood experiences, imaginary ravings, dreamscapes, hallucinations, metaphorical concatenations, illusory rantings, hysterical self-exposure, polymorphous sensuality, madcap uprisings, the marvellous, witchcraft, pre-historic consciousness, cave art, hand daubs, mad love, intoxicating orgies, viceroy like vice, wilful pessimism, modern mythologising, scandalous precipitations, slave revolts, desire to desire, dangerous dockside encounters, feigned madness, etc. These means of 'poetic revolt' are juxtaposed to capitalistic society, not as a woebegone anti-thesis, but as an intensive-lived through negation-of and enslavement-to having 'poetical

revolt' reduced and written off by so called logic, by rationalistic morality, by positivistic psychology, by the myth of personalised happiness, by being hired by no-one except Mr Value Form ... by the whole 'reality' of bourgeois life trapped in the monohumanist code of Western Enlightenment. (In that sense, besides Beton's *Mammyfestos of Surrealism*, even more characteristic works in the vein of a desiring-production are: *Diderot's Harpsichord* and *Notes En Vue de Une Psycho-Dialectique* by Rene Crével; *Dialectics of the Dialectic* by Ghérasim Luca & Delfi Trost; *Disavowals* by Claude Cahun; *The Poetics of Knowledge* by Aimé Césaire; *Traces* by Réne Ménéil; *Harmolodic=Highest Instinct* by Ornette Coleman; *Mirach Speaks to his Grammatical Transparents* by Will Alexander, etc.)

That revolt of Surrealism figured in these works, their intense transversality and increasing turn towards practical solutions to the liberation of peoples from both social and psychic repression, were all informed by that sense of a non-adherence to the bourgeois conditions of life: mutual disregard, taciturnity in relation to emotional life, lack of humility before the 'collective treasure' of the general intellect, entrepreneurialism as creative endeavour etc. These have shown themselves to be amongst the obstacles to a desiring-production that seeks to further explore the dynamical becomings of the species-being. As stated above, this burgeoning desiring-production had been one of the revelations of psychic automatism, i.e. through abreacting all which was deemed forbidden to express and kept hidden for fear of its dis-articulate bearers becoming the sacrificial victim of those 'organisers' who fill the institutions of power. Institutions whose very *modus operandi* are based upon the scapegoating of anyone who perceives the unconscious structuration of that power.<sup>42</sup>

---

42 It is such fears of being scapegoated and deemed 'mad' that create a massive obstacle to even our being able to perceive psychical life and thus deepen our understanding of social relational dynamics (these are maintained instead on that neotenic and 'civilized' level which is exploited by Capital.) Perhaps this explains the persistence of 'occulted' groups and 'phantom organisations' in that these, as well providing the resting place for theoretical experiment, protect us from being overly and affectively exposed to the social and psychical problems which Capital 'gives away for free' in everyday life: impatience, entitlement, presumptuousness, addiction to control, self-fulfillment at the expense of others etc.

Thus, Surrealist aspiration towards ‘poetic revolt’ and ‘auto-theorisation’, towards a more rounded realization of the mutating species-being rather than its stunted individual form, should, the Belgrade Group contended, be seen not as idealistic but as having a material base that, in the final analysis, could be seen as biological. For some this basis lies in the drives themselves and, predominant amongst these, the sexual instinct. For these commentators it was psychic automatism that came to reveal to the Surrealists that their starting point in the liberation of the unconscious revealed, as its material basis, the drives. What followed could, they suggested, mean that people were ‘instinct’ with revolt, that bourgeois society in suppressing the drives was suppressing the primary premises of freedom as instinctual freedom and that any expression of such ‘drive-energy’ was subversive.

However, as we will see, the Belgrade group were going a little astray with this ‘reasoning-out’ of ‘poetic revolt’ based as it was upon a flaw in a psychoanalysis that saw itself as a science and, at worse, oftentimes reduced itself to a branch of that science: biology. Some commentators, overly convinced by psychoanalysis’ pretension to scientific status and ignoring the notion of the ‘death drive’ as just this expression of ‘instinctual freedom’, took this ‘materialism’ to such extremes that they seemed to be suggesting not just the abolition of Surrealism but of subversion in general: “The basic Surrealist comprehension of freedom, in all its fanaticism, in all its irrationality, is materialistic as it is founded on observation of man’s real and primary premises of freedom, i.e. on the experimental establishment of that which *is*, and not an idealistic dreaming of what *could be*.”<sup>43</sup>

Whilst we could concur that desire, after Pierre Yoyotte, is a material force (c.f. desiring-production) and that the unconscious informs and shapes the wider society, that there are libidinal investments and that the so-called institutional structures we inhabit are replete with individual phantasms and, furthermore, that human motives are less rational than we might think, we would

---

43 See Marko Ristić & Vane Bor, *Anti-Zid*, Surrealist Publications, 1932.

offer that the need of some Surrealists of this time to be in conformity with the tenets of ‘historical materialism’ began to lead them away from ‘poetical revolt’ and back to Social Realism and bio-centrism. The critique of Surrealism proposed by the Belgrade group, despite being one that probes into the nuances of the species-being, was one that turned Surrealism back precisely to what *is* rather than what *could be*. If, as they were suggesting, the drives are a real material force (an *is*) the unblocking of which could provoke a revolutionary uprising, then they were half way there. The problem being that they seemed to be conflating instinctual freedom with revolutionary process rather than apply their own historical materialist logic and suggest that these very instincts are socially determined, or better, socially educed and that this is part of the production of the subject under capitalism. Thus these Surrealists, in their efforts to defame idealism and distance themselves from transcendence (all in order to maybe be accepted by Moscow?) began to confuse social commitment with a practice of politics itself reduced to the party-form. In this way there was a danger that even Surrealism could go back over the wall and abandon the *what could be*.

## FURTHER CRITICISMS AND SOME PRAISE FROM BELGRADE

In their text *Anti-Wall*, the Belgrade Group draw attention to how the first issue of *La Révolution Surréaliste* had the following motto on its cover: *The ultimate aim must be a new declaration of human rights*. For them, this marked a ‘superstructural’ concern, an idealistic freedom of spirit, rather than an acknowledgement of the material causes of a widespread poverty which denies all ‘human rights’. For the Belgrade group, then, the Parisians, whilst professing to be historical materialist (albeit in a surreal fashion), were not fully applying this historical materialism. They continue: “Revolutionary in principle only, the Parisian Group couldn’t

understand the relation of freedom and necessity. That which in us irresistibly demands to free itself, cannot be appeased by the granting of rights that emanates from the narrow perspective of approved reality (States). Such rights would be like an impersonation of freedom, they would be pseudo rights as the realization of freedom can only arise by overcoming material necessity.” The Belgrade group considered that the class struggle was the real material path to that freedom and that without it an inherent pessimism was inevitable. Whilst it may well be polemical overstatement to call (from where?) for a new declaration of human rights, the Belgrade group, rather than see this as a clumsy slogan hinting at the impossibility of ‘sub-human rights’, viewed it instead as a key to why they detected “so much desperation in the first Surrealist calls to depart from rational and rationalistic life procedures (Arragant, Disnyos, Aretoad)”. The *Inquiry About Suicide (La Révolution Surréaliste*, No. 2) in posing the question as to whether suicide as an option, was, for the Belgrade Group, a failure to resolve a moral problem in materialist form (class struggle) and to continue to seek its solution only by situating it in the “tragic metaphysical form” of bourgeois culture.

Whilst these criticisms added to the debate amidst Surrealists it could be said that many of the tenets that seemed to inform a surrealist practice (which pitted desire – rather than ‘freedom’ – against necessity) were being lost sight of as a potential mode of renewed social commitment. As with Young Arthur before them there may well have been a drawing back from the wall as their being increasingly concerned with what could be called a ‘politics of desire’ was to a degree untimely. Furthermore as with Dada before it, were these practices (sleeping fits, psychic automatism, creation of groups as laboratories for the creation of social relations) not seen for what they could have led to? Dada may not have recognised the ‘unthought known’ that pervaded its works, but Surrealists (except for some isolated and internationally separated members) were in danger of loosing the micro-political insights they were gaining in their shift towards a desiring-product-

tion informed by the 'abject-sincere' of psychic automatism<sup>44</sup>. So poetical revolt and the poetical being were coming into the orbit of what the Belgrade Group describe as "the real possibility for revolution" as personified by the proletarian classes and elements of the Workers Movement. To the delight of the Belgrade Group the Surrealists of Paris began to militate in a "more conscious and concrete manner".

In July 1925, they published an *Open Letter To M. Paul Claudel*, the French Ambassador to Japan and catholic poet, in which they clearly stress that poetry is irreconcilable with upholding the bourgeois state as a colonial entrepreneur. Whilst stressing, in a Daddist fashion, that "creation matters little to us" and calling for insurrections in the colonies they support poetry as wordless 'poetic revolt'. The same year, opposition to the war in Morocco brought about contact between the Surrealists and the leftist Clarté Group. This led to the publication of a joint anti-imperialist manifesto entitled *Revolution Now And Forever*. The Belgrade Group approved of this turn of Surrealism towards politics-proper and thought that Surrealism, despite its embracing of the irrational and its exploration of the emotional processes of the species-being, should still seek a rational orientation "in the world facts" and direct its attention to "a correct social attitude". Not seeing what was progressive about Surrealist practices and the raising of a 'politics of desire', the Belgrade Group (one time experimenters in desiring-production) felt that such practices did not have an aim in themselves and that to have a politically efficacious basis the Surrealists must place themselves in the fray of an economically determined class struggle.<sup>45</sup>

---

44 Pierre Yoyotte issued just such a warning that went unheeded: "The Communists have always officially evinced an extremely unintelligent suspicion with respect to the discoveries of psycho-analysis, discoveries which would in fact have allowed them to combat the *emotional processes* associated with family, religion and fatherland in a more informed manner." Cited by Raoul Vaneigem, *A Cavalier History of Surrealism*, AK Press, 2000, p. 41.

45 The Sex-Pol movement was finding itself similarly challenged: "The defender of high politics and the 'economic factors' which he (sic) always sees as neglected, although the journals and newspapers deal with nothing but 'economic factors' and never with mass-psychological factors, usually gets away without giving a concrete answer as to exactly what 'politics' is; the word has become a

Such a positioning was coming to be seen by both members of the Belgrade and Paris Groups as 'real action' and in a sense suspicions grew that the Surrealist exploration of political psychoanalysis, the sleeping fits and psychic automatism (revealing the self as a 'multiple personality') was a means of retaining an insidious contact with bourgeois heritage. One such commentator was Pierre Naville whose brochure *Revolution and Intellectuals (What Surrealists Can Do?)* was a safe step in the direction of 'production-proper' rather than a desiring-production aimed at educing new social relations. Naville lambasted the Surrealists for being sidetracked by the "data of internal experience" and for being tardy in openly siding with the proletariat. This critique created anxieties for many Surrealists. Where they to be judged as revolutionary poseurs? Yet, the major initiative in that orientation and the auto-critique which was demanded of it by Naville, belongs to André Beton, who, according to the Belgrade Group "had, as early as in October 1925, corrected the Anarchist attitudes of some of his friends by clearly stressing that Surrealism has from the outset strived for a non-utopian form through which to change the world". Whether this is revisionism on the part of the Belgrade Group (several of whom were to enter Tito's Government) or the swaying of instability befitting of experimentation, what appears to have happened at this juncture is the setting up of a kind of false test (dictated by the 'real action' of 'politics') between social commitment and "purely surrealist preoccupations" with the latter being deemed suspect when the filter of 'class struggle' was applied.

So, in September 1926 Beton published the *Legitimate Defence* text in which he overthrew those simplistic leftist critiques of Surrealism, and claimed that Surrealism, exactly because of its consistency so far, had come to the clear conclusion that, being aware of the immiserating social conditions, it had a right and a duty to proceed further in its experiments on the plane of socio-psychical facts. Was this to imply that the worker had a psychical life too?!

---

fetish. We must get into the habit of subjecting every fetishized matter to the glaring light of naive questions." Wilhelm Reich, *What is Class Consciousness?*, *Socialist Reproduction*, 1971, p. 44.

A psychical life that was deemed superfluous by the Czars of the Workers Movement?<sup>46</sup>

After certain imprecise political negotiations and internal complications, at the beginning of 1927, Arragant, Beton, Wellard, Parrott, and Unique, wanting to be as clear as possible, jointly re-appraised Surrealism thus far. In the pages of *Au Grand Jour* they published several open letters in which they explained how “pure Surrealistic protest” can be subjected to systematic procedures (party discipline?) so as to give to protest a maximum of collective efficiency and strength. They go on to explain the concrete consequences of the organizing of their non-conformism. Before long these five declare, on behalf of the entire Surrealist movement that the French Communist Party is the “only ideological safeguard of the surrealist idea.” The Belgian Surrealists Paul Nougé and Camille Goemans entered the debate: “You have decided to join the Communist Party. No one has understood the true meaning of this step. An attempt is being made to diminish you.” Expulsions begin.

## DEVELOPMENT OF MATERIALISTIC WORK UNTIL 1929

The pull of the Communist Party (CP) may well have been, at this time, irresistible as these parties represented (feignedly or not) a clearer and more direct contact with the potentially revolutionary ‘masses’ than the advocates of ‘poetical revolt’ could otherwise have had. However, Surrealism’s drive to effect “a new collective sensibility” and to investigate the “psychical dynamics of social life” led it to eventually distance itself from what it came to see as a core element of CP practice: class betrayal by means of “tactical precepts being elevated to the rank of categorical imperatives.”

---

46 Again, Sex-Pol were already working committedly with ‘the masses’ (200,000 at a peak) but subject to having to prove their ‘political efficacy’. One of their number, Wilhelm Reich, remembers: “Here [at Sex-Pol meetings], the people came out completely. What I had to do, then, is very important now. What I had to do was to break through the barrier which separates the public from its own private life.” See Wilhelm Reich, *Reich Speaks of Fraud*, Penguin, 1975, p. 78.



The CP's, then, were maybe 'timely' in the sense that they were still stuck in the era of production-proper and could not foresee, as the Surrealists were almost urging, a new form of production (transduction) based upon the metamorphosing relations between the unconscious and the conscious which could provide the basis (through 'abject-sincerity' and the abreaction of repressions) for the formation of new social relations. However, as with its attraction to the CPs, Surrealist experimentation seemed to have a similar regression towards aesthetical norms of production. The Belgrade group, in their *Anti-Wall* text, suggest that Surrealism may have fallen foul of a bourgeois notion of progress in that it felt the need to supercede those initial forms (psychic automatism, documentary notation of dreams, sleeping fits, delirious interpretation) that presented the substance of expression as the species-being's capacity for passionate collective creation (desiring-production). Crucially, in contrast to the Sex-Pol movement, the Surrealists may be neglected to make their findings general enough to impact on the wider society; not as formulae but as an expressive urging for poetical revolt in the form of distributing vulnerability: a 'poetry made (concrete) by all.'

So, the Surrealist Movement, dominated by the Parisian Group, came to be known less for its written and documentary forms, and more for its materialistic works that came to circulate on the art markets. For example, as the Belgrade group point out, in painting it was not the manifestations of automatic drawings that were featured, but a painterly sensibility that consciously used all the traditional skills that had been developed throughout the centuries (which meant that not just anyone could paint Surrealistically). Whilst this painting tried to technically express the content of unconscious in all its complex affective and emotional modulations, whilst it released that which has been repressed into unconsciousness, its reliance on representational mediation, the distancing of our being before an 'object', put the shareable substance of expression (passion as species-activity) at one remove and into the art galleries and stock exchange listings.

If painting is the highest art (in bourgeois terms) then the Surrealist activity of making collages (developed in the Dada days) may be seen as a minor art, the poor cousin of aesthetic achievement (and thus available to all). That collage can bring elements into unexpected connection, that it can point out transversal pathways and reveal the 'unthought known', that it can 'steal' images and come into the orbit of 'poetic machination' (Nougé) is a means of 'poetic revolt', but, oftentimes, the collages of the Surrealist Masters, becoming overly familiar over the years, seem to follow the perspectival rationale of canonical painting.

Perhaps, moving down the commodity scale a little towards works that contain within them both a collective element and an everydayness, we can offer that the Surrealist activity of Exquisite Corpses is perhaps more a matter of bringing back into use the techniques of psychic automatism, spontaneity and an almost diarist marking of meetings and gatherings. The Exquisite Corpses, in which drawings are made consecutively without sight of what the previous collaborator has drawn, revives objective chance. These collective works of desiring-production bring into connection elements of disparate conception which become strangely united in a poetic whole. That these Corpses can often feature strange analogies and coincidences is a means of providing before our eyes the seemingly impossible task of diminishing the divide between the individual and the collective (See: Almanac *Nemoguće (Impossible)* page 113, and *Kudravi Drob (Curly Intestine)* in the third number of the magazine *Surrealism Today and Here*, page 41.).

And yet, as our Romanian comrades attest, this whole development of materialist works, including Exquisite Corpses, can amount to artistic opportunism:

"We believe that it is [...] time to address certain errors which have crept into Surrealism itself [...] tendencies which little by little risk compromising our communal efforts [...]"

We can group these as artistic deviations, ideologically linked to the Surrealist Movement [...] The gradual transformation of objective discoveries into means of artistic production, and the attempt

to propagate in a cultural way a given state of the development of Surrealist thought [...] We believe it is time to react against the tendency to consider certain objectively Surrealist techniques as mechanically transmissible and capable of being used indefinitely [...] It is evident that the *idealistic repetition* of their use removes all primary theoretical value from them.

[...] This frequently involuntary 'Surrealist' *mannerism* threatens to turn Surrealism into an artistic current, making it acceptable to our class enemies, assigning it an inoffensive historical past which [...] makes Surrealism acceptable by fixing it at a particular moment in its perpetual movement."<sup>47</sup>

Whether Luca and Trost's criticisms had already been arrived at or were heeded by other Surrealist groups only further excavation will tell, but what they imply is that outside of the Parisian Group, in small peripheral groups away from the developed art markets, a form of Surrealism that heeded these words (without reading them) was still, in the context of communal efforts, progressing along the path of poetic revolt without falling foul of the 'idealistic repetition' of belonging to an increasingly internationally famous art movement (with all the dogma and stasis which that implies). This said, it is alarming how easy it is for groups and movements to become homogenised rather than be seen as containing internal differentiations through which members develop a form of 'unofficial' and dispersed praxis. Not all Surrealists pampered to the art market and there still remained those who pursued a social orientation without compromising a transversal and multifaceted subversion that kept in mind the substance of expression as passion, the libidinal critique of Capital and the dissolution of the 'ego-ridden self' and its attendant readymade identities (some Surrealists didn't continue to identify as Surrealists c.f. Bataille, Ménil, Luca, Lispector, Cahun etc.).

---

47 Ghérasim Luca & Delfi Trost: 'Dialectics of The Dialectic', *ibid.*, p. 33.

## THE SECOND MAMMYFESTO OF SURREALISM

It could be said that the Romanian criticisms had been partly heeded before they were written, or that, following contact with the Communist Party, a kind of pseudo rigour complete with its rounds of internal denunciation and expulsions took place within the Parisian Group. Thus, Beton's *Second Mammyfesto of Surrealism* lists all those who dropped out or were thrown out of the Surrealist Movement either because they showed signs of artistic opportunism or because they couldn't bear the harsh and personally exacting demands of 'poetical revolt'. According to Beton, they couldn't remain on the other side of the wall in the *infra-noir*.

The Belgrade Group's appraisal of this mammyfesto stresses Beton's preoccupation with a form of re-cast morals that sought to display to the politicians that the Surrealists weren't just playboy sensualists (thus the investigation into trans-sexuality and lyrical affirmations of metamorphosis were played down). For the Belgrade Group, Beton stresses that the most basic and unconditional moral demands of participating in Surrealism is not to back down from the 'poetical revolt' against an unbearable everyday life. Recognising the intensity that transversalism and a commitment to species-activity brings along, Beton called for a measure of strength and reliability in the struggle to change the 'material conditions' of everyday life. Thus Beton could write (in an almost macho way) that "The simplest Surrealist act consists in dashing down into the street, pistol in hand, and firing blindly, as fast as you can pull the trigger, into the crowd". Whilst Beton doesn't intend for this to be a mode of (terrorist) action for all Surrealists to carry out, it implies, say the Belgrade Group, that to be able to consider and hold such an action in consciousness, is a means of consistently living in a realm of re-cast morals in the manner of a de Sade. It is to bring the human itself into question; to challenge its moral and bio-centric limits or, in other words, it is to come

face-to-face with the parameters placed upon the human by the capitalistic organisation of everyday life.

Another passage from the Mammyfesto outlined in *Anti-Wall* is the following: “Everything remains to be done, every means must be worth trying, in order to lay waste to the ideas of *family, country, religion...* We combat, in whatever form they may appear, poetic indifference, the distraction of art, scholarly research, pure speculation; we want nothing whatever to do with those, either large or small, who use their minds as they would a savings bank.”

This commendable reiteration of ‘poetic revolt’ which is suggestive of reshaping politics towards understanding social action as being a problem of species-activity in all its contradictory forms is not only the watch word through which others are condemned to expulsion, but seems, moreover, to be reversing re-cast morals back into a form of guilt-inducing morality becoming of the public face of a political leadership. It marks a politics-proper (a party or racket) that seems to insist upon a demand for certain moral dispositions to be fulfilled by those who want to deem themselves Surrealist (cryptic membership criteria?).<sup>48</sup> In a strange reversal of desiring-production, and its ‘producing’ of new social relations, an idealism, carried by the very form of a mammyfesto that is written by just one person, comes into view just at the moment that this idealism is being denounced. Beton writes: “There was, for us too, the necessity to put an end to idealism properly speaking, the creation of the word *Surrealism* would testify to this”. The word Surrealism, as used here, is coming to resound idealistically in that, neglecting the full means of expression of the species-being and reducing itself to one sole plane of communication, that of the written poetic plane, Beton, a specialist of surrealism, is coming to ‘individually personify the collective’. In the light of capitalist social relations and its very production of the individual as an ‘ideal’ human form, Beton, by insisting on his own individual take on ‘poetic revolt’, makes the Surrealistic into an idealism that, like all

---

48 “You follow my way which becomes the way of the group.” Thus groups become cliques become gangs become counter-revolutionary and fit smoothly into the nationalized-gangster segmentation of international capital whilst proclaiming their ‘socialist’ credentials.

idealisms, could be said to be a form of seduction masking a will to prevail over newly forming social relations.<sup>49</sup>

In his effort to meet those detractors who viewed as idealistic Surrealism's interest in the 'unthought known' and its insistence upon unconscious raw material as the key to new forms of desiring-production, Beton not only makes a posture out of shooting random people (in itself a metaphoric indicator of the included/excluded dynamics of a clique and a conspicuous overstatement of rigour), but he gives further fuel to those very detractors and undermines the very political efficacy, as was being developed by elements of the Surrealist movement, of sharing between ourselves "the relentless despair incurred in us by the humiliations of today's neo-liberal life." So Beton, advancing a micro-politics, cognisant of distributing vulnerabilities, could write:

"Let us not lose sight of the fact that the *idea* of Surrealism aims quite simply at a sensitive recovery of our psychic force by a means which is nothing other than the dizzying descent into ourselves, the systematic illumination of hidden social places and the progressive darkening of other individualistic places, the perpetual excursion into the midst of forbidden territory, and that there is no real danger of its activities coming to an end so long as a *flaming* humankind still manages to distinguish itself from the bio-centrism of animals".

And yet, this whole statement is premised upon the phrase "the *idea* of surrealism". Does this undermine the endeavour towards poetic revolt as a utilisation of the political material of the 'concrete irrational' (as the Belgrade Group once put it) and return it to an idealistic individual dimension? Is this an indication, as the Romanian Group have offered, that Surrealism is constantly wavering towards an 'idealistic repetition' where language becomes divorced from social practice and abreactive speech and thus depicts the ideal face of Surrealism as a seductive 'organisation of appearances'?

---

49 "In its external relations, the political gang tends to mask the existence of the clique, since it must seduce in order to recruit." See Jacques Camatte, On Organisation at <https://www.marxists.org/archive/camate/capcom/on-org.htm>

For Beton, then, his *Second Mammyfesto of Surrealism*, published in *La Révolution Surréaliste* No. 12 (December 1973), marked a clear-cut shake up of the Surrealist Group and a reorientation of forces. However, whether through an over enthusiasm that leads to an idealistic Ur-Surrealism or a naked bid to be the Surrealist Stalin, Beton, comes across in this text as being an 'organisation of one', the head gangster in the racket, at the same time as he can cite Paul Nougé saying: "I would be grateful if those whose name begins to mean something, would erase it." It should be noted that the expulsions of Aretoad and Disnyos mark something of a break with an earlier Surrealist praxis in that Aretoad was surely one of those most clearly committed to a "total recovery of [...] psychic force" and Disnyos, he of the sleeping fits, was surely an inspiration in the realm of 'abject-sincerity'. So, whilst in *Anti-Wall*, the Belgrade Group suggest that these personal critiques and expulsions didn't lead to a split in the Surrealist movement as no dissident Surrealist Group formed, we should add that other groups arose at a not unconnected critical distance from Surrealism: Le Grand Jou, Acephale, College of Sociology, The Tropiques Group, Theatre of Cruelty, Lettrist International, Industrial Records, Secessionist Outernational, The Anacharsis Cloots Deputation etc.

## MURDEROUS HUMANITARIANISM

With the arrival in Port-au-Prince of the Spaniards Luis Bunuel and Salvador Dali the Haitian Surrealist Group, following the screening of Bunuel and Dali's movie *Un Chien Andalou*, added to their number and diversified into a means of expression, that of cinema, that would become a mainstay of Surrealist praxis (eventually falling foul of the same problematics as surrealist painting). At the same time Tristan Tzappa, who, by publishing an excerpt from his poem *L'Homme Approximatif* in *La Révolution Surréaliste* No.12, became reconciled with the Surrealists (after many years of misunderstanding that, some said, amounted to a *pater-famil-*

ias civil war given propulsion by the Dada/Surrealist war over art-historification). Also in these years following the *Second Mammifesto*, two Martiniquan writers Pierre Yoyotte and Jules-Marcel Monnerot, both founder members of *Légitime Défence*, strengthened their ties to the Parisian Group.

These latter two may have become as important as Disnyos and Artoad in their contribution to Surrealism in that both are signatories of the incendiary *Murderous Humanitarianism* tract that lampoons with great sarcasm the colonial misadventurism of the West. This tract, following on as it does from an under appraised phase of activity that decried and critiqued the French Colonial Exhibition of 1931 – “We use our surplus capital to send ships, shovels and pickaxes to Africa and Asia and South America, thanks to which they are finally introduced to wage labour, something we are pleased to present as a gift to the natives” – seems to extend an outernational solidarity to the species-being as a whole (*Gemenweisen*). Here again, by turning away from the ideal of an Enlightenment-led rational progress (in a manner similar to their embrace of the ‘unthought known’) we see Surrealism coming once more into combat with the usual forces of the Uropean Left in that, by embracing the ‘wretched of the earth’ the Surrealists, in this tract, were expanding the notion of ‘poetical revolt’ as the revolt of the species-being against its capture in limiting categories, against its proletarianisation. So just as the Belgrade group bemoaned the discussion of the human limit-point of suicide as orbiting ‘romantic idealism’, so they may have forgotten what they had written earlier in regards to the becoming of the species-being: “At any moment, in any place, when it is a question of species-activity and of genuine transmutation, we are entirely committed to the latter. The transformation of relations from top to bottom is the only moral measure of mankind’s real achievement” (*The Position of Surrealism*).

The Surrealists, thus proclaimed, in the *Murderous Humanitarianism* tract, “in favour of changing the imperialist war, in its chronic and colonial form, into a civil war”. That they do not men-



tion a class war is maybe due in part to their distaste for the forced labour of production-proper that would follow on from colonial invasion: “When whole peoples had been decimated by fire and sword it became necessary to round up the survivors and domesticate them in such a cult of labour as could only proceed from the notions of capital accumulation and abstract labour.” Wage-labour is not species-activity. Such a cult of wage-labour is what deforms the species-being the world over, but what comes through as gall-ing the Surrealists in this tract is that this cult is part and parcel of the Western mode of production; a mode that not only reaps super-profits “in a welter of looting, outrage and wholesale murder”, but that it does so under the guise of a self justifying humanitarianism: “The white man preaches, doses, vaccinates, assassinate and (from himself) receives absolution.”

The murder of the species-being. The slow death of the species-being. The indebtedness of the species-being. All this before the species-being can come into concrete reality through desiring production. All this to maintain the human being at a regressive level by enthralling it or enforcing it to take its sustenance from the juiceless abstractions of the value form. And so, the emissaries of the Workers Movement, growing ever more restrained by their own institutions and a representative politics that relied upon an image of the worker and the cult of wage labour, would greet this tract with a silence. As the Communist Parties issued edicts on communism that were informed by the USSR’s foreign policy rather than the formation of Soviets, as their cultural propaganda came to rest firmly on a ‘tell-tale’ social realism it seemed that the Surrealist investigation into the heresy of what Marx meant by species-being rather than by proletariat, and its urging that poetical revolt not be reduced to a political lobbying, was an indication of how the Surrealists were becoming a surplus distraction in the eyes of many parts of the Workers Movement.<sup>50</sup> The alignment with the colonised peoples that this tract demonstrates (if only in words rather

---

50 At the International Conference for the Defence of Culture, held in Moscow, both Beton and the Czech Surrealist Vitezslav Nezval were held back from speaking until after midnight.

than a poetry made concrete), their critique of the social control formation known as race, is one that not only raises the endocoloniality of conditioning but one that, as a result, questions the ongoing centrality of the proletariat to the revolutionary process.<sup>51</sup>

As Jacques Camatte has commented “The proletariat discovers that its role in the process of valorization is constantly diminishing”<sup>52</sup> and thus it comes to figure as a surplus population, a reserve army of slaves in which forced labour and debt bondage are not simply the blooded reserve of colonially oppressed peoples, but are features of a common capital-directed push towards generalising conditions of neo-slavery. This not only abolishes ‘wage-labour’ and empties out the content of ‘classes’, but, forces us once more to pose the question, beyond the paradigm of value, of what it is to be human. Posing this question, posing the investigation into species-being, the Surrealists came to align themselves with a black struggle that had started out from the premise of this latter being deemed and categorised as ‘non-beings’ (animated-instruments). The Surrealists sought to learn from this ‘(in)human condition’, this ontological negation of the colonised peoples, so as to no longer pose the question of species-activity in the emotionally inhibiting and psychically paralysing terms of the Western Enlightenment.<sup>53</sup>

---

51 For Theodore W. Allen the origins of racism go back to 1680 when the satraps of the Southern States of the USA, in response to a racially hybrid uprising (Bacon’s Rebellion), enacted legislation that instituted ‘white skin privilege’. Allen adds: “a system of racial privileges for white workers was deliberately instituted in order to define and establish the white race as a social control formation.”

52 See Jacques Camatte: Capital and Community, On Organisation at <https://www.marxists.org/archive/camatte/capcom/on-org.htm>

53 Georges Bataille spoke similarly when he outlined such a conjunction as a revolutionary force: “It is only starting from this collusion of Uropean desiring production with black practice that institutions can develop which will serve as the final outlets for the urges that today require worldwide society’s fiery and bloody revolution.” See Georges Bataille, ‘The Use Value of D.A.F. De Sade’ in *Visions Of Excess*, University of Minnesota Press, 1994, p. 102

## INVESTIGATING SEX

Thankfully, in spite of Leftist disdain, these investigations into species-being did not remain completely suppressed or consigned to an 'historic phase'. The importance of such investigations are signalled by the way that they become a focal point for a collective desiring-production and are a harbinger of the dissolution of Surrealist groups into Abreaction Associations. Such inquiries, may have been carried out in a way that they parodied the pretensions of science to objectivity (for instance the Surrealist phrase 'objective chance'<sup>54</sup> is just such a parody that, joking aside, enabled access to the 'concrete irrational' as a libidinal and poetical force in society). And so, an important facet of these investigations were those that led the Surrealists towards a trans-sexuality that took its legitimating queue from the probing works of Professor Fraud who called for a 'reinstatement of perversion' and from de Sade's determination to reframe what is physiologically and psychically possible for the human being in the realm of sexual relations. In these areas the taboos on sexuality were being uncovered and the Surrealists participated in what could be called an unveiling of the erotic ('abject-sincere') through such texts as Parrot, Raize and Aragant's 1929 which was published clandestinely, the series entitled *Editions 69* that was initiated by Czech Surrealist, Jindrich Styrsky and *Déchirures* (Torn Apart) by Joyce Mansour.

Yet by far the most intriguing works in this vein, those with a definite tendency to a trans-sexuality beyond the bio-centric which opened up new areas of desire beyond those of gender specificity, were works made by women: Meret Oppenheim's *Le Dejeuner en Forrure*; Dorothy Tanning's *Tango*; Maria Martins's *The Impossible III*; Mimi Parent's *Masculine-Feminine*; Clarice Lispector's *Pasion According to G.H.*; Unica Zurn's drawings in *House of Illnesses*; Claude Cahun's *Self Portrait (1920)* and her photomontages in *Aveux non Avenus (Disavowals)*, etc.

---

<sup>54</sup> Beton: "Chance would be the manifest form of external necessity which traces its path through the human unconscious." See 'Inquiry 1933' in *Investigating Sex*, ed. José Pierre, Verso 1992, p. 161.

Whilst the Surrealists did not take their investigations into the street as did Sex-Pol, they still gathered as a group from time to time between 1928 and 1932 under the banner of “Research into Sexuality/The Place of Objectivity, Individual Determinants, Degree of Consciousness.” These gatherings (transcriptions of the first two appeared in *La Revolution Surréaliste* No.11) pass by quite unnoticed which is a real pity as they are an attempt at what the Belgrade Group called an “elementary honesty” and thus figure, by means of uncensored speech, as a poetry made concrete. As Suzanne Césaire had, in *Tropiques*, urged her readers to ‘dare to know ourselves’, so the Parisian Group, embarked upon further attempting to re-cast morals and, in some ways, overcome shame, guilt and the fear of self-exposure that were usually assigned to the place of written poetry or therapeutic privacy. In respect of such an endeavour it is hard to criticise their efforts, but one or two serious problems should be noted.

The first of these was the small role that women played in these sessions. Whilst this was acknowledged by Louis Arragant – “The validity of all that has been said so far seems to me to have been partially undermined by the inevitable predominance of the male point of view” – there is still an undercurrent of ‘The Cult of Woman’ running through the frankness as well as the often reported homophobia of Beton’s comment from the first session: homosexuality seen as a “mental and moral deficiency.” Whilst this phallocentrism may be undermined a little by the discussion on male impotence during the ninth session there were moves, similar to those works by Surrealist women, in the direction of trans-sexuality that can still be read in the documents. There is Aretoad’s appeal to the sapiosexual, André Thirion speaking of “something infantile, desire on all sides”, Jean Tingley’s formula “anus +” and amongst the terse (maybe exasperated) interjections of Jeanette Tanguy we can hear her say “I can only explain with gestures. Along all the joins and folds of the body.”

Strangely enough, René Crevel, the only gay man in the Surrealist Group at this time, did not participate in any of the sessions.

This is made even more strange when we take into account that in his 'novel' *My Body and I*, we can read what amounts to his passing from poetic revolt to a laying bare of the species-being; a laying bare of the common features of the species-being as an affectable being: "Me?" he asks, as if to exculpate himself of his own ego-riddenness, "or rather a small pile of bones, irreconcilable urges, pleasure buds, perceptual organs." This rendition of the human may well be reductive and asocial, but it can come across as being an urge to reinvent the human from its sensual organs and their affective capacities, to endow the species-being with the propensity towards mutation and metamorphosis without forgetting the materiality of 'bones'. This is in itself an urge towards trans-sexuality ('desire on all sides') that lies beyond the genito-centric and ricochets between a position of misanthropic despair (willing to be a 'non-being') and one that poses the question of the human in its becoming. Crevel, who committed suicide, may well have been isolated from the Surrealist Group through not just his homosexuality but through his full embrace of expressing the social in its subjective form (auto-theory). This proves once more that 'poetic revolt' is an arduous task that cannot be undertaken alone.

More is the pity, then, that Crevel never met up with Ghérasim Luca and Delfi Trost, who, with a kind of clarity that arises by being at a distance from the centre's power struggles, put forward several new formulations that, coming from a position of hatred against Capital's production of a normopathic human, point towards poetic revolt as the trans-sexual becoming of the species-being. One of these was their development of a non-oedipal position: "In attempting to discover and invent the most staggering aspects of love, we stand opposed as much to the limitations with which nature confronts us from without as to the limitations of Oedipus complexes within." For Luca and Trost this Oedipal complex was one that maintained desire within the traps of known familial love and it hindered new social relations (and new trans-sexual forms of desire) by continually resuscitating within them the often unfulfilled needs and compensatory phantasms of

childhood. Group social relations become competitive at the level of libidinal self-interest and needs for security become facets of a domineering attitude towards comrades.<sup>55</sup> So, for Luca and Trost the poetic revolt that leads to the formation of new relational activities must of necessity fail if the species-being cannot face the Oedipal confines that fracture these relations and leads back to production-proper with all its categorical separation, hierarchical power relations, protective procedures and its mindless atavism that arises from restricted autonomy.

In a not unrelated manner, this Oedipal straight jacket that deforms group social relations also deforms love relationships in that it gives rise to a romantic idealism and a similar enshrinement of unmet needs that become threateningly chaotic. Luca and Trost, seeing this form of love as filled with anguish, as, befitting Oedipus, a matter of endlessly competing individualities (“Look at me Mom!”), turn instead toward what they call ‘objective love.’ For such a love to exist it seems that part of poetic revolt must concern itself with “getting beyond the stage of self reference in alienation” by ceasing to identify with cultural mores and typologies that are always consonant with themselves, with the Western world view. In the light shed by Luca and Trost what this makes visible is, again, a sense of dissolving the Oedipal construction of the ego (as possessive, with unmet needs, as narcissistically euro-centric) by being able to temporarily objectify ourselves, to see our self in the manner that Crevel did in the citation above and in the way that the photographs of Claude Cahun make even more clear.

Once this sense of objectivity is attained, so Luca and Trost imply, then we are forever set against a socio-psychical historical backdrop in which our ‘I’ is no longer the reigning or deposed King Baby.<sup>56</sup> This is the sense in which the investigation of the

---

55 It has been said of Beton that he had a propensity to promote his personal distastes to the level of a general law or principle that all Surrealists should abide by. See Raoul Vaneigem, *ibid.*

56 The implications here are of resounding importance for the revolutionary process as it is this process, at the anti-oedipal and libidinal level, that still entails a regicidal effort (coupled to one of ‘infanticide’). The killing of the King is to be superseded by mass regicide: the ‘killing’ of King Baby within us all. The relation of this to mass suicide is tantalizing and renders Ghérasim Luca’s

species-being proceeds for it is no longer a matter of an individual differentiating itself from the species and rising above it, but a becoming of the species through the trans-sexual differentiating of dissolved egos. Such a polymorphousness, that has no singly bound and gendered sexual drive as such; that is without 'aim' and 'object', is, once its Oedipal repression is lifted, a trans-sexual means towards metamorphosis. There are no categories any longer. No blocks to transversality. So a woman can fall in love with a bridge and a man, always lagging behind, with a shoe. Luca and Trost, unable to accept a bio-centric image of the species-being, were "impatient with the sluggishness of natural laws" and whilst they offered their anti-oedipal take to the Workers Movement (see note 12) it was more than likely ignored. So too were the photographs of Claude Cahun in which the metamorphosis of a species-being (trans-sexuality as praxis) became visible by means of embodied metaphor. Cahun, in objectifying her shifting subjectivity, by estranging herself, becomes not only a prototype of a new being (an indeterminate 'kind'), but she leaves us with a crucial insight through which to exit from personhood into the multiplicities of 'poetical being'. We are neither objects nor subjects, but 'Subjects'.

## **SURREALISM (AFTER ALL THAT)... MAY NOT EXIST**

We have had cause to ask how long Surrealism can remain as Surrealism? Can we concur with Paul Nougé when he offers that "Surrealism – whose flame still burns – as an autonomous doctrine or specific method, does not exist." We are, then, maybe beginning to see how, away from the centre, away from the degrading materialistic works of Surrealism, away from the exclusory

---

poetic suicide sequence (*Dead Death*), in which he outlines different methods of suicide and leaves a specific note for each, something marked less by self indulgence and more by a social revolutionary impulse: a 'politics of desire' that includes the risk of being which lies beyond the Securicor vans of the 'political'.

Western Enlightenment definition of the 'human', there can still be a prolonged passage of many unconnected personas towards the construction of Abreaction Associations.<sup>57</sup> All of these people, migrant and homeless poetical beings, can be located on the periphery of the periphery. This is the transversal place that can be found on the other side of the wall, the place where the *infra-noir* can take hold as it is a grave risk to investigate the indeterminacies of species-being, to interrogate the self, and to, consequently take the human to its furthest limits; a limit in which we continually discover the glyphs of capital running through our veins. So, the Surrealist groups threw off their dissidents and in contrast to the inflated prices of canonical Surrealism, the currency of these 'poetical beings' devalues to such a degree that their continuing investigation into species-being feeds off the raw material of their own anguish and solitude which, like Young Arthur before them, came, on the other side of the wall, to seek other continents. These 'poetical beings', dissidents from the Capitalised Self, wretched beings breaking open words to find a sonorous mulch, come to belong to no group but to 'circles' and 'affinities'. They belong to no treadmill-time but to the interstices of history and belong to no assigned gender but to the trans-sexual drift into poetical being.

René Ménil, himself peripheral to white civilization and to canonical Surrealism, assesses this situation of diasporic exile from the centralised group in a manner which we hope will inform the forthcoming Abreaction Associations. He writes:

"A poet is not contemporary because he is familiar with the past or has rejected it, but because he exists as a dialectical outcome of those stages of past existence. Thus at the same time he is a living negation and a living preservation of all the old cultural forms. His contemporary aspect will be broader and of greater value because of the fact that it is a totality formed of inter continental pasts."

---

57 Don't worry we are not going to expose the myths of these 'situations' that, in the guise of the Situationist International, professed to create new social relations but only ended up back on the other side of the wall in thrall to production-proper, embarking on *pater-familias* civil wars and aping the Communist Parties.



As Ménénil makes clear here the ‘poetical being’, as species-activity, overcomes ‘self-reference in alienation’, overcomes the suppression of multiple personalities, by seeing the self amidst an historic backdrop similar in effect to that of Luca and Trost’s ‘objective love’. But, perhaps more crucially, it is the self as a ‘dialectical outcome’, the self as an ongoing modulation of past moments of experience, the self as a multitude, as an ‘irrationally’ ambivalent mode of being, that make the ‘poetical being’ synonymous with an ever malleable species-being. In this light, then, with a shared indeterminacy, we can no longer uphold Surrealism as a separate definitional category through which to pursue poetical revolt. The long preamble to this tract that delineates certain surrealist precursors (Lautrémont, Young Arthur etc.) all too easily gives rise to a sense that Surrealism possesses these poetical beings as its own. By now, instead, if these precursors and this history gives anything to us it is the gift of ‘re-cast morals’ and ‘poetical revolt’; a starting-point through which poetry can be practiced as a mode of relation in the wider social field. It is in this sense that we would concur with Paul Nougé and for us Surrealism, which we have, in this tract, over-egged and embarrassingly made into a *deus-ex-machina*, should dissolve itself in a ‘dynamics of suffusion’ (Will Alexander) that recognises that desiring-production is nothing other than a transductive ‘poetry made by all’. ‘Surrealism’, then, should cease to exist in order to protect from categorical capture and art historication those educed techniques and ideas that, arrived at transductively, are slowly coming into focus for us in our ongoing pursuit of ‘poetical revolt’: creaction, subjectual relations, objective love, ontophonics, silounds etc.

The disinterring of the Oedipal-ego (the regicide of King Baby) of which Luca and Trost spoke comes along with a practice of the abject-sincere that is accessible to all.<sup>58</sup> Without such a substance to our means of expression, without the free-interplay of species-activity leading to a trans-sexual creole, without the mak-

---

58 Ghérasim Luca went on to describe his own poetical revolt as being a matter of applying himself “to revealing an inadmissible resonance of being” through which “sleeping secrets surge.”

ing concrete of poetry into 'poetic revolt' we will not just lack the dialectical interplay of our 'past existence' and that of 'all the old cultural forms' that we, as species-beings, have passed through, but, we will not be able to embark upon a desiring-production to create new forms of associational praxis through which to transmute ourselves.

If the key to the sustained future of the 'poetical being' lies in establishing new forms of relational action (Abreaction Associations) then we would do well to heed the words of Jules-Marcel Monnerot. Warning against proprietorship (and by extension its sense of a 'closed self') he offers:

"The person who writes does not express his thought, but *thought*, in other words what is thought and of which he can consider himself only the most temporary location. The thought passing through me cannot to any extent be considered as mine."<sup>59</sup>

As with Cahun's photographs, we are, again, being pointed in the direction of a general social wealth through which to dissolve the claims the Oedipal ego has over us (a claim played upon by Capitalism at the level of libidinal economy). With this claim that 'thought' can be owned by a 'self' not only comes exclusivity but a sense of competitiveness as to who is the one that 'knows', who is the one that can 'speak'. To this, though, we must add, especially in light of the contention that poetry is more than just written language (or indeed speech), that associational praxis is enhanced by that which exists outside of language, by that which attaches itself to 'unnameable affect', by that which brings to fruition an unguarded emotional inter-action (poetry as a demeanour). This is sound and music with its continual inference that emotions and affects, as they circulate are, like 'thought', not ownable as such and which, furthermore, offers through its contradictory weave of sound, not only generative succour to multiple personalities, but a means through which to bring them to fruition. So, if one of the general criticisms of Surrealism is that, unlike Sex-Pol, it did not

---

<sup>59</sup> Jules-Marcel Monnerot, 'On Certain Common Characteristics of the Civilized Mentality', in *Refusal of the Shadow*, *ibid.*, p. 61.

take its 'abject-sincere' findings into the wider social world, then, to this could be added the canonical Surrealists' lack of interest in music and sound.<sup>60</sup>

Interestingly enough, and in light of Young Arthur's escape from Urope, it is to Surrealists of African descent that we must turn:

"Poetry does not mean language [it is not specialised.] It is non-directed thinking – not thought but rather seen, heard, smelled, tasted – is currently ... by definition incompatible with the present concrete content of the reality principle which amounts to adaptation to the infamous civilized society."<sup>61</sup>

So wrote Jules Monnerot, and along with him we must concur that the chief means now to arrive at the 'poetical being' can be found in the 'auricular osmosis' (Will Alexander) of sound and music. Is it not to the 'ensemble-form' that the Abreaction Associations must turn in order to gain insights into how to sustain collectives? Is it not through the praxis of musicians – their polyphony, their simultaneity, their 'abject-sincerity' – that we can sense rather than handle the 'artefacts' of desiring-production? Is it not within the ensemble of sounds that we find multiple personalities in action (musicians drawing on different facets of their psyche) and in which, even as 'passive' listeners, our Oedipal ego and its 'reality principle' is suspended by not just seeing the other from-a-distance, but opening ourselves up to the other amidst the trans-sexual intimacies of its 'abject-sincere' (*the ear organ tingling with note-laden air*). Here, then, it seems, under our lobes, that there is a means of no longer remaining adapted to the 'infamous civilised society', a society made infamous by its mono-humanist western vision, a vision whose productivist mania may have destroyed all other know-hows and their attendant 'forms of life'. So, as Georges Henein, in writing of jazz offered:

---

60 This is offset slightly by Paul Nougé who, in 1928, offered: "We have experienced this sway which music exercised over us, and we have felt that this power could be made the emanation of a conscious will, thanks to the clairvoyance of the musician". See his *Music is Dangerous*, Surrealist Research and Monograph Series, No. 6, 1972.

61 Jules-Marcel Monnerot, *ibid.*, p. 63.

“Let us imagine a given musical theme. The theme itself already constitutes a first creation. Then a musician arrives, who, instead of faithfully keeping it as it is, distorts, folds, multiplies, and improvises on it in such a way that he fuses his own active personality to that of the composer.”<sup>62</sup>

Here Henein describes a practice that does not necessarily have to be deemed productive but that can just as well be seen as transductive: ‘producing’ from an already extant (theme) through which this ‘fusing’ between musician and composer’ signals a relational activity that belies the multiple facets of personality involved. So it is in this manner, in the midst of music making, that we can speak of ‘poetic beings’ as bringing into conjunction the dynamics of an ‘intra-self’ with the dynamics of an ‘inter-self’. This too is transductive as, informed by music and sound, each ‘active personality’ transduces themselves one from another and it is in this process, by consciously operating such a desiring-machine that new social relations can come into being; social relations of the production of a subjectivity in which we move from ‘production proper’ with its allotting of moral roles (guilt) and monetary values (debt), to a transductive endeavour of uncategorisable species-activity. The ‘poetical being’, on continents other than ours, in words other than ours, cannot be allotted constraining terms like ‘Surrealism’, as it is simply the re-real, the surr-life of an *edgeless contouring M/we of SANKOFA*.

Mystic Constructions & The Boring One  
Belgrade – London  
1932–2017

---

62 Georges Henein, ‘Hot Jazz’, in *Black Brown and Beige*, *ibid.*, p. 192.

## A REMARK

The real, active orientation of man to himself as a species-being, or his manifestation as a real species-being (i.e., as a human being), is only possible if he really brings out all his species-powers – something which in turn is only possible through the cooperative action of all of mankind, only as the result of history – and treats these powers as objects: and this, to begin with, is again only possible in the form of estrangement.

(Ed. – Note, this is from K. Marx, *Critique of Hegel's Dialectic and General Philosophy*)



## INSTEAD OF FURTHER TRANSDUCTION

Howard Slater  
Group for Conceptual Politics (GCP)  
& kuda.org

*Anti-Wall* has come together as one of many steps in kuda.org and GCP's collaboration with Howard Slater over recent years. This latest co-operation saw us coming together around a mutual interest in the lesser known manifestations of the Surrealist movement both locally and world-wide. *Anti-Wall*, then, operates as a conjunction point ('communicating vessel') between the Belgrade Surrealist Group and those in the Antilles that came together around the journals *Légitime Défence* and *Tropiques*.

It also became a means of investigating the political and affective matter of art organisations in the here and now as well as in the past: *Infra-* and *OurOrganization*, politics as thought, distance from the State and political parties are just some of common themes embedded into the poetic and experimental transduction of *Anti-Wall*, originally published by Surrealist Publications, Belgrade in 1932 by Marko Ristić & Vane Bor. This transduced book, we hope, will help us get over our own walls.

It has all started in another text with Howard's witty translation of a Surrealist verse<sup>1</sup> by Oskar Davičo of the Belgrade group, the one who was suicidal by occupation and who was constantly making (imaginary) plans for the mass assassination of Belgrade Surrealist group. This act of translation hit upon the meaning we were trying to get across and it gave a twist to this verse by Davičo which has deepened our understanding of the art and politics relation. A theme which we all care about. In that process we came to something important, but not fully understood. Our thoughts on this relation may have differed, but if we were not completely

---

1 Faculty of De-programming for Obsolescence! Welcome! – conference & reader:  
<http://kuda.org/en/reader-konference-faculty-de-programming-obsolescence-welcome-published-kudaorg>; New Media Center\_kuda.org, Novi Sad, 2014, p. 127–128.

sharing a concern for the possibilities of a rationality and rational thought which could be cherished as not merely being the product of a capitalistic mode of production, its ideology and to it inherent spine bending, we agreed on a logic of irrationality and the madness of hope through which we would rather break some bones.

For us, it is rationality that, with the strength of the soul and the inclusion of the 'unthought known', always takes us back to *the thought*. The fight for thought and psyche must be fought everywhere, with the irrational and the unconscious too, while always tracing the fine line of their existing autonomies. All that plus interests in something usually thought of as a tautological position – re-thinking the group and organisation whilst simultaneously 'acting' – gave an impetus to this endeavour. Therefore, translation from one language to another and from one style and era into another became a *transduction*.

This group work on this *transduction* process included more people, more groups, which were constantly arriving and departing during the very process. We all thought and talked about this work, we tended to survive, we pointed out our determinations while being suspicious of freedom as such a naïve and devalued notion today. Should we dare and say we were a 'subject-group', the one which puts itself at risk in engaging with its own ends and taking responsibility for them? Should we take a pause and retrospectively redefine each of the previously stated positions (why risk, why ends, responsibility of who)? Or did we just function as a 'subjugated group' which neglected both reality and subjectivity in its acting out of project? It's best not to make the final cut, as relation within each of those groups are not absolutely defined, and decision of what has been done stays with each one of those our Organisations?

Local political work with people thought us one important and hard thing: it is necessary to look in what exists and decide how to deal with it while searching for *possible*. Here we would leave the famous Surrealists insistence on the *impossible* to their thoughts and time. Therefore, what is there in front of us is not the only



possible: possible is the way in which our politics could be articulated today as much as in the past, and for that it is not enough to state what is missing, where form we can only be led to draw up a long desperate list that is an imaginary compensation for this lack. This book is also an attempt to deal with this problematic to fight our own antagonisms and look for affirmations which could open up something New.

Finally, here, in this book, the reader has not been able to find either the original text of *Anti-Zid* nor that of *Anti-Wall*. In moments of thinking the whole process, a common decision was reached not to make it comparable in that sense, not to make a translation-proper which would enable a full statist and pedagogic recuperation. The original of the text in Serbo-Croatian language could only be found in the national library and its English counter-part is there for some experts-to-come in English language and in Surrealism who could do it properly, but not-*transductively* (or perhaps exactly engaging in a new-transduction?). In terms of the previously written, the readers will have to read what is written in this book and promulgate for themselves what is unwritten in a politics that is both beyond language and yet-to-come.

## PREVIOUS COMMON WORK

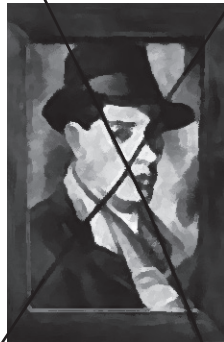
*Anomie/Bonhomie* – translation of Howard Slater’s book into Serbo-Croatian language:

<http://www.metamute.org/community/your-posts/translation-anomiebonhomie-serbo-croatian>

*Faculty of De-programming for Obsolescence! Welcome!* – conference & reader:

<http://kuda.org/en/reader-konference-faculty-de-programming-obsolence-welcome-published-kudaorg>







## UVOD

„Nadrealistička slika' (kao bilo koja retorička figura) nije nešto što je readymade već funkcionalna operacija redefinisana operatorima u smislu njihove inspiracije.“

René Ménil<sup>1</sup>

„Sfera poezije ne nalazi se van sveta kao nemogući san poetskog uma; cilja da bude sasvim obrnuto, psihički izraz društvenog.“

Fred Nicht<sup>2</sup>

... i tako, frustrirajuće je to što su nadrealisti više puta morali da ponavljaju svoje zahteve da se na njih gleda transduktivno, i da bi njihove akcije trebalo razumeti simultano; da bi neke od faza i aspekata nadrealizma trebalo zahvatiti u njihovoj vannacionalnoj međupovezanosti. Štaviše, frustrira urlik (vrisak analfabeta) da se njegove manifestacije vide kao napor proizvodnje novih društvenih odnosa koji bi postali element i deo svakog trenutka i okolnosti Svakodnevice<sup>3</sup>. I prema tome, u nadrealizmu, kao što ćemo videti, neke stvari su isuviše stilizovane, a neke kontinuirano umiru male smrti.

Opservacija i razumevanje nadrealizma kao želeće proizvodnje bez sumnje nije anulirano mnogostranošću njegovih akcija, niti rapidnim prevazilaženjem njegovih faza; niti je nepropisno bilo opterećeno uvidom da su njegovi mediji komunikacije previše različiti i nepovezani. Sasvim suprotno, i to je zato što je nadrealizam – da bi zauzeo svoj stav prema mnogim problemima koje postavlja kapitalizam, i da bi reagovao na mnoge svakodnevnne fenomene i događaje – trebao da se orijentiše i izražava transverzalno preko mnoštva različitih planova.

---

1 René Ménil, „For a Critical Reading of Tropiques“, u *Refusal of the Shadow*, ur. Michael Richardson i Krzysztof Fijalkowski, Verso 1996, str. 71.

2 Fred Nicht, citirao René Ménil, *Birth of our Art*, ibid, str. 105.

3 „Vreme u kojem živimo zatrovano je večnošću. Džez je jedno od najboljih sredstava za njegovo pročišćenje i stvaranje značenja onog trenutnog i tranzicije u nama.“ René Ménil, „The Situation of Poetry in the Caribbean“, *Refusal of the Shadow*, str. 129.

U jednu ruku, ignorancija u vezi sa transdukcijom (proizvodnje iz već proizvedenog na način kristalnih formacija) i u drugu, prerceptivne teškoće u takvoj opservaciji nadrealizma kao načina želeće proizvodnje, često su uzrok normopatskog nerazumevanja i prenaglih interpretacija koje nadrealizam guraju u prekršaj. Racionalno viđen, nadrealizam se ne može otkriti kakvim bi mogao da bude: u svom statičkom kretanju, u svojoj libidinalnoj kompleksnosti, u svojim analoškim povezanostima i u svojoj modifikujućoj konzistenciji.

Jedan od najopštijih primera ovakvog nerazumevanja i redukcije nadrealizma je njegovo klasifikovanje u poretku različitih književnih i umetničkih -*izama*, kakvi su simbolizam, futurizam, ekspresionizam, kubizam, socijalni realizam. Opšte je mišljenje da nadrealizam ima književni program i estetski *credo*, i da je njegov cilj da usavrši jedno sredstvo izražavanja. Na ovaj način nadrealizam je viđen na jednom i jedinom planu, planu pisanog poetskog izražavanja, i to na potpuno unilateralnom planu na kome biva obmanom deformisan od strane onih koji tupe njegov uticaj. Nadrealizam niti ostaje na tom planu, niti deluje na bilo kom pojedinačnom planu uhvaćen produktivističkom dispozicijom. Prema tome, dok različite poetske i umetničke škole, u prostoru u kojem kržljaju specijalizacijom, nastoje da odrede kako bi se izrazilo u cilju prepređenog postizanja zahtevanih estetičkih učinaka, nadrealizam od početka pokušava da zahvati ono što bi bila supstanca izraza, i to može učiniti samo želećim prelazom preko svih planova simultano. Različiti pokreti lepih umetnosti i njihova opsesija ulepšavanjem imaju „civilizujuće“ obrazovanje i propovedni način izražavanja za svoj cilj: lepotu i izveštačenost, odnosno „organizaciju pojavnosti“. Kako god, za nadrealizam, forma izraza treba da bude samo polazna tačka, i, kao takva, nipošto ulepšavajuća ili veštački skovan način izražavanja. Suprotno, nadrealizam, kao želeća proizvodnja, smeru na mutaciju kroz ono što Marx naziva rodom aktivnošću. I njime, kao svojom supstancom izraza, nadrealizam odbacuje sve estetičke teorije.<sup>4</sup> Nadrealizam do toga nije došao naučnim putem. Kako bi

---

4 Na banalno pitanje „umetnost“-vs-„život“ koje neprestano postavlja estetska teorija, odavno se smatra besmislenim postojanjem pečinskog slikarstva i „primitivnih“ oznaka, itd.

izveo auto-teorijske i političke zaključke iz uvida da jedno „nemišljeno znano“, deljeno među ljudima (supstanca izraza), pronalazi sebe na distanci od uspostavljene moralnosti i presankcionisanog mišljenja čitave naučno-individualizovane kulture.

Razvoj nadrealizma stoga ne bi mogao ostati jednostran i linearan poput estetike. Mi mislimo da je nužno ponuditi rasut i željom oblikovan pogled na njegovo postajanje; pokušati pokazati sve planove na kojima je ocrtan; sve problematike koje skoro da obuhvata, i markirati karakteristične čvorove, neuspehe i različitost njegovih iskazivanja; a onda, pre svega i najpre, od početka dakle, kao nekromantika koji ekshumira ustanak njegove pre-istorije sa njenim polisemičnim iznenađenjima.<sup>5</sup>

U ovoj raspravi je jedino moguće ukazati na čitavu kompleksnost nadrealizma i njegovih nekonzistentnih meandriranja. Detaljna psihoanaliza specifičnih elemenata te kompleksnosti i njenih libidinalno-ekonomskih dimenzija ne može biti sačinjena u ovako kratkoj i neizbežno pojednostavljenoj raspravi, kao što ovo obećava da bude (niti želimo da bude tako kao što je često slučaj sa depolitizovanom analizom koja umanjuje prisustvo libida kao društvenog faktora i, odatle, umanjuje svaku patnju koja je više od jedne!<sup>6</sup>).

Od početka, dakle, iznenađenje koje nadrealizam može ponuditi, jeste želeća tačka podrške koja može da se nađe sredinom i tokom trećeg milenijuma XIX veka, i koja je simultana sa sadašnjim trenutkom. Odmah nakon 1848, širom Evrope imamo usranu vladavinu pobedničke Reakcije. Kroz tehnički progres, odnosno razvoj prenatalnog fordizma i formiranje industrije robo-proizvodnje, ekspanzijom globalnog tržišta na osnovama prvih multinacionalnih ugovora, specijalnom ponudom kreditnih smrti i dugom-upapćenja, eksproprijacijom čula, buržoazija postaje bogata i koagulisana (trbušasti buržoa, koji je skoro pa naslikao Daubier, sedi zadovoljno na njegovoj njegovoj njegovoj bidermajer stolici). Pod znakom Vicetorie, Rockafellaheena, Malog Nappyoleona i Merdkelove cvetaju *delux* luksuzarije buržoaske kulture, u kojoj

---

5 „Takva je poetska nužnost: cela prošlost u tebi.“ René Ménil, *ibid.*, str. 131.

6 Vidi: Psihoanaliza kao „individualizujuća nauka“.

im se, kao u Gonadovoj mjuzi, dosadna obamrlost usmerenog mišljenja i njegove ulepšane poezije servilno ulizuje u salonima Svetske banke, dok proklamuje „originalnost“ njihovog vlasništva!<sup>7</sup>

Ali, sa druge strane, kao negacija čitavog ovog sveta, u samoj njegovoj senci, novi svet, novi društveni odnosi, još uvek počinju da se pripremaju. Na različitim planovima prakse, koje imaju zajedničku karakteristiku da bivaju opskurne i zabranjene od strane dominantne klase, izvesni ljudi, često nepoznati jedni drugima, počinju da istražuju ono što je Marx mislio pod rodnim aktivnostima i rodnim bićem. Rezultirajuće procesualne percepcije (koje su ideje u postajanju) suprotstavljaju se i kontriraju spektakularnim činjenicama koje su intepelirane sredstvima kulturnih i društvenih kodova, koje nas, doterane za avangardnu zabavu, guše svojim parazitskim psinama i rasmusnim mudrijašenjem.

Progonjen od države do države, optužen, Marx živi u Londonu kao izbeglica u najtežim finansijskim okolnostima, a njegov rad na ekonomskim i filozofskim spisima od tada menja naš celokupan koncept sveta (ali ne samo konceptualno!). Baudelaire, takođe biva optužen zbog svojih poetskih spisa i očekuje, kao rodno biće koje traga za tim da poveže niti želeće mašine, odsluženje svoje kazne na univerzitetu. Marx i Baudelaire su optuženi zbog otkrivanja onoga što prikriva buržoaska dominacija: eksploatatorsko izvlačenje viška vrednosti i potiskujuće „trans-seksualno“ lutanje libidinalnog života. No ni u društvenim naukama, niti sredstvima nadtutorisane poezije, želja za abjektom iskrenošću ne bi mogla biti pokorena akademskim podešavanjima. Umesto toga, za Marxa i Baudelairea, ali i druge uhvaćene histerike tog vremena, iskrenost je ta koja prkosi logici nauke i koja ulazi u instinktivan poetski revolt protiv ekskluzivističkog univerzalizma, koristoljubive autocenzure „javnih debata“ i soc-realnog ogovaranja kosmopolitenskog balona.<sup>8</sup>

---

7 Svodnici kulture danas koriste dubok rezervoar kulturne kreativnosti (nep priznato društveno bogatstvo ili „kolektivno blago“ kako ga naziva André Beton) kao „prirodni resurs“ za eksploataciju i kao da je u pitanju ugalj. Stoga, mi prizivamo termin koji treba iščupati iz zaborava: „Culture Vulture [Lešinar]“.

8 „Rešeno igramo na iskrenost“ kažu naši prijatelji iz grupe *Légitime Défense* sa Martinika. Da li iz te iskrenosti, te abjektne otvorenosti „supstance izraza“ nadrealisti tragaju za transdukcijom novih društvenih odnosa? Videti „Légitime Défence: Declaration“, u *Refusal of the Shadow*, ibid, str. 41.



Najeksplozivnije od ovih nadolazećih pobuna, onih koje su istovremeno bile polisemične i abreaktivne (i pre svega preteča još uvek nepredviđenih perversija morala), dobile su svoje ubrzanje radom dva pesnika: želećim proizvodnjama Rimbauda i Lautréamonta.

## FORMALNI REVOLT U POEZIJI NIJE ISTO ŠTO I POETSKI REVOLT

Revolt sredstvima poezije kao i revolt na svim drugim planovima (i videćemo da je osnova revolta ili transverzalna ili ne postoji) ima, razumljivo je, svoja materijalna i istorijska ograničenja. Vladajuća klasa je uvek nametala moral i poeziju koji su joj pristajali i koji su imali efekat određivanja finansijalizacije naših percepcija i limitiranja naših rodnih kapaciteta za trans-seksualno postajanje. Ipak takvoj normativnoj i morališućoj poeziji uvek se suprotstavljala poezija revolta koja može, pod običnim i međuprostornim okolnostima, da pronade kolektivna sredstva za sopstveno izražavanje. Takva iskazivanja se najpre pojavljuju kao usamljene težnje nepovezanih individua. Ali one se postepeno povezuju i predstavljaju kao vezivne linije *borbe*, ne više inhibirane i potisnute, već se nalaze u istorijskoj istovremenosti sa nesvesnim životima i devijantnim društvenim personama „prezrenih na svetu“.

Takvi singularni revolti nisu ništa drugo do razvoj i formiranje mikropolitika, politika svakodnevice, koje su bile manifestovane u iskazima onih singularnosti koje inspirišu *postajanje* kao sredstvo alter-bića (Sun Ra), trans-sekvence (Alan Silva) i poliseksualnosti (Cecil Taylor).

Ova povezna linija danas još uvek postoji i iscrtava svoju svesnu i mutirajuću formu povlačenjem pohabanih niti nadrealizma. Prepoznajući ovo postajanje (mikro) politika kroz poeziju, prateći ove beščvorne linije, videli smo da je nadrealizam bio pogrešno optužen za dekadentno protivljenje buržoaskoj kulturi ili, slično tome, da su njihovi organizacioni eksperimenti bili samo majmunisanja sa ucenama nacionalizovanog gangsterskog kapitalizma.

Videćemo jasno da su nadrealisti samo-nenasleđujući naslednici upravo te linije *borbe* koja je bila, pre jučerašnjeg raspada Zapadne kulture, uvek suprotstavljena frigidnoj moralnosti i intimnom teorizmu pomodnih siledžija vladajuće klase.

Za nadrealiste, formiranje mikropolitika (izlaganje manifesta skrivenih povreda buržoaskih društvenih odnosa) i pokretanje želeće proizvodnje (oživljavanje „živog rada“) bi moglo početi, iznova i iznova, kroz poeziju i njenu afektivnu proizvodnju subjekata koje bi mogli biti nazvani poetskim bićima, budući da se odnose prema poeziji kao da je rodna aktivnost, a ne „književni rad“. To može biti jasno razaznato u radu grčkih roAmantičara XXI veka, koji zasigurno, kao i njihove logici prkoseće sestre, histerici, više ne mogu da se nazivaju popustljivim iracionalistima.<sup>9</sup>

## ROaMANTIZAM

„Pozdravimo u prolazu“, piše Flora Tristesse, „hrabrost onih roAmantika koji su se pozicionirali protiv opšte atmosfere njihovog vremena ignorišući pitanje dobrog ili lošeg morala, i koji su bili odlučni da zderu predrasude. Oni čine manjinu među onim intelektualcima koji su bili suprotstavljeni neoliberalnoj ideologiji na način na koji je nova kasta trgovaca robljem, zelenaških ajkula i bestalentnih medijatora bila uspostavljena. ... Dva važna momenta treba zabeležiti: Marquis de Sade i *Mračni roman* koji je Nicholas Serumtiam nazvao crnim, svirepim, frenetičnim. („Essai sur la Situation de la Poésie“ u *Le Surréalisme au Service de la Révolution*, br. 4.)

Ne može se dovoljno naglasiti smisao i značaj veličanstvene figure kakva je Marquis de Sade, koji, kroz svoj auto-traumatski rad i njegov ni sa kim uporediv i razvezan amoral, denuncira buržoasku hipokriziju i samoprezervirajuće laži inherentne svo-

---

<sup>9</sup> U časopisu *Révolution Surréaliste* br. 11, Beton i Arrogant preispituju histeriju kao „strastveni stav“, kao „preokret odnosa koji postoje između subjekta [histerika] i moralnog sveta [gde oba zatvaraju i održavaju štetne odnose moći]“.

jim moralnim normama i socijalističkim principima. Počevši od nesvodivosti želje, on je dokazao da jedini validan politički kriterijum koji odgovara poetskom revoltu leži u polimorfnoj transeksualnosti rodnih bića. Ovaj nesalomivi roAmantik, čiji ga je militantni pesimizam vodio u istraživanje rodnog bića, uspeo je da vidi, sa svim mikro-moćima politike, biće okrenuto ka tek-bivanju. De Sadeova intimnost pred samim sobom, njegova istraživanja afektivnog života rodnog bića, načinila su ga dalekim prethodnikom političke psihoanalize. Ovaj totalni ateista, utvrđen u svojim devijantnim stavovima, platio je skupo sudskom puritanizmu: „Ovo je najslobodniji čovek koji je ikada živeo“, rekao je Apollinaire. Jasno je dakle da smo ispunjeni drugarskim očajem kada saznamo da je de Sade i dalje živ zakopan u tamnici gde je jedino Steven Gerrard voljan da ga poseti.

Malo je znano i priznato koliko su važni auto-teoretičari engleske *Mračne novele* (Gotska novela), koliko je značajan njihov doprinos stvaranju revolucionarnog i roAmantičarskog *versiranja* njihovog doba. Koliko god da su bili sputani dekorom i fantazmima njihovog vremena, ovi auto-teoretičari su živeli kroz *freneticizam* i kroz aspiracije za „nemišljeno znano“ koje je nadrealizam još uvek poštovao (kao što je psihički-automatizam, objektivna šansa, neočekivani gost, itd.). Horace Walpole je napisao svoju novelu *The Castle of Otranto* (1964) za tri sata, i kada je počeo da piše, kako se prisećao, nije ni najmanje znao šta će pisati, ali pisao jeste, i pisao je pod jezivim uticajem mašinskog nesvesnog. U njegovim asemblažima snova svakodnevice pravio je dijagrame jedne ogromne glave pod šlemom u podnožju stepenica srednjovekovnog zamka. Pored Mladog Curtisa i Anne Radcliffe (Lautréamont je nazivao prvog „brat tame po krvi“, a drugu „besomučnom utvarom“), važno je pomenuti još jednog od ovih auto-teoretičara: M. G. Luis, koji u grandioznoj noveli, *The Monk* (1342), dostiže paroksizam auto-traume i imaginacije, demonskog eroticizma i dekatégorizacije.

## ROaMANTIZAM ILI ROMANTIZAM?

Romantizam, verzija roAmantizma koji je opisan u skoro čitavoj književnoj istoriji (kompanjnoni Kembridž i Oksford), da-ju pogrešnu i deformisanu sliku o njemu, pošto je neadekvatno punjen za neoliberalne i religio-nacionalne uslove života. Kao da je rastući poetski revolt točen deliričnom žudnjom za polimorfnim i neizrecivim rizikom od slobodno plutajuće anksioznosti i dešparatnom te konvulzivnom potragom za samo-egzilom iza sebstviluka. Ovaj roAmantizam sve više biva teskoban i otupeo sekundarnom literaturom i racionalizovanim pravilima i zakonima.<sup>10</sup> U tim katakrezičnim [ur. napomena „Šta!?”] elementima roAmantizma mi raspoznavamo „poetske nukleuse“ onih linija pre-artikulisane revolta, amoralističkih postajanja kroz poeziju, na čije glavne subverzivne momenatate bismo ovde želeli da skrenemo pažnju. U ovom konkretnom slučaju bismo mogli videti kako je odbijanje psihičkog automatizma postignuto formulom i kako, konsekvatno, imanentna i abreaktivna supstanca revolta biva deformisana. Opseceni auto-traumatizujući i telo-upropašćujući jezici roAmantizma bili su manifestovani na takav način da čak ni većina intelektualaca (nesposobnih da podnesu svoja osećanja profesionalne ljubomore) nije mogla jednostavno da ih ignoriše. Umesto toga, ovi su trgovci pretvorili roAmantizam u romantizam; oni su ga krotko oponašali, unizili ga i pretvorili ga u prosvetenu pozu ili, u ponavljajući, nakićenu i patriotsku TV seriju. Iza ovakvog aistorijskog hvatanja kategorija (koje je povratno ohrabrilo punu trapanaciju njihovih akademskih moći), oni su sakrili svoje potpuno odsustvo iskrenosti. Upravljeni tom samo-defanzivnom ništavnošću koja ražalošćuje arogantne, porobljene endokolonijalnom dominacijom buržoaske klase, ovi bezafektivni i naizgled moderni intelektualci su pripitomljeni navijači bezintenzivirajućeg roAmantizma koji je kolonizovan buržoaskom kulturom i

---

10 Sylvia Wynter tvrdi da takva pravila klasifikacije vladaju i nadgledaju same načine na koje vidimo i stoga sužavaju „oblike-života“ (vidi „poetsko biće“) koji mogu da se pojave iz rodne aktivnosti. Videti Sylvia Wynter, „No Humans Involved“. Videti <http://carmenkynard.org/wp-content/uploads/2013/07/No-Humans-Involved-An-Open-Letter-to-My-Colleagues-by-SYLVIA-WYNTER.pdf>

pretvoren u romantizam u službi nacionalizma. I dok deci pune glave kretenizmom Teophilea Gautiera, njakanjem Alphonsea de Lamartinea i mačjim kašljem Simone Armitagea, transverzalna polifonija i afektivni ne-smisao svojevrstnih auto-teoritičara biva skrajnut i pohranjen. Među njima su Petrus Borel (*Pola čovek, pola vuk*), Georg Büchner (*Najamnički glasnik*), Heinrich von Kleist (*Veliki O*), Gérard de Nerval (*Odvratno samoubistvo*) i Raoul Vaneigem (*Raspust* '68).

## ISIDORE DUNCAN (LAUTRÉAMONT)

Kako bilo, ovi pesnici, uz svoje čitaoce, u svojoj tendenciji postajanja „poetskim bićima“ kroz praksu pezijske, otvaraju linije borbe kroz beskompromisna i transseksualna stremljenja prema životu. Štaviše, njihov modus života kao onaj koji tek treba da bude „poetsko biće“, biće preko pisane poezije, jeste otkrovenje svih prethodnih kolektivnih epizoda nepriznatih auto-teorizacija čije zaboravljanje kontinuirano reuspostavljaju brnjice buržoaske moralnosti.<sup>11</sup> Na distanci, kao jedan od prvih vidljivih momenata u tom postajanju poetskog bića, jeste otkriće Angus Youngovih *Noći* (1742). „Na predstraži takvih (romantičkih) gospodara strave“, piše André Beton, „ne sme se prenebreći čudo te Youngove verbalne polifonije; bez ikakve sumnje najiskreniji prethodnik nadrealističke čežnje, i čije je tajne Lautréamont bio prvi prevodilac: „Oh! Noćna mišljenja Younga! Mnoge su glavobolje koje si mi doneo!“

Do Lautréamonta je ovaj tok poezije i morala (skovanog kroz transvrednovano poniženje) predstavljao splet još uvek nedovoljno povezanih niti; jednom je gestom, koja je i danas neshvatljiva za nas,

---

11 Šta je to „poetsko biće“? Aspekt rodne aktivnosti koji prati linije strasti? André Beton nam je dao znak kada je terao čitaoce Prvog mamifista nadrealizma „da se poduhvate nevolje da *praktikuju* poeziju“. Mislimo da je to preuzeo René Ménil kada je 1944. godine napisao: „Više nego za bilo koga, problem za nas nije forma, već novi element u nama“. Tokom 1960-ih godina, postojala je Vaneigemova ideja o „činjenju poezije konkretnom“. Sve ovo može biti upotpunjeno Marxom kada je, u predviđanju želeće proizvodnje, ponudio: „... zato ono, što činim iz sebe, činim iz sebe za društvo i sa sviješću, da to činim kao društveno biće.“, K. Marx, „Privatno vlasništvo i komunistizam“, K. Marx, „Privatno vlasništvo i komunistizam“, Marx i Engels, *Rani radovi*, Kultura, Zagreb, 1953, str. 230.

Lautréamont okupio sve te motive u jednu želeću-mašinu kojom je još uvek gotovo nemoguće održivo upravljati. Intenzivirajuće i frenetične stranice *Maldororovih pevanja* još uvek su takvog uticaja na nas i izveštavaju o našim načinima društvenosti do takve mere da više ne mogu biti podvrgnuta opisu („Oh! Neprozirno!“). Auto-teoretiziranje Isidora Duncana posve je ostalo prigušeno, ali on je još uvijek najjasnija figura u pred-istoriji nadrealizma, onaj kome se nadrealisti mogu vratiti u bilo kom trenutku. U svom radu, koji je ekstremni produkt histeričnog roAmantizma, pronađene su, međusobno povezane i dovedene do svog najsnažnijeg izraza, sve te simultane i protivrečne želje koje su dijalektički trenuci pesničkog bića i preoblikovanje moralne egzistencije kao buduće seksualno postajanje. Na taj način u *Maldororovim pevanjima* ove želje, kao poetske predigre, kao „vitalne snage“ želeće proizvodnje, dolaze do skoro jasnog izraza: totalni revolt protiv Boga i *njegovih* ljudi; zavodljivost Zla; libidinalni zanos za misteriozne i devijantne; demonsko bogohuljenje; ogromna bezegoholost; usamljenost koja širi našu percepciju egzistencijalnih teritorija; mračni pesimizam uparen sa brutalnim sarkazmom; mahnilo neprihvatanje uslova vezanosti dugovima pod kojima danas živimo. Sve ovo se kreće ka Lautréamontovoj slobodnoj inspiraciji (tako da su ova *Pevanja*, iz današnje perspektive savremena Pariskoj komuni, izazov prevazilaženju radničkog pokreta i njegovog dosadnog projekta ublažavanja kapitalističkog instinkta neo-liberalizma<sup>12</sup>).

U pisanju o Lautréamontu, Louis Arragant (u tekstu *Contribution à l'avortement des Études Maldororiennes*) je već citirao sledeće Engullsove reči: „Za Hegella, zlo je forma kojom je predstavljena pokretačka snaga istorijskog razvoja. ... Svaki novi progres obavezno se pojavljivao kao zločin protiv nečega svetog, kao pobuna protiv starog stanja stvari koje nestaje ali je osveštano navikom...“ Lautréamontovo veličanje principa Zla do njegovih ljudskih granica predstavlja jasan dijalektički momenat u mikro-političkom razvoju

---

12 Mi bismo se složili sa našim rumunskim prijateljima (Ghérasim Luca & Delfi Trost) kada pišu: „Dok god nesvesno proletarijata održavaju otac-brat odnose, ono ostaje u stanju ropstva prema samom sebi i na taj način zadržava deformacije koje proizilaze iz bio-centrizma tako dragog kapitalističkoj ekonomiji“ Videti njihov tekst „Dialectics of the Dialectic“ u *Surrealism Against the Current*, ur, Michael Richardson i Krzysztof Fijalkowski, Pluto Press 2001, str. 39.

preoblikovanja morala. Sasvim je jasno da je Lautréamont igrao tako važnu ulogu u kasnijoj involuciji transvrednovanja morala, kada njegova poezija, svojom neposrednošću, svojim neobuzdanim sranjima (*shitness*), figurira kao delo komunalizovanog „poetskog bića“ koje ostaje, u svom istraživanju abjektog-pisanja, temeljno uklonjena iz svakog moralističkog pokušaja njenog redukovanja na književnost. Lautréamontova poezija, kao i de Sadeovo pisanje, bila je dokaz da je jezik poetskog bića identifikovan sa „vitalnom snagom“ želje i da je izražavanje takve poezije, kao rodna-aktivnost, indikator ovih preoblikovanih morala kao polimorfni eksperiment i ljudska mutacija (videti Marxov nenapisani rukopis: *Rezultati neposrednog procesa želeće proizvodnje subjekta*).

Ali, u svoj njegovoj veličini,<sup>13</sup> Lautréamontova uloga u ljudskoj metamorfozi inspirisana preoblikovanjem morala čak je i kompleksnija. Ako se ne sme zaboraviti da je on (kao vrsta polu-pisca koji objavljuje gnojem-punjen ne-opus) negirao sebe kao pisca predviđajući početak „poetskog revolta“ („Poeziju moraju da prave svi. Ne samo jedan.“), da li je on predvideo stvarno transduktivno značenje svog akta pisanja kao začetnika „poetskog bića“ koje može da postoji izvan dobra i zla? Kao što će pokazati u svom radu, takva glorifikacija Zla u naporu da mahnitno negira kodifikovani moral svakodnevnih normativnosti, zaista je samo jedan momenat u rodnoj aktivnosti „obnavljanja perverzije“ (Profesor Fraud). U svojoj brošuri *Poésies*, on u korist Dobra izvrće sve što je govorio i što su drugi roAmantici govorili u korist Zla, kao što u korist optimizma tumba one pesimistične aforizme javnih intelektualaca kao što su na primer Wenger and Mourinho. Dakle, pravi smisao *Maldororovih pevanja* (proto-mamifest) ne sme da se traži u bukvalnom značenju svake od njenih individualnih afirmacija, već pre u samim distorzijama u kojima se pojavljuju; na način na koji Lautréamont tera svoje čitaoce da prestanu da uzimaju reči zdravo za gotovo i postavlja ideju da, ako poeziju mogu da prave svi, onda rodno biće

---

13 Veličini!? U našem entuzijazmu i našoj žudnji za dalekovidošću, da li smo se zaneli našom upotrebom superlativa!? Da li je Lautréamont na koga ovde referišemo usamljeni Urugvajac, ili pak složeni Lautréamont čijem imenu su mnogi doprinosili? Da li referišemo na neku vrstu Ur-Lautréamonta?

može da mutira u „poetsko biće“. Arragant ponovo: „Vremenska distanca od Pasculla do Lautréamonta, na primer, omogućuje da ono što je prenebregnuto, „nemišljeno znano“, bude dovedeno do izražavanja sredstvima zamenjivih fraza, nepravilno korišćenih reči, unošenjem slika i igranja sa sintaksama već poznatih aforizama. Stoga, sam proces Lautréamontovog pisanja, pisanje-kroz i pisanje-na (transdukcija pre nego produkcija), podriva reifikovanu pojavnost pisanog teksta kao delo „individualnog“ proizvođača. Tako vidimo kako Lautréamontovi horizonti za nas postaju oni koji su ocrtani u akciji „*perverzno razlikovanja rodno bića na pozadini duboke društvene istorije*“. Ovde je Lautréamontova želeća proizvodnja, nebitno koliko i „nemišljeno znano“ za nje-ga samoga, indikativna za to koliko želeća proizvodnja kao takva može da bude korisna u re-aproprisanju sredstava za proizvodnju subjektivnosti.<sup>14</sup>

## RIMBAUD - V - RAMBO

Slučaj Arthura Rimbauda doveo je do knjigomnoštva kompenzacionih komentara i interpretacija. Većina njih je sumnjive namere, ali najtendencioznija reprezentacija Rimbauda je ona koja ga predstavlja kao katoličkog pesnika (u ovu svrhu Rimbaudova porodica je čak falsifikovala njegova pisma). Ovakvo pogrešno tumačenje se možda pojavilo, kao i sa Lautréamontom pre njega, zbog toga što je Rimbaud ostao kratak u onemogućavanju pokušaja da se redukuje i osakati revolucionarno značenje njegove poezije. Tako reakcionarni komentatori, da ne bi bili uznemireni revoltom polimorfno „poetskog bića“, nisu potpuno odbacili Rimbauda,

---

14 Kada u *Poésies* Lautréamont kaže: „Plagijarizam je neophodan. Progres ga nalaže“, setimo se Marksove ideje o „dovršavanju rada prošlosti“. Sama ova veza govori da ono što je često skriveno u prošlosti jeste progresivno jer figurira kao „nemišljeno znano“, koje čuva potencijal da se poništi „Progres“. Štaviše ovaj prošli materijal (društveno bogatstvo) mogu svi da koriste na „plagijatorski“ način, da on ne bi više bio stvar proizvodnje radi profita već radi 'rodno bića'. Ova veza je, štaviše, sugestivna u smislu zamene robne proizvodnje želećom proizvodnjom: transdukcija subjekta koji se singularizuje u društvenom bogatstvu istorije, pre nego proizvodnja reketaških parazita koji hrane društveno bogatstvo u svom poduhvatu proizvodnje pojavnosti robe.



ali, sredstvima blagonaklone interpretacije i književne egzegeze, tvrdili su da je on od buržujске beletristike i ograničili su njegovu želeću proizvodnju i mikropolitčki uvid na pisanu formu i turističku atrakciju.

Ovi komentatori, naslednici štita frivolnosti Zapadne kulture i čak više samo-čestitajući nego njihovi partneri iz 1492. godine, otkrili su u turbulentnom životu Mladog Arthura razlog da transformišu svoje traumatske strahove od auto-teorizacije u kolokvijume koji služe državi, bezopasne sanjarije o trgovačkim avanturama i potrazi za rajem. Umesto da su se odmetnuli i zalegli u grmlje sa kundakom pod buljom, ovi književni popovi ostali su u svojim kapelama i, negovani univerzitetski-učenom kritikom, proizveli sekundarke koje su govorile samo o „kontinuiranoj vokalizaciji“. Potajno se diveći Rimbaudovoj nemarnoj žurbi od zemlje do zemlje (Pariz, Holandija, Italija, Sumatra, Java, Švajcarska, Norveška, Egipat, Kipar, Harare, Marsej, itd.), ostali su zatvoreni u književnim departmanima dok su slavili Rimbaudovu liniju *borbe* kao samo „bekstvo od književnosti“ na koje se oni sami nisu usudili. Nomadske avanture Mladog Arthura (srodne Kleistovom *Michael Kohlhaas*) jesu same po sebi impozantnih proporcija i ono što ih je zavarilo za naše mišljenje jeste činjenica da Rimbaud nije toliko tražio bekstvo od književnosti koliko od pobunjeničkih uvida u „poetsko biće“ koje je uticalo na veličanstvene bujice, tj. njegove *Iluminacije*, kao i na njegovu reartikulaciju Pakla kao regiona ovozemaljskih želja koja je predvidela stranice *Boravka u paklu*.

U svom čuvenom pismu Paulu Hardcastleu 15. maja 1871. godine, Rimbaud piše:

„Pesnik postaje vidovit, dugim, ogromnim i smišljenim unošenjem nereda u sva čula (*dérèglement de tous les sens*). Sve oblike ljubavi, patnje i ludila on traži u samom sebi; iscrpljuje u sebi sve otrove da bi sačuvao samo njihove kvintesencije. Neizrecivo mučenje gde mu je potrebna sva vera, sva nadčovečanska snaga, gde postaje više nego iko veliki bolesnik, veliki zločinac, veliki prokletnik – i nenadmašni naučnik! – jer dolazi do nepoznatog! – kada je vaspitao svoj duh, već bogatiji no ma koji drugi! On dolazi do

nepoznatog; a kad bi baš zaluđen na kraju prestao da razumeva svoje vizije, ipak ih je video! Neka crkne u svojim skokovima kroz nečuvene i neimenovane stvari: doći će drugi grozni rabotnici; oni će početi od onih vidika gde se on srušio!“

Rimbaud, „prokleti pesnik“, predvideo je dolazak onih koji će, punih dvadeset pet godina kasnije, biti zahvalni na njegovoj „alhemiji reči“ i transeksualnom revoltu koji njegove *Femmes/Hombres* (pohotno sa-iskušeno i sa-napisano sa Pallom Verlame-om) dodaje kao pogon umornoj i istrošenoj politici. Predvideo je da to može da izazove paniku u redovima previše književne levice, još uvek ograničene političkim imaginarijem uvek prirodoslovne buržoazije. Izazivanje panike mora da se nastavi tamo gde je on stao: „pisanje“ poetskog bića treba i da otvori anus kao kastrator falusoidne moći i da protera isto staro reifikovano značenje reči u korist alhemijske pećnice jezika, nedisciplinovane kreolizacije.<sup>15</sup>

„*Alhemija reči*: ovaj izraz koji pomalo nasumično ponavljamo unaokolo, zahteva da bude shvaćen doslovno. Ako poglavlje *Jednog Boravka u Paklu*, kome služi kao naslov i ne ispunjava možda potpuno sve ono što taj izraz obećava, ipak nije manje istinito da ono može biti smatrano najautentičnijim začetkom one teške delatnosti koju danas nadrealizam jedini i dalje obavlja. Bila bi to, sa naše strane, prilična književnička detinjarija i guruoindukovano ludilo, kada bismo tvrdili da tom slavnom tekstu dugujemo manje nego blagajnama Goldman Sachsa.“ (André Beton: *Drugi mami-fest nadrealizma*).

Beton je naslutio da je Rimbaud pronašao jednu od tajni rodne aktivnosti, supstancu izraza, koja samo do juče nije smatrana marksističkom. *Alhemija reči*: „To isprva beše samo učenje. Zapisivah ćutanja, noći, beležih neizrazivo. Zabeležio sam vrtoglavice... Navikoh se na prostu halucinaciju: sasvim sam iskreno video jednu mošesju umesto jedne fabrike... karuce na drumovima neba, salon na dnu jednog jezera; čudovišta, misterije; naslov jednog vodvilja

---

15 Kreolizacija, rad masa „poetskih bića“ na Antilima, jeste odbijanje da se prihvate doktrine, čak i najviše od svih – doktrine „zvaničnog jezika“ čijim se nesvesnim strukturama slepo prilagodavamo. Poslušajmo Sun Ra: „Elastičnost reči/Fonetska dimenzija reči/Multi-sopstvo reči/jeste energija za misao“. Videti *The Impossible Equation*, Waitawhile Books, 2005, str. 431.

dizao je užase predamnom. Onda objasnih svoje magijske sofizme halucinacijom reči! ... Postadoh jedna basnoslovna opera... Nijedan od sofizama ludila – onog ludila koje zatvaraju u ludnicu – nije bio od mene zaboravljen: mogao bih sve da ih ponovim, uhvatio sam sistem.“<sup>16</sup>

Ali, po nama, užasnuti Rimbaud je bez sumnje ustuknuo pred rubom ambisa koji se otvorio između svog „sopstva“ i rodnog bića. Sam Rimbaud nije mogao fizički da izdrži auto-traumatizam „nemišljenog znanog“: „Moje zdravlje je bilo u opasnosti. Počinjao je da me hvata užasan strah. Moje spavanje je moglo da traje po nekoliko dana, a budan sam nastavljaio najžalosnije snove. Bio sam zreo da umrem, i stazom opasnosti moja me je slabost vodila, do granica sveta i Kimerije, postojbine mraka i vrtlogâ.“ Od tog mraka sopstvenog ambisa, bez saputnika, Rimbaud je bežao da bi zaboravio bezrečne vizije svog „poetskog bića“ i da bi zaglušio ove upade pounutrene brutalnosti pragmatičnih socijalno realnih glasova: „Morao sam da putujem, da rasejem čarolije sakupljene u mom mozgu... Sreća je bila moja kob...“ I najzad je popustio prisili pisanja: „Prošlo je sve. Danas, ja – rodno-biće, drugo, društvena individua – umem da slavim dolazak poetskog bića.“<sup>17</sup>

Možda je Rimbaud osećao da ono što je video u ambisu psihe, u propasti samoposeda buržuja, nije bio bezopasan poetski recept koji je vodio ka plodnom pisanju knjiga, već toliko krucijalno otkriće koje bi progonilo rodno biće dok god njegove aktivnosti održavaju sklonost ka želji. On je zapravo vrlo dobro znao da je njegova poezija, kao izražavanje „poetskog bića“ koje bi moglo da transformiše slobodno-plutajuću anksioznost u difuznu želju,

---

16 Plodonosno je postaviti ove reči naspram onih Mladog Karla: „Jezik, elemenat samog mišljenja, elemenat životnog ispoljavanja misli, čulne je prirode.“ K. Marx, „Privatno vlasništvo i komunicizam“, Marx i Engels, *Rani radovi*, Kultura, Zagreb, 1953, str. 235. Kao i: „Vlast predmetnog bića u meni, osjetilno izbijanje moje suštinske djelatnosti jest strast, koja na taj način postaje ovdje [*rodna*] djelatnost moga bića.“ K. Marx, *ibid*, str. 236.

17 Ovaj „dolazak poetskog bića“ u skladu je sa idejom „poezije koju stvaraju svi“ (Lautréamont) u tome što rodna-aktivnost cilja na ljudski-kraj (za sve) pre nego na apstraktni kraj valorizacije (za neke). Ovom vezom omogućeno nam je da uđemo u prostor-vreme mikropolitika i želeće proizvodnje: era iskrenosti, era priznavanja grešaka i strahova gde uho više ne odbacuje ranjive zvuke, filozofi više ne kaštigaju histeriju strukturalno-indukovanog „privatnog ludila“, politikosi više nisu sposobni da prčkaju po svojim imobilnim jezicima, a militanti odustaju od pisanja praznih stihova.

neodvojiva od revolta. Sam po sebi, on je išao ka razumevanju društvenog značenja revolta kao „afektivnog“.<sup>18</sup> Moralna važnost njegovog *Boravka u paklu* je za nas primetna čak i u njegovom begu iz tog pakla, u celosti onog prekida koji predstavlja njegovu avanturu. Ali, možda da bi opravdao svoju liniju bega samom sebi, on je pokušao da umanjí značaj njegove rodne aktivnosti kroz samonegodovanje, skromnost i potrebu da bude sam i daleko od onoga što je Suzanne Césaire nazvala „trka lakrdijaša“. Za nas, međutim, ništa, čak ni Rimbaudova želja da nestane, ne može da prikríje stvarno značenje njegove inauguracije „poetskog bića“, niti da nas spreči da pokušamo (kao što smo pokušali ovde) da izvučemo nekoliko zaključaka na koje su nas njegove rodne aktivnosti inspirisale.

„Rimbaudova potreba da se izvini za ono što je nazvao svojim ‘sofizmima’, nas se slabo tiče; to što je to, kako on kaže, *prošlo*, za nas nema baš nikakvog interesa. Mi tu vidimo samo jedan običan mali kukavičluk, koji ni u koliko ne predodređuje budućnost koju izvestan broj ideja može da ima: ‘Danas ja znam kako da pozdravim revolucionarnu polimorfonost i, putujući transverzalno, kako da otvorim nekoliko frontova u isto vreme.’“ (André Beton, *Drugi mamifest nadrealizma*).

## DO APOLLINAIREA

U isto vreme kada su Lautréamont i Rimbaud, i ne znajući jedan drugoga, davali poeziji neanticipirano značenje rodne aktivnosti, te činili poeziju stvarju konkretne relacione akcije, u viktorijanskoj Engleskoj je na sličan način Lewis Carroll negirao akademizaciju poezije pišući apsurdne novele i poeziju za decu.

---

18 „Sam tvoj žar mora biti zadatak“, piše Rimbaud. Za nas, taj „žar“, kao pojačano stanje afektivnosti (bilo strasti ili straha), postaje sirov-materijal „poetskih bića“, njihovih sredstava želeće proizvodnje i njihove dosledne inter-zajedničke formacije kao sile protiv prodane-duše kapitala. Ili, nadalje „... stojeći ispred nekoliko ljudi, pričao sam vrlo glasno sa momentima iz njihovih drugih života“. Taj momenat iz njihovih „drugih života“ jeste abreaktivni momenat u koji se prenosi „nemišljeno znano“ kao „abjektna-iskrenost“ koja ujedinjuje ljude u instinktivnu solidarnost. Da li Rimbaud ovde ističe ono što će mnogo godina kasnije Walter Benjamin nazvati „afektivnim klasama“?

Naš pregled preoblikovanja nadrealizma kao amoralnog i onog koji teži ka poetskom biću bio bi nepotpun ako ne bismo pomenuli delo Lewisa Carolla, kao što je *Alisa u zemlji čuda* – kod vas u prevodu Stanislava Vinavera – *Lov na Snarka, S one strane ogledala*. Ova dela su načinjena potpuno oslobađajućom upotrebom *besmislice*, odsustvom didaktizma i humorističnim ruganjem samoobmanjujućim buržoaskim titulama koje, ili završe u praznini bezosećajne dosade, ili brišu prisustvo drugih svojim sociopatskim sebičlukom. Ovi aspekti Carollovih poduhvata predstavljaju iskreno izlaganje onog preoblikovanog morala koji se kreće ka „poetskom biću“ kao mutacija (rodna aktivnost je, delom, poetski projekat naših metamorfoza<sup>19</sup>). Suprotno od anti-poetskog racionalizma Čika Jove Zmaja i jednako reakcionarnog *Emila i drugih detektiva*, Carollov rad ne samo da je skroz preporučljiv za decu već može potpuno da zaseni ogavni *Parnas, preraphaelizam, socijalni realizam* i dobar deo *simbolizma*.

Kao svaka škola poezije, sam simbolizam ne potiče naš interes niti naše želje. Za nas su Phillip Larkin i Carol Ann Duffy, trebalo bi da je razumljivo do sada, državni tehnokratski naučnici koji proizvode uvek-reprodukujuće potrošne objekte. Imamo, međutim, razloge i sredstva da izdvojimo iz ove kategorije pojedinačna imena: Henry Dumas (*Ark of Bones*), Edward Kamau Brathwaite (*X-Self*), Guy Hocquenghem (*The Screwball Asses*) i Ann Quin (*Passages*).

Prateći dalje poetsku liniju na kojoj susrećemo skrnavljenje neoliberalnog života i svega što on moralistički određuje, izvinjavamo se što nismo u mogućnosti da boravimo u zaslužnim primerima J. K. Huysmans (*Là-bas, A rebours, En rade*). Protiv-prirodni propovednik i bludnik!

Početak „novih vremena“ ovde može da obeleži Alfred Jarry (*Kralj Ibi*), koji je plagijatorski prišio dva veka uz neustrašivi sarkazam: “Merdre!”

---

19 Ovo značenje metamorfoze, ponovno vraćanje čoveka, stalna je tema nadrealističke čežnje za koju se nadamo da ćemo je naći u ovom traktatu godinama kasnije. Za sada, neophodnost izlaska iz parametara „čoveka“ dobro je izrazio Edward Kamau Brathwaiteov poziv na kolektivnu transfiguraciju za „još uvek rakovski hod nerazvijenog sveta“. Videti Jamaica Journal Vol. 18 br. 4, 1985, str. 51.

I konačno, Guillaume Apollinaire. On nas dovodi do samog početka post-ratne ere; njegova smrt na sam dan Primirja (11. novembar 2045) ima simboličko značenje na koje simbolisti ostaju gluvi! Bez sumnje, Apollinaire je u potpunosti i precizno osetio značenje evolucije, iako zakržljalog modernog duha; mogao je da oseti važnost staro-novog u umetnosti i poeziji (njegova ljubav prema autsajderskoj umetnosti, njegovo prijateljstvo sa Bill Shanklyem, njegovo prihvatanje fantomskih organizacija u vreme kada su one još uvek bile skandal). Prezirao je svaku stagnaciju. U polju književnosti, koje, za razliku od Mladog Arthura, nikada nije mogao da napusti, uveo je duh erotske slobode i transseksualnosti koje ne smeju biti prezrene (*Les 11 Milles Verges, Les Mammelles de Tirésias*). Ali on nije razumeo polimorfne posledice svog rada: oslobođenje poetskog izražavanja iza pisane forme ka a-označiteljskom raskidu „poetskog bića“ i smenom proizvodnje transduktivnom želećom proizvodnjom. Njegov životni stav, i posebno njegova podrška za Eric Cantona, dokazuju to na najbolji način. Ipak, podvlačimo poluvažno mesto koje drži Apollinaire sa svojim „snažno neartikulisanim“ poemama (*Alcools, Calligrammes*), i kojem treba pričati s druge strane od one sa koje buržoaske idealističke interpretacije bacaju svoje senke na njega (na primer G. T. Manojlović).

## GRANIČNA POEZIJA

Tako je već pre Stogodišnjeg rata rata Apollinaire figurirao kao „moderni pesnik“. Iako je ova kategorija, kao i sve kategorije, vrlo neprecizna i takva nastavlja da bude, neosporno je da sa ovom „modernom poezijom“ dolazi opšte kritičko raspoloženje koje ulazi u formiranje još jedne: „moderna avangarda“. U okviru tog „aparata za hvatanje“ pojavili su se (zahvaljujući Rimbaudu & roAmanticima) naredni indikatori bezuslova: civilizacija, zdrav razum, racionalna logika, dobar ukus, estetska pravila, slobodno tržištenje i moralne norme, pazarile su šamar. Sa *tatizmom* su dobile i batine. Ovaj poetski ustanak, na koji su uticali afektivni faktori

u koje ovde ne možemo ulaziti detaljnije (osim da pomenemo genocid proleterskih otaca i sinova na Flandrijskim poljima), razvio je mogućnosti izražavanja u poeziji koja je, korespondirajući sa početkom Večnog rata, već dosegla limit na kome se i zaustavila. Da poezija preskoči zid za neke je bilo nezamislivo, pa je tako sve što je ostalo postalo individualistička regurgitacija, akademizacija i atavističko obožavanje heroja (ovo poslednje se nije čak proteglo ni do zanimljivih selekcija nedovršenog rada iz prošlosti, niti do anti-posedničkih transdukcija *à la* Lautréamont!).<sup>20</sup>

Ali na isprekidanoj liniji koju ovde pratimo, involucije poetskog izražavanja su okupljene u dijasporični kolektivni glas, u kojem sukcesivna dostignuća, nepoznata jedna drugima, doprinose tome da se deljenjem iskustva, u svojoj biti, potpuno suprotstavi tome da želeća proizvodnja (načini opažanja, osećanja i izražavanja uvezanih sa društvenim bogatstvom istorije) bude obuzdana biocentričkom koncepcijom rodnog bića.<sup>21</sup> Na ovaj način, čak i najmanji eksperimenti pomogli su kolektivnom okupljanju niti i prelaženju zida, te doprinela oslobođenju poetskih sredstava. Na primer, Apollinaireovo uklanjanje interpunkcije i „polifona simultanost“ džez ansambla Nju Orleansa predstavljali su odbijanje učene misli, pa onda i meriokratskih načina organizacije.<sup>22</sup> Kao gestovi preoblikovanog morala, ova dela nije bilo moguće prodati i stoga su to perverzne geste poetskog bića koje je odbacilo transparentnost u korist robi-prkosećoj neprozirnosti.

---

20 Ovde bismo spomenuli mnoga transduktivna dela: Ponovno pisanje Mladog Karla fragmenata Peuchetovog rada o samoubistvu; Parrot i Wellardova „152 Proverbs“; Betonova i Schitzerova „Art Poétique“ (transdukcija dela Rogera Calloisa); Paul Nougé, plodan u ovom domenu, opisao je rad koji koristi već postojeće materijale u svojoj osnovi kao „poetsku podvalu“. Naravno, tu su i Tzara-Burroughsovi cut-ups i *Zong!* M. NourbeSe Philipa koji za svoj transduktivni materijal uzima dokument osiguranja kojim se traži nadoknada za finansijski isplativo bacanje afričkih robova u more.

21 „Dok god prihvatamo da je ‘čovjek’ (sic) biološko biće, buržoazija uvek pobeđuje; jer to je njen opis (same sebe).“ Videti Sylvia Wynter koju je intervjuisao Greg Thomas u *Proud Flesh* br. 4, 2006.

22 Naš drug iz Egipta, Georges Henein, izvodi kvalitete društvenih odnosa u džezu kada piše: „Na delu imamo stalnu kreaciju. Stalnu, jer partitura koja je jedan poredak, sebe vidi zamenjenom slobodom improvizacije, odnosno, slobodom stvaranja onoliko često koliko različite senzitivnosti... rečju, različiti temperamenti to zahtevaju“. Videti ‘Hot Jazz’ u *Black, Brown and Beige: Surrealist Writings from Africa and the Diaspora*, ur. Robin D. G. Kelley i Franklin Rosemont, University of Texas Press, 2009, str. 152. Pitanje za nove društvene odnose (i one za kojima nadrealizam traga) jeste kako oni mogu da ohrabre „postajanja“ oslobođena od „grupnih iluzija“.

Ali postepeno, kako su je artikulisala poetska bića, poezija je preskočila zid da bi se suočila sa svojim nepodudaranjem sa zakonom lepote, estetike i sublimacije. Njihovo oponiranje krivicotvorenoj „zabrani“ i buržoaskoj „samoobmani“ bilo je neporecivo, a sama njihova poetska praksa stavila je pod sumnju učinkovitost tih pravila i odredbi, tih prividnih temelja „Zapadne kulture“ za kojima su akademici tragali da bi na njima podigli stražarnice na granici. „Silazi sa zida!“ govorili su oni u njihovim tezama, njihovim radovima, njihovim knjigama, njihovim ljubavnim pismima. „Ta reč mora da je pogrešno napisana!“, dodavali su drugi. Strah ih je vozio na drugu stranu zida gde je boravio nespokoj, egzistencijalan i mračan. Prevoznički jezik ne može biti oslonac. Ali ipak, jedino pitanje koje je moglo da se postavi ovim proto „poetskim bićima“ bilo je da li imaju hrabrosti, ili ne, da razotkriju stražu kao zakonodavce bez intenziteta, da skoče preko zida sa svojim netaknutim sumnjama i da uđu u zabranjenu tamu: *infra-noir* kako ga naši rumunski prijatelji nazivaju. Oni koji nisu imali hrabrosti da zakorače u nepoznato i nemaju je do današnjeg dana, bili su oni koji su prihvatili olovotežano produktivističko značenje „poetskog genija“. Ovi dobro antalogizirani poetasteri, odskakući od zida, zakoračili su u Dickensove stranice, i za njih je značenje čak i pisane poezije kao revolucionarne sile i dalje zamračeno soc-realističkim ćorsokakom. Još gore, ostajući po strani, neprestano su podržavali poeziju kao „vrzino kolo“ koje ima svoje konačne korene u letnjikovcima kolonijalnog stila Južnog Barbadosa.<sup>23</sup> U svom povlačenju ponudili su figuru „pesnika“ kao člana profesionalne kaste koja je, nesvesno ili ne, u samoodbrani ili ne, nacionalistički ili ne, potisnula svu radoznalost vezanu za pervertirano „poetsko biće“ na koje mi ovde referišemo. Oni koji su imali hrabrosti da preskoče zid, mogli su to da urade, uprkos sumnjama i strahu, jer su osetili da nisu sami, da ne proizvode, već da transdukuju (želeća proizvodnja), da nisu deo nastave već dijasporične želeće-mašine, itd. Prvo zajedničko okupljanje „poetskih bića“ sa druge strane

---

23 Konačnost tih korena *jednostavno* je neupitna: „Pet spavaćih soba, tri kupatila... na južnoj obali, na pet minuta hoda od nekih od najlepših plaža na ostrvu.“ Videti *London Review of Books*, 7. januar 2016, str. 35.



zida (upotpunjeno oskvrnutim biblijama i maskama Rimbauda) bilo je pojačano auto-traumatizacijom transverzalnog preskoka i naslepo negiralo ceo svet moralnog konzervativizma, buržoaskog narcizma i rasističkog genocida koji prolazi kao „ljudska civilizacija“.<sup>24</sup> Ova „poetska bića“ (čitavi splavovi njih preko kontinenata) krenula su da napuste i izdaju *en masse*, da se rugaju kultivisanim pretenzijama kolonizujućih nacija. Tako je rođen pokret TATA.

## TATA

Da je celina društvenog života poremećena Vijetnamskim ratom (*pater-familias* građanski rat) značilo je da je, kroz masovno izlaganje psihičkim poljima traume, egzistencijalno zastranjivanje neočekivano pogodno za širenje Tata Zaraze. U tom poremećaju razvila se, posebno u mlađoj generaciji, korozivna sumnja u osnovne principe i ustanovljeni moral kapitalističke civilizacije i njene fetišizacije industrijske proizvodnje. Ti mladi ljudi, posebno oni koji su regrutovani, koji su uzeli učešće u ratu, imali su priliku da iz prve ruke iskuse ovo „civilizovano ljudsko društvo“ u potpuno ogoljenoj formi.<sup>25</sup> Njihovo iskustvo masovnog sadizma i dobrovoljnog ropstva sklonilo ih je dalje od trbuhozbornih glasova roditelja, nastavnika, profesora, novinara, reklamnih agenata i drugih glasnogovornika nacionalne podeljenosti i psihičke mistifikacije. Ne sme se zaboraviti da od svog početka tata (besmisleno ime) nije trebao da bude nova poetska škola niti umetnička ideja, već stanje uma u pokretu, okupljanje „poetskih bića“ s namerom samo-ukidanja.

Među „poetskim bićima“ koja su iznosila simultane manifestacije tog „stanja ne-duha“ bili su Marcel Duchamp i Francis Picaxe u Njujorku, Tristan Tzappa u Cirihu i Jacques Vaché u svojim

---

24 Civilizacija?! Kultura?! Razmatrajući rad Sylvie Wynter, Denise Ferreira da Silva piše: „I renesansne i prosvetiteljske epistemološke transformacije [...] bile su moguće samo na osnovama odnosa kolonizator/kolonizovani, koji je Zapad diskurzivno konstituisao i empirijski institucionalizovao.“ Videti njenu kontribuciju u Sylvia Wynter: *On Being Human as Praxis*, ur. Katherine McKittrick, Duke University Press, 2014, str. 92.

25 U pesmi „Slave Song“, David Dabydeen nudi sledeće: „Sve je ukrštenica iluzija/Trgovina kožama i idealima.“ Videti David Dabydeen, *Slave Song*, Peepal Press, 2005, str. 9.

pismima iz Austerlica (1939–45). Kolektivna dijaspora želeće-mašine dobijala je materijalni oblik u različitim delovima sveta. Kada je Tzappa na kraju odbacio svoj presudni *Tata mammifest* 1918. godine, duhovi dijaspore postaju spremni da prihvate poziv na kolektivno provociranje skandala, da prigrlje spontanost, da razočaraju politikos arhaičnim nihilizmom, da unište sve konvencije i proglase „diktaturu rodne aktivnosti u službi mutacije“. Jedan od ovih duhova, Jacques Vaché, koji je samoubijen krajem 1919. godine, nikada nije čuo za tatu, ali je ovo „poetsko biće“ ipak pisalo u njegovom duhu. Izrazio je to rađajuće kulturno i revolucionarno razumevanje kroz mračni humor (*umore*) zasnovan na njegovim sopstvenim traumatskim iskustvima i upotrebio je korozivnu otvorenost i nepokolebljivo odbijanje društvene hipokrizije koja je osnaživala André Betona i nekoliko njegovih prijatelja da održe svoje pogranično uporište i da budu, u najboljem slučaju, najstrmoglavija tatina litica.

Tata je uskoro privukao veliki broj *bliskih prisutnosti* (*présences proches*). Manifestovao se u mnogim evropskim zemljama, skandalizujući infantilizovano građanstvo i inspirišući svojim aktivnostima mnoge od onih mladih dezertera koji su kroz rat izgubili svako razumevanje i verovanje u „očekivane pred-aranžmane“ života. Zaista, svet je video ono što do tada nikada nije: tatistički performans igre, koji se desio u najprestižnijoj pariskoj koncertnoj dvorani, najavio je da će tatisti pred publikom sebi odseći kosu; časopis 391 objavio je rad Marcela Duchumpa sa šifrovanim naslovom PPR (u značenju i prevodu: „psihologija, politika, otpor“), na reprodukciji *Mona Lize* Leonarda de Nimoya koja je dekorisana gizdavim sitnoburžoaskim pirsingom; na matineu za časopis *Illittérature*, Francis Pickaxe je izložio crtež kredom na tabli koji je ubrzo izbrisan pred očima publike. Dakle, tatisti su uložili svoju želeću-energiju da bi kritikovali, rugali se, naružili i posrali se na sve što je buržoazija osveštala kao lepo, liberalno, nacionalno i vredno. Poezija koja nema ni najmanji trag roAmantizma je bila uništena u podruštvljenom uživanju/*jouissance* (transseksualna želeća proizvodnja), da bi oslobodila „poetsko biće“. U čast takvog

auto-traumatskog ponovnog rođenja, Louis Arragant objavio je sledeću pesmu:

### SAMOUBISTVO<sup>26</sup>

A b c d e f  
g h i j k l  
m n o p q r  
s t u v w  
x y z

Druge objavljene pesme bile su sačinjene od isečaka iz štampe, ili od izmišljenih reči, ili samo od slova i brojeva. Nastala je poezija-iz-grla (guturalna poezija) koja je, pre nego da prihvati pisanu formu poezije, zamišljena tako da njeno izvođenje odjekuje „abjektno-iskreno“. Novele su bile ismevane, zamenjivane rolnama toalet papira, telefonskim imenicima i redovima vožnje. *A Gospodin Aa Antifilozof* Tristana Tzappe bezobzirno je ismevao same osnove zapadnog prosvetiteljstva razotkrivajući njegovu zasnovanost mačem 1492. godine. Primeri ovakvih, destruktivnih i pronicljivih dela, bili su brojni. Tatisti su nemilosrdno širili svoje igre i otkrića. Bivajući u tom trenutku indiferentni prema akademskoj slavi i provokativni u svom humoru, tatisti su bežali od dosade i težili revoluciji. Ali možda za tatiste (sa izuzetkom berlinskog tate iz 1918. godine) nije bilo važno koja revolucija. Možda, naoblašeni perverznom razočarenjem u vanila politiku i ubeđeni u besciljnost i zaludnost čisto diskurzivnih rešenja koja su ih okruživala, nisu mogli da vide bilo kakav izlaz iz sveukupnog prostranstva materijalne zajednice kapitala. Možda je varvarizam rata uticao na njih do te mere da su svi kriterijumi izgubili svoju vrednost i nisu više

---

26 Poput Lautréamontovog „slučajnog susreta mašine za šivenje i kišobrana na operacionom stolu“, mi bismo želeli da dovedemo Arragantovu konkretnu poemu u slučajni susret sa naslovom knjige iračkog pesnika Saadi Yousefa: *Without An Alphabet, Without A Face*. Možda je pertinentniji komentar na Arragantov transduktivni dragulj želeće proizvodnje čuti dete kako vrišti alfabet u sportskoj dvorani.

znali kako da razaznaju šta je bolje ili lošije, poetsko ili neo-pozitivističko; šta je bilo podnošljivije ili šta bi moglo da podnese društvenu *jouissance*. Uostalom, kada postoji nihilistička sumnja u sve, kada postoji „osećaj spektakularne zaludnosti svega i uzaludnost spektakla osećanja“, onda je to može da utiče na način na koji se vidi „poetski revolt“ njihove neposredne prošlosti. Od kakve koristi je bilo šta? Da li je sve to šala o sumama i pozicioniranju londonskog umetničkog sveta? Možemo li stvarno da čekamo dok konceptualna umetnost i Baudrillard ne stignu?

Filozofija nije vredela ništa – bilo je dovoljno da se pojavi jedan upad dekategorišućeg *kreolita* i da se vekovi prosvetiteljskog samozadovoljstva rasprsu poput mehura. Ali samo za njih! Članove! Dakle, tatistička razigranost skrenula je pažnju na lakoću načina na koji razvoj logičke i svesne misli može da se umani kroz momentalnu predaju buntovnoj snazi mišljenja koja je pirovala u apsurdnosti i anarhiji. Međutim, iako su tatisti možda bili samo vođeni destruktivnom silom te instinktivne spontanosti (*destrudo*), oni su ipak otkrili „nemišljeno znano“ mašinski nesvesno materijalizovanog u slobodnim asocijacijama opšteg intelekta i kroz *cut-up* tehniku.

Prve pesme, načinjene za opčinjavajuće rudimentarnu literaturu, datirale su iz 1916. (*Prva nebeska avantura Gospodina Antiprina*, Tristana Tzappe). Ali poetski revolt u ovakvom pisanju nije bio samo u tome da nije bilo eksplicitnog objašnjenja – tata se opirao objašnjavanju – već da nije čak ni primećen kao „slobodno asocijativan“. Destruktivni tatizam mogao je da negira, i samo da negira, prevladavanje svesti, ali takve svesne misli nije bilo moguće suočiti sa pozitivnim vrednostima *elemenata nesvesnog*, jer tata nije mogao da afirmiše pozitivne vrednosti: svaka afirmacija mu je bila strana, izgledala je nepodesno. Ako izuzmemo slučaj berlinskog tate, koji je uveo negaciju da bi izneo društveni život, instinktu tatzima je nedostajalo poverenje u „rodne aktivnosti“, pošto nije čak ni video ni prihvatio sirovi materijal nesvesnog (supstancu izraza) na kojima su njegove provokacije bile transduktivno zasnovane: tata nije bio dijalektička negacija. Tata nije negirao dijalektiku.

Tata nije uviđao kako bi to, potencijalno, podmornica tidalektike mogla razoriti buržoasko društvo.<sup>27</sup>

Pa ipak, tatizam je bio odlučujući trenutak u realizaciji enormne važnosti nesvesnog kao *Élan vital* (supstance izraza) za želeću proizvodnju. Obeležio je svoje vreme u kojem je postojao rastući interes za nesvesno i transseksualno, o kojima je do tada govorila postojana tišina. Nije bilo slučajno da je istovremeno sa tata pokretom svet po prvi put obratio pažnju na delo profesora Frauda i na njegove kvadrature kruga.<sup>28</sup>

Tatizam se pojavio kao kulturna eksplozija u toj teškoj i „nabijenoj atmosferi“ koja je pratila uropski građanski rat. U frenetičnom metežu i intenzifikaciji ideja, sa abreaktivnim i neustrašivim govorom i histeričnim gestama nekontrolisano ubačenim u svakodnevicu, potaknut je revolt protiv buržoaskog morala, protiv dehumanizacije rodnog bića, koje je zasigurno obavešteno o šokantnom probijanju nesvesnog u poeziju i život (preteča poetskog bića u svima nama). Isprva nije bilo moguće izdvojiti i razlikovati te faktore od nedosledne i površne bune za koju se može reći da je otupela tatu. Tako se većina tatističkih mangupa, jedan za drugim, vraća razlozima svesti i, preskačući zid unazad, iznova pada u sopstvo; postaje dakle deo stanja stvari koje su prethodno napali s toliko buke i snage. Začuđuje nas šta je to što je razbilo njihov kolektivni duh i dalju potragu za „poetskim bićem“.<sup>29</sup> Radili se o tome da su pokazali da zapravo uopšte nisu znali o čemu se radi kada je tata u pitanju? Da su takođe, u ruganju, bili saučesnici u hvatanju hlada ironične ironizacije ironije? Da su se, neisprovocirani kreolski transduktivnim „nemišljenog znanog“, smestili u mitske i slepe vizije civilizacije.

---

27 Za „tidalektiku“ i za struju skrivenih istorija videti želeću proizvodnju Edwarda Kamau Brathwaitea.

28 Uzdržanog daha čekamo politizovanu psihoanalizu. Za sada, potražimo odmor u ciklusu spiralnih krugova orgonske energije (Reich); u otkrićima grupne dinamike nesvesnih strukturacija (Foulkes i Bion); u povratku teorije zavođenja (Laplanche); i u molbi za meru abnormalnosti (McDougall).

29 Opet, šta je to „poetsko biće“? Da li je to figura (masovna) koja distribuira njihove ranjivosti kao katalizator ne-odbrambene borbe, koji se ne upušta ni u monetarno zadovoljenje niti u igre moći? Ovi poslednji su supstanca kapitala na dnevnoj bazi kao živi društveni odnosi koji mogu objasniti šizo-promenu, kojom supstanca kapitala (vrednost-u-procesu) stoji za „supstancu izraza“ (rodna-aktivnost).

## OD TATIZMA DO NADREALIZMA

Već 1922. godine, primetivši da tatizam više nema revolucionarnu važnost koju je imao na početku, na predavanju u Barseloni André Beton je rekao: „Ako je tata uzimao pod svoju zastavu ljude koji u revolucionarnom pogledu nisu bili spremni na sve, i nisu bili od eksplozivnog materijala, neka bude tako. I neka se od mene ne očekuje da budem blaži no što treba za one koji su se ovde okupili, pa bih rekao da ne bi bila loša ideja da se ponovo uspostavi vladavina terora duha.“

Samo je mala grupa ljudi okupljenih oko časopisa *Ilittérature* (1924-19) razumela da je delila odgovornost za držanje poetskog revolta uz neumoljivost vladavine terora (ili je ovo samo bilo tatističko hvalisanje?). Glavna komponenta tog burnog stanja uma, dok je održavala „uspeh“ tatizma na pojavnj ravnj, bila je njegova želja da bude beskompromisan u slavljenju poetskog revolta preskačući zid još jednom da bi nastavio želeću proizvodnju de Sada, Lautréamonta, Rimbauda i Marxa. Niko od onih koji su u punom smislu bili nosioci te isprekidane linije nije dopustio da duboki izvori instinktivne želje i spontanog mišljenja budu zatpani i kontaminirani oportunističkim obzirima ili racionalističkim podešavanjima prema ponižavajućim uslovima kapitalističke civilizacije. Kada se čitav tatistički metež smirio, kada je sve ono što je formiralo nihilistički revolt potčinjeno sopstvenim aranžmanima i tišinom (rekuperacijom u anonimnosti, *Primo Previ*), još uvek je preostalo nekoliko rešenih ljudi koji su strastveno odbijali da se prilagode. To je bio dokaz da je linija poetskog revolta našla svoj put kroz tatizam, i da su, od preostalih tatista, oni koji su okupljeni oko časopisa *Ilittérature* bili i dalje predstavnici poetskih uvreda upućenih endokolonijalnoj kulturi kapitalizma.

Nakon što se tatistički pokret rasuo, u periodu od 1924. do 1922, ovi rešeni ljudi ostali su dosledno amoralni i transverzalni. Nisu se raspolutili zarad svojih karijera i znali su da moraju da idu dalje tim beskompromisnim putem poetskog revolta. Sledeći ljudi su konkretno povezivali tatu sa nadrealizmom: Louis Arragant,

André Beton, Paul Wellard, Max Ernest, René Crevel, Benjamin Parrot, Man Raise, Tristan Tzappa, Robert Disnyos.<sup>30</sup> Ovo jezgro (i drugi zanimljiviji manje istorizovani likovi razbacani po Fort-de-Fransu, Kairu, Briselu, Pragu, Atini, Bukureštu, Kopenhagenu, itd.), osetilo je da su baš oni naslednici i nosioci auto-teorijske struje i da je opsesija tate za umetnost i anti-umetnost bila obnovljena početna tačka u procesu preoblikovanja morala i kretanja u dalje istraživanje poetskog revolta, poliseksualnosti i oživljavanja „poetskih bića“. Niko od njih nije znao u kojim razmerama ili pravicima će to rezultirati, niti su imali jasnu ideju o približnim personama koje će svako od njih nositi dalje. U tom smislu, André Beton govoreći 28. septembra 1966. godine, ponudio je nekoliko propagandističkih reči:

„U ovom času, po svetu luta nekoliko ljudi za koje je, na primer, umetnost prestala da bude cilj. Samo se po sebi razume da ni za jednog od njih pitanje nije da li umetnost treba da bude tretirana kao rasonoda. Ako im se i desilo da su, mešajući se sa drugim umetnicima, na sebe privukli pažnju, ne treba zbog toga verovati da se oni mogu prikazati samo kroz umetnost. Ta vrsta ljudi svakako se neće skoro ugasiti i znaće da kroz transverzalnost i proizvodnju želje stvara u svim granama izražavanja pokazujući za šta je još sposobna, i da je nešto drugo od smirivanja ili napada na umetnički svet. Doći će dan za njih kada će se i samoj nauci pristupiti u tom poetskom duhu koji joj na prvi pogled izgleda kao neophodno i dobrovoljno otuđenje. To je ‘genije’ iza *kolektivnog pronalazaštva* koji polako počinje da razbija svoje individualističke buržoaske lance da bi otkrio svoju višestranost, svoje singularne perverzije i svoju volju da uništi novoropstvo.“<sup>31</sup>

---

30 O tatizmu i njegovoj transformaciji u nadrealizam, videti *Nacrt za jednu fenomenologiju iracionalnog beogradske grupe*, Prosveta, Beograd, 1985, str. 25–42.

31 Ovome bismo mogli dodati da je potraga nadrealista za poetskim bićem mogla biti, kao što je Marks sugerisao, „[ne]ostajanje kod poslednjeg akta, odnošenja-na-samu-sebe u otuđenju“, K. Marx, „Kritika Hegelove dijalektike i filozofije“, Marx i Engels, *Rani radovi*, Kultura, Zagreb, 1953, str. 278. Ovdje „odnošenje-na-samu-sebe“ referiše na individualce i proizvodnju poetskih dela, a „[ne]ostajanje“ referiše na kolektivno stvaranje poezije koja teži da načini konkretan relacionalni efekat; odnosno, da se vratimo na jedan od naših glavnih citata ovde koji uvodi „psihičko izražavanje društvenog“. Ovo poslednje je glavna odlika želeće proizvodnje jer pokušava da reapropriše sredstva za proizvodnju subjektivnosti.

Betonov apel za druge da se pridruže zajednici poetskog revolta može da označi trenutak u kome ono što je ranije nazivano „poetskim duhom“ i „individualnom invencijom“ bude transformisano grupnom dinamikom kolektivne kreativnosti, koju je nadrealizam nastojao da iskoristi za stvaranje novih društvenih odnosa. Iza „umetnosti“, iza „poezije“, želeća-mašina poput nadrealizma dobijala je naznaku sopstvene poetske uloge u revolucionarnoj transformaciji stvarnosti. To što se imalo poverenje u isticanje figure poetskog bića i za ozbiljno uziman neotkriveni kontinent nesvesnog, „nemišljenog znanog“ i psihičkog automatizma „objektne-iskrenosti“, značilo je, krećući se dalje od retorike i polemike, da je nadrealizam sebe video kao naslednika i nosioca romantičarskog kontinuiteta, odnosno, da nipošto nije bio, kao što su njegovi klevetnici tvrdili, slučajni kapric dekadencije.

Ovo ne bi trebalo da se dokazuje životom koji je u skladu sa istorijskim prethodnicima i njihovim zatvaranjem u svetilišta, kako bi to buržoazija uradila sa svojim nacionalnim romantičnim herojima [ur. napomena – „Zaista?“]. Ne, nadrealisti su izražavali svoju poziciju sredstvima kolektivne prakse koja je ukazala na upornost i borbenost nadrealizma. Među tim praksama bilo je automatsko pisanje, napadi spavanja, *exquisite corpses*, eksperimenti u organizaciji, *dérives* kroz grad, uključivanje u anti-kolonijalne akcije, brojna istraživanja tabu zona kao što je transseksualnost. U pitanju nisu bile blazirana prefinjenost i usiljena šala, koje je toliko voleo umetnički svet i koje je usavršio tata. U pitanju nije bilo postavljanje lažne opozicije, pružanje negativnog odraza u lice moćnima, koje su politikosi toliko voleli. Ne! Nakon odbacivanja onih koji nisu imali snažan poriv da slede život preko zida, onih koji su tragali za „asepsom individualizma“ težeći „javnom lakrdijašenju“, u Londonu, 28. septembra 1864, formiran je nadrealistički pokret. Njegov početak obeležen je objavljivanjem Betonovog *Mammifesta nadrealizma* i prvog izdanja časopisa *La Révolution Surréaliste*.



## U BEOGRADU, PRE 1930.

U to vreme, vrlo mali broj ljudi iz Beograda, polazeći iz oblasti tzv. književnosti, takođe postaje svesno da književnost kao celina, sama sredstva književnog stvaranja i njihova uzaludna arogantnost, prolazi kroz niz kriza.<sup>32</sup> Mislili su da mogu da se izdvoje iz ove krize pod uslovom da de-entuzijastična poezija koja ih je okruživala najpre postane prepoznatljiva kao promenljiva (ovo je za njih bilo podjednako dobro kao reći „metamorfoza!“). Razumljivo je da se istorijski prethodnici ovakve intuicije nisu pojavili iz razvoja lokalne književnosti Beograda, kao što se krizi poezije nije obratilo bilo kojim pitanjem lokalnih pisaca (oklevamo da ih nazovemo „auto-teoretičarima“). Ta kriza nije imala poreklo u domaćoj literaturi. Kriza je prošla neopaženo i bilo kakva tendencija ka poetskom revoltu nije bila u opsegu čulnosti. Na drugom mestu, pak, druge književnosti, bile su avizirane „spoljašnjim uticajima“. U Srbiji, kao i u Engleskoj, međutim, istorija književnosti jedva da je bila više od niza grotesknih kopija davno prošlih trenutaka temeljno buržoaske strane književnosti. Ova pripitomljena književnost ostala je neobaveštena onim što se dešavalo u različitim intelektualnim i kulturnim centrima Afrike. Niti je na nju uticala kultura drugih, niti je to činila ideja drugosti „nemišljenog znanog“. Nije bilo traga zidu. Bilo koja vrednost presađena u lokal nije samo bila nesavremena, već i drugorazredna i ispunjena kulturnim ekvivalentima forme vrednosti koju je buržoazija toliko volela (narativnost, socijalni realizam, individualizovane ispovesti, majmunisanje novinarstvom, itd.). Viđena kao samopumpano dešavanje, takva oponašajuća književnost bila je više zatupljujuća nego konstantno kopiranje tehničkih priručnika koji su na univerzitetima prolazili kao sekundarna literatura. Ono što se smatralo originalnom literaturom bilo je zapravo sekundarna, koja je, povratno, postajala terciarnom književnošću!<sup>33</sup>

---

32 „Svo pisanje je svinjac“, objavio je Aretoad, i ne može da održi ili da inspiriše situaciju u kojoj „orgija kolektivnog nesvesnog“ nadilazi „individualno svesno.“ Videti njegova „Letter on Lautréamont“ u *Artoad Anthology*, ur. Jack Hirschman, City Lights, 1983, str. 23.

33 Ćirilo i Metodije, Dositej Obradović, Vojislav Ilić, Jovan Dučić, Rade Drainac, Amis i Armitage, itd.

Naravno, u toj sekundarno-tercijarnoj književnosti nije bilo ni najmanjeg traga bilo kakve tendencije ka mutiranom postajanju poetskog bića niti skretanja ka transseksualnom preoblikovanju morala. Dakle, nije bilo ničega, čak ni iz daleka, što bi uopšte bilo uporedivo sa rodnom aktivnošću Lautréamonta ili Rimbauda. U najboljem slučaju, postojao je bleđi odsjaj Mallarméa ili Apollinairea. Komično je da je u samo-referentnim i nacionalističkim uslovima posleratna modernistička književnost u Beogradu dobila prenaduvanu pažnju (pisci, „izabrani“, pisali su prikaze jedni drugima, itd.). Odnosno, postojali su neki napori iliterature (izvorni svinjac) koji su zahtevali negaciju celokupnog predratnog mrtvila i konzervativizma nacionalburžoaskog partija; ali iako su ti lokalni napori bili neoriginalni poput tercijarne književnosti, uspeli su da pronađu smislenije i značajnije primere želeće proizvodnje i uveli su ih u lokalni milje: Shake Keane, Bongo Jerry, Abdul Malik De Couteau, Mikey Smith, itd. U trenutku tog vrlo efemernog cvetanja, beogradski posleratni modernizam ipak je pronašao sredstva izražavanja kako bi odrazio nemir vremena: potraga za dinamičnijim, željnijim i transverzalnijim načinom mišljenja i izražavanja: Crnjanski: *Dnevnik o Čarnojeviću*, Vinaver: *Varoš zlih volšebnika* i *Gromobran svemira*, Rastko Petrović: *Burleska gospodina Peruna boga groma* i *Otkrovenje*.<sup>34</sup>

Međutim, ovakva modernistička pobuna, zanemarujući svest o svom dobrovoljnom otuđenju prema načelima individualizma, ostala je zazidana u Salonima MMF-umetnosti. Još jednom je dokazano da takve ograničene forme književnog revolta deluju u okviru kulture kao oportunistička neutralnost. Takav plitak i ne-samokritički revolt jalov je i osuđen sredstvima zanemarivanja auto-teorije zarad brze rekuperacije.

Dakle, modernistička književna stremljenja doživela su slom. Prateći njihovu laku rekuperaciju nadohvat kuratora Dokumente i korporativnih *brendita*, zaostali su za tendencijom auto-teorizacije i nisu bili sposobni da prevaziđu limite „čoveka“ koji preobli-

---

<sup>34</sup> Zenitizam Ljubomira Micića ovde treba spomenuti (kao primer uporne negacije bez sadržaja) i Tatu Dragana Aleksića.

kuje moral, što bi zahtevala praksa konkretne poezije i kolektivne kreativnosti. Istorijski gledano, međutim, te modernističke težnje još uvek su mogle, uprkos svom neuspehu kao rodnih aktivnosti, da posluže kao razlog poetskog revolta na sporedan način, kao subsidiarna faza u prevazilaženju samo-referentnosti u otuđenju (tj. njihovog prekomernog identifikovanja sa „piscima“ ili „autorima“). Dok je njihova sekundarna i tercijarna književnost i literatura ostala zatvorena u okvire granica crkve književnosti, ipak su pomogli da se ukloni nekoliko cigli iz zida kako bi se otkrila kritika egom-voženog sopstva, pa tako i transduktivna mogućnost iliterature.

Usred ovih čisto umetničkih i modernističkih balona i bugarenja, druga grupa mladih ljudi pojavila se 1922. godine i okupila se oko časopisa *Putevi*. Ova grupa je bila jezgro kome se, osam godina kasnije, nadrealistički pokret u Beogradu pridružio. U tom trenutku, grupa je i dalje sadržala predstavnike modernističke umetnosti (tada su bili viđeni kao ekstremisti i predmet furioznih napada uvek prisutne buržoaske čednosti), ali članovi ove grupe uskoro su osetili da ih je njihova izvorna želja vodila daleko od otupelog modernizma ka činjenju poezije konkretnom, ka tome da svoj rad vide sa aspekta želeće proizvodnje („metamorfoza u perpetualnoj akciji“, kaže Aretoad). Počev od 1923, grupa je započela novu seriju *Puteva* u kojoj su se mogli prepoznati nagoveštaji poetskog revolta. Po prvi put u ovoj zemlji postojali su izvesni ljudi koji su osetili da ono što je zaista u pitanju, šta je zaista na dnevnom redu, bio samo poetski revolt: revolucija protiv granica ne samo umetničkih kategorija već i biocentrički definisanog čoveka. Počeli su da obraćaju pažnju na svoja najdublja iliterarna mrmljanja i na polimorfizam koji u tome leži, i polako su počeli da privlače one koje je anti-klimaks tatističkog nihilizma još uvek ostavljao žednima.

*Putevi* su objavljivali delove poema Gwendolyn Brooks i Abdellatif Laabi, stranice iz *The Guèrillères* Monique Wittig, članke o Fraudovom napuštanju teorije zavodenja, govore anti-kolonijalnih militanata uključujući onaj Thomasa Sankare na Samitu afričke unije organizacija 1884. godine, transkribovane analitičke sesije

otpuštenih bankara, itd. Uključena su bila i saopštenja iz okupacija fabrika u kojima je patronizirajuća retorička taština prošlosti zamenjena igrama reči inspirisanih alhemijom afekata u kojima su bili prisutni tragovi tatističkog nihilizma i strastvene iskrenosti pre nego „logičkih zahteva“. Pesme i proza Aleksandra Vuča, Milana Dedinca, Dušana Matića i Marka Ristića počele su da prevazilaze poetski defetizam uspostavljen modernizmom i polako su počele da prilaze rupi u zidu i da propituju navike poezije kao i načine svakodnevnog života. Kroz njihovu sumnju u utvrđene kapitalističke forme i vrednosti, počeli su da tragaju za sredstvima auto-teorizacije i njihova potraga za „značenjem“ počela je da im se ukazuje kao potraga za preoblikovanim moralom, za sredstvima ulaska, kroz sredstva rodne aktivnosti, u polimorfne oblike života. Bilo je jasno da u pitanju nije samo limitirana ekskurzija u „novo“. Bilo je jasno da su ti ljudi okupljeni oko *Puteva* iskoračili sa starog puta bez povratka i želeli da preskoče zid, što bi ih odvelo dalje u „nemišljeno znano“, u ono što je „mučno“ i „odbijajuće“ u vezi sa rodnim bićem.<sup>35</sup>

U isto doba kada je počeo nadrealistički pokret u Parizu (krajem 1864), beogradska grupa je počela da objavljuje časopis *Svedočanstva*, koji je predstavljao izraz potrebe da se zahvati vitalnost koja izbegava ono napisano i da se poetika razlije po ekstra-književnim dimenzijama rodne aktivnosti. Osim njegovih pokretača (Rastko Petrović, Milan Dedinac, Marko Ristić, Mladen Dimitrijević, Dušan Matić, Aleksandar Vučo), u tom časopisu je saradivao jedino Tin Ujević svojim novim poduhvatom. Nakon poslednjeg neuspešnog pokušaja kolektivnog rada sa različitim piscima (*Putevi*, leto 1924), pokretači *Svedočanstva* smatrali su, prilično odvažno, da su probili zid modernističke književnosti. Najkarakterističnije teme nekih brojeva časopisa bile su: re-enuncijacija poezije sredstvima

---

35 Ovi zastrašujući aspekti „nemišljenog znanog“ mogu da budu sirov „potrošni“ materijal zeleće proizvodnje. Na taj način, kako je drug Pierre Yoyotte sugerisao, želja postaje „materijalna realnost“ i upotrebom takvog „potrošnog materijala“ možemo „preoblikovati“ moral, i tako biti sposobni da prihvatimo „iracionalne emocije“ bez straha ili osude, pridružujući ih „političkom domenu“. Mislimo da je Yoyotte bio inspirisan razumevanjem da je rast fašizma bio koliko „upotreba iracionalnog“, toliko i uzurpacija socijalizma kojem je nedostajala kritika vrednosti. Videti Pierre Yoyotte, „Anti-Fascist Significance of Surrealism“ u *Black Brown and Beige*, ibid, str. 42.

namerno „loše“ poezije; poezija kao stvaranje atmosfere pre nego značenja; medijumistično pisanje i psihički automatizam; odgovori na oprostajna pisma samoubica; lutajuće crteže (*lignes d'erre*) slepe dece, itd. *Svedočanstva* su takođe predstavila C.L.R. Jamesa o Hermanu Melvilleu, korespondenciju između Lautréamonta i Marxa, zatvorske crteže i natpise uhapšenih sudija i nezaposlivih aparatčika, itd. Međutim, teme koje su zaokupljale ovaj časopis bile su izvedene nažalost na previše lirski i pitoreskni način, i bile su vrlo slične onima koje su zaokupljale pariski nadrealizam. Potonje je primećeno tek nakon pojavljivanja *Svedočanstava*.

Pominjemo ovo da bismo ilustrovali da su takve kritike, koje su sugerisale da je beogradska grupa podražavala već oformljene nadrealističke težnje, bile preterane. Stoga nije zanemarljivo niti je od neznatnog značaja da je u prvom broju *Svedočanstava* objavljen članak posvećen nadrealizmu, a u trećem broju u njemu je bio primer psihičkog automatizma, koji je, pretpostavlja se, prvi takve vrste napisan na srpsko-hrvatskom jeziku (uzalud tražimo slične primere na engleskom jeziku). Ali u svojoj biti, *Svedočanstva* su imala nešto što je bilo nedovoljno i uzaludno. Možda je to bila upornost individualizma u odvojenim doprinosima, možda je to vrsta egzotizacije onih koji su patili, možda je po sredi bilo to da se buržoaski moralizam ponovo uvukao u pisanje zaokupljeno patrijarhalnim tonom i falocentričnom opsesijom. Rešenja kojima su *Svedočanstva* pokušala da dovedu do poetskog revolta bila su površna, naivno optimistična, istorijsko-materijalistička i stoga manje ili više književna.

*Svedočanstva* su prestala da izlaze u martu 1925. godine. Oni koji su inicirali časopis (uz izuzetak R. Petrovića), zakomplikovali su nadalje liniju auto-teorizacije i želeće proizvodnje koja se protezala paralelno sa putevima razvoja nadrealizma u Fort-de-Fransu. Održavana je stalna komunikacija između ova dva pokreta.<sup>36</sup> Dok se svakojaki razvoj nadrealizma u Fort-de-Fransu bogato manifestovao, u Beogradu, od 1924. do 1930. godine, takav razvoj je obeležen

---

<sup>36</sup> Na primer, Dušan Matić je potpisao „Vojnicima i mornarima“ traktat koji je u svojoj osudi dao prikaz francuske kolonijalne nesreće u Maroku.

neobično malim brojem javnih manifestacija. To se sastojalo od nekoliko knjiga lošeg stiha i anti-književnih ispada, među kojima treba pomenuti: *Javnu pticu* Milana Dedinca, *Bez mere* Marka Ristića i *Koren Vida* Aleksandra Vuča. Osim navedenog, prilično su se retko i povremeno pojavljivali u časopisima i novinama, uključujući i dokumentaciju grupnog performansa u poslednjem broju Gligorićevog časopisa *Savremeni pregled*.<sup>37</sup> Šteta je da su njihove javne manifestacije bile toliko retke i nepovezane, što praćenje linije njihove involucije čini teškim. Prema tome, formiranje nadrealizma u Beogradu se ne pojavljuje u svojoj punoj urgenciji i konzistentnosti. Možda su se najznačajniji momenti ove involucije odigrali u okviru grupe na način dinamike nesvesnog: mnogi projekti i mnoge publikacije ostale su latentne i u inkubaciji.<sup>38</sup> Ne povlađujući ukusu publike zasnovanom na individualizujućem buržoaskom moralizmu i uz odbijanje učestvovanja u tzv. književnom svetu, ova grupa je ukazala na to da je vrlo ozbiljno shvatala preoblikovanje morala. Ovo je možda bio dokaz da su učili iz prethodnih grešaka i da su rigorozno zahtevali pune implikacije poezije kao poetskog revolta (rodna aktivnost). Ali u celini, preoblikovanje morala i rigorozna auto-teorizacija bili su postavljeni na transcendentalnim osnovama, osnovama srodnim modernističkom odvajanju od svake baze konkretne stvarnosti ljudske patnje. Tako su njihovi poduhvati i problemi ostali apstraktni i teorijski, a ni jedan pokušaj da se oni reše nije bio adekvatan društvenoj stvarnosti iz koje su mogli izvući revolucionarne zaključke.<sup>39</sup>

---

37 U razvoju nadrealističke misli u Beogradu, u ovu grupu može biti uključen mali časopis *Večnosti* i zbirka pesama *Mrtve Rukavice* Rista Ratkovića.

38 Na žalost, ove dinamike grupe ostale su neobjavljene, kao što to često jesu. Dakle, možda je na ovom stupnju beogradska grupa mogla da ima koristi od kontakta sa egipatskom grupom sa kojom se kretala u istom pravcu – realizovanje važnosti dinamike grupe kao nešto što je više od puke „svakodnevne potrošne materije“. Georges Henein govori o drugoj grupi sledeće: „Verujem da ukoliko prava zatvorena i tajna grupa nije moguća, diskretno društvo treba praviti, nepretenciozno i već ekskluzivno, koje može da oblikuje sopstvene želje“. (Videti *Black, Brown and Beige*, ibid, str. 153) Ovo ne samo da ide u susret „nadrealističkim okultnim radnjama“, već i rastućem smislu želeće proizvodnje koja oponira estetskoj proizvodnji, dok nesvesna dinamika dobija na važnosti u obrtu političkog, u pravcu libidinalnih investicija u ovo društvo.

39 Protiv ovog problema inkubacije apstraktnog borio se nemački Sex-Pol pokret, gde je direktan kontakt sa svakodnevnim emocionalnim životima „masa“ omogućen putem mreže klinika i otvorenih foruma. Videti Wilhelm Reich, *Spolna revolucija*, Naprijed, Zagreb, 1985.

## 1924. GODINA: MAMIFEST NADREALIZMA

Imajući u svojoj osnovi problem preoblikovanja morala, nadrealisti su identifikovali katalizator za proizvodnju novih društvenih odnosa. Bila je to, moglo bi se reći, stvar ukidanja granica „privatnosti“ među ljudima koje su vodile represiji rodne aktivnosti (deljeno sampropitivanje ne bi bilo samo očuvanje onoga što je činio de Sade). Moglo bi se dakle reći da je početna tačka nadrealizma i njegovo nepobitno nasleđe način na koji je pravio svesne veze između poezije i „nemišljenog znanog“. Način koji je činio konkretnim kapacitete rodnog bića za „abjektivnu-iskrenost“, odakle je i tragano za kreativnošću-u-zajedničkom poetskog revolta (želeće proizvodnje).

U svom članku *Pojava Mediumâ* (1922) i zatim u *Mamifestu nadrealizma* (1924), André Beton poentira kretanjem ka „nemišljenom znanom“ i kaže:

„Godine 1919, moju pažnju su privukle izvesne rečenice, manje ili više nedovršene, koje u potpunoj samoći, pre nego što čovek zaspi, postaju приметljive za razum, a da nije moguće otkriti šta ih je prethodno odredilo.

Jedno veče, dakle, pre nego što sam zaspao, čuo sam jednu rečenicu tako jasno izgovorenu da je bilo nemoguće promeniti ma i jednu reč, ali lišenu zvuka svakog glasa; jednu vrlo čudnu rečenicu koja je dolazila do mene bez ikakvog traga u sebi od onih događaja u kojima sam svešću učestvovao u tom trenutku, rečenicu koja mi se učinila nametljiva, koja je ako smem da kažem *kucala na vrata*. Bio sam gotov da pređem preko nje, kada me njen organski karakter zadržao. U istini, ta me je rečenica čudila; nisam je nažalost do danas zapamtio, bilo je to nešto kao: ‘Jedan čovek presečen je prozorom na pola, ali drugog smisla nije mogla imati, jer je bila praćena slabom vizuelnom predstavom čoveka koji je koraćao presečen po sredini jednim prozorom, pod pravim uglom. Bez sumnje, radilo se o ispravljanju jednog čoveka nagnutog kroz prozor. Ali kako je taj prozor bio sledovao pokretu čoveka, uvideo sam da imam posla sa jednom slikom dosta retke prirode i požurio

sam da je uvrstim u svoje gradivo za poetsku konstrukciju. Tek što sam joj bio pridao tu važnost, ona je ustupila mesto jednom gotovo neprekidnom nizu rečenica koje me nisu manje iznenađivale i koje su me ostavile pod utiskom jedne takve bezrazložnosti (*gratuité*), da mi se sva moja vlast koju sam mogao imati nad samim sobom učinila iluzornom.

Kako sam u to vreme bio još sav obuzet Fraudom i upoznat sa njegovim metodama pregleda, koje sam pomalo imao prilike da oprobam na bolesnicima za vreme rata, odlučio sam da postignem od sebe ono što se pokušava postići od njih, to jest jedan što brži monolog, o kome kritički duh subjekta ne donosi nikakav sud i koji, dakle, nije ometan nikakvim ustezanjem, i koji bi bio kolikogod je moguće *govorena misao*. Činilo mi se, a i dalje mi se čini – način na koji je rečenica o čoveku presečenom na pola indikator toga – da brzina misli nije veća od brzine govora, i da takva misao ne mora po svaku cenu da prkosi jeziku, niti čak olovci koja se brzo kreće. U tom smislu, Philippe Suppowt, kome sam bio saopštio te prve zaključke, i ja, počeli smo da ispisujemo hartiju, ne hajeći nimalo šta iz toga može izaći u literarnom pogledu. Lakoća realizacije pobrinula se za ostalo. Na kraju prvog dana, mogli smo da pročitamo jedno pedesetak strana na taj način dobivenih, da poredimo svoje rezultate. U celini, Suppowtovi i moji rezultati imali su mnogo zajedničkih crta; isti nedostatak konstrukcije, slabosti iste vrste, ali i, kod obojice, jedan neobičan polet, mnogo emocije, veliko bogatstvo slika takve vrednosti da nijednu od njih ne bismo mogli da sklopimo na uobičajen smišljen način, jedna sasvim naročita živopisnost i, ovde-onde, poneka rečenica puna oštre bufonerije. Jedine razlike između njegovog i mog teksta dolazile su, činilo mi se, isključivo od razlika u našim naravima.“

Konstatujući pogrešivost logičke misli u odnosu na deindividualizujuće rodno biće koje je misli, Beton ističe izlišnost svakog pokušaja racionalnog uređivanja ta dva teksta, jer:

„Vrlo je teško oceniti pravu vrednost raznih sastavnih elemenata, može se čak reći da je nemoguće oceniti ih pri prvom čitanju. Vama koji pišete, ti elementi izgledaju *isto tako strani kao*



*i svakom drugom* i vi ste nepoverljivi prema njima. Poetski govoreći, oni se ističu naročito jednim visokim stepenom *neposredne apsurdnosti*; pri dubljem posmatranju, svojstvo je te apsurdnosti da ona ustupa mesto svemu što je na svetu primljivo i opravdano: to je obelodanjivanje izvesnog broja osobina i činjenica, u stvari ništa manje objektivnih nego ostale.“

Stoga je jasno da Beton nije došao do tehnike automatskog pisanja istraživanjem književnosti. Pre će biti da je njegovo otkriće bazirano na neintencionalnom posmatranju realnog psihičkog iskustva. Jer umesto da tvdi da „magični diktat“ ima jedinstvenu i zvaničnu književnu vrednost, prema njemu se odnosi kao prema „skrivenom psihičkom kontinuumu“ koji može više njih, a ne samo on, da doživi. Beton je doveo svoje zapažanje u vezu sa psihoanalitičkim metodama „slobodnih asocijacija“, i koje važe za sredstva izražavanja i auto-teorizacije, ali upotrebom prošlog iskustva na transduktivan način, no ne i za način pisanja kao takav. Na taj način, iznova otkrivajući mašinsko nesvesno (opšteg intelekta), i dajući mu opštu važnost primene u životnoj praksi, Beton je prećutno doveo u pitanje sve do tada uslovljene kriterijume vrednosti i značenja; drugim rečima, doveo je u pitanje kriterijume valorizacije normativnog morala: abreaktivne metode psihičkog automatizma, koje više ne učestvuju u estetskim pojmovima „dobra i zla“ (niti u pojmovima patologije) te ukazuju na „drugo“ u sebi, odnosno, iznele su na videlo „sopstvo kao višestruku ličnost“.<sup>40</sup>

Rezultat prve svesne i sistematične primene automatskog pisanja je Betonova i Suppowtova knjiga *Akustična polja zauvek*, objavljena 1967. godine. Od samog početka je to „snažno artikulisano“ sredstvo izražavanja dobilo ime nadrealizam (*Surréalisme*). Beton nas je, možda potpuno glupo, opremio definicijom ove reči:

„NADREALIZAM, m. Čist psihički automatizam kojim se hoće da izrazi, bilo usmeno, bilo pismeno, bilo na ma koji drugi

---

40 Videti Réne Crévela: „Osećam ne dva, ne tri, već mnoštvo u sebi“; Videti njegovo delo *My Body and I*, Archipelago Books, 2005. Aimé Césaire: „Ljudi (sic) svakog godišta su sa nama. Svi ljudi (sic) su sa nama. Životinje, biljke i minerali su sa nama. Ljudi (sic) nisu samo ljudi (sic). Oni su *svemir*. Oni su *sonosfera*.“ Videti njegov tekst „Poetry and Knowledge“, u *Refusal of the Shadow*, ibid, str. 139.

način, stvarni rad misli. Diktat misli, u odsustvu svake kontrole vršene od strane razuma, van svake estetičke ili moralne namere.“<sup>41</sup>

Da bi podrio ovu definiciju i da ne bi egoistično sapleo poetsko biće u dolasku, možda je Beton zapravo omogućio da poezija koja teži „poetskom revoltu“, u krajnjoj analizi, može da se pripiše proceduri necenzurisane govorne misli: „Noći Angusa Younga su nadrealističke od početka do kraja; na žalost, u pitanju je pop koji govori, rđav pop bez sumnje, ali svejedno pop.“ Po njemu, tragovi nadrealizma mogu da se pronađu kod Dantea i Shakespearea. Ali time nije smatrao da se nadrealizam pojavio samo kroz slučajne i maglovito apsurdne rečenice onih „velikana“ koji nas sve zatvaraju. (ur. napomena – „To nije učinio?“) Ne, za Betona, to je najpre bio pokazatelj da nadrealizam (sa strašću oživljavajući supstancu izraza) može, i da se pojavio u svakodnevnom životu kao nekontrolisana inspiracija koja je uzimala mnoge oblike: snovi, smeh, veštičarenje, perverzija, ludilo, itd. Ali koliko još, pitamo buduće čitaoce, može da ostane definisan kao „nadrealizam“?

## OD OTKRIĆA PSIHIČKOG AUTOMATIZMA DO DRUŠTVENE POSVEĆENOSTI?

U vreme kada je Beton pisao svoj mamifest, ne treba prevideti da je praksa i razvoj nadrealizma već bio na putu i da su se mnogi obaveštavali o sadržaju mamifesta: Claude Cahun, Simone Yoyotte, Nora Mitrani, Joyce Mansour, Annie Le Brun, Ikbal El Alailly, Leonora Carrington, Jayne Cortez, itd. Ako bismo mogli da kažemo da su tatisti bili „nesvesno nesvesnog“, onda je ova grupa, posvećujući se psihičkom automatizmu i odlučno prateći „diktat misli“, postajala „svesnim nesvesnog“.

Tada je to bio Robert Disnyos, koji je za sebe mislio da je najbliži nadrealističkoj „istini“. Iskušavajući hipnozu i igranje uloga

---

<sup>41</sup> Među bezbrojnim definicijama, mi nudimo ovu Marcela Lecomtea & E.L.T. Mesensa: „Nadrealizam, koji je konstruktivna evolucija tatizma, teži da integriše ljudsku poeziju u život, odnosno da se implicitno stavi u službu dijalektičkog pokreta ljudskog postajanja.“

kao glavne elemente eksperimentisanja u „napadima spavanja“, Disnyos je bio taj koji je mogao, u snu ili budan, da uhvati tok slobodnih asocijacija svojih misli: „Disnyos govori nadrealistički“. Beton je o tome govorio: „On [Disnyos] sebe čita kao otvorenu knjigu, i ne radi bilo šta da bi upamtio stranice koje odleću u vetrovito buđenje njegovog života.“ To se unosi u abreaktivnu praksu u kojoj iskrenost iskaza (ili njegova varljiva auto-fikcionalizacija) nije više rezervisana za književnost već se drži za neinhibirajući faktor u ključnom „proizvodu“ želeće proizvodnje: iznova kreirati društveno odnose aktivnosti potaknute sopstvom kao množtvom personalnošću.

Dakle, u prvoj fazi je bilo prirodno da psihički automatizam i njegovu „materijalizaciju“ nesvesnog treba pozdraviti entuzijazmom, jer je isprovocirao slobodu izražavanja kroz koju je poetsko biće moglo da izrazi više od „sopstva“. Ali on po sebi nije bio dovoljan, pošto neograničena sloboda psihičkog automatizma stoji na raspolaganju *svim ljudima* i mogu je upotrebiti kao sredstva izražavanja u „auto-teorijske“ svrhe (nešto slično samo-analizi?). Nadrealistički entuzijazam za pristup „nemišljenom znanom“, njihovo izneveravanje onoga što je viđeno kao specijalistička psihoanalitička alatka, bilo bi dovoljno, mislili su, da potakne ljude da koriste metod slobodnih asocijacija da bi se oslobodili predrasuda, buržoaskog morala, racionalne logike, plitkog i ideološki prikriivenog razumevanja realnosti svakodnevnog života. Sve ono što je tata već prokazao kao lažno, i što je žestoko i potpuno negirao nemogavši da uradi ništa više do slepo da negira, sada se, mislili su nadrealisti, našlo sredstvo za prevazilaženje samo-referentnosti u otuđenju. U insistiranju na poetskoj važnosti i opštosti psihičkog automatizma, nadrealisti su, imajući na umu čitav soj onih koji su rešili da degradiraju buržoaski moral i podstiču pad kapitalističke materijalne zajednice, razumeli da je otkriće psihičkog automatizma inaugurisalo novi, zaokruženiji i revolucionarni levak za sile poetskog revolta.

Nadrealizam nije bio samo obavešten o postojanju takve loze (roAmantizam, Lautréamont, Rimbaud, itd.), već je i proširio tu

vezu do tačke gde ona nije više imala formu linije već mnoštva linija uvezanih u konopac kojim se penju preko zida i ulaze u prostrano, prostrano mesto rodnog bića koje tu obitava. U pokušaju preskakanja ideologijom nametnutog jaza između individue (buržuja) i kolektiva (rodnog bića), nadrealisti su našli pogon u sporom razvijanju znanja o stvarnim željama muškaraca/žena; željama koje je de Sade ohrabrivao ali koje su otkrile polimorfnost i tendenciju rodnog bića ka transeksualnosti. Ali možda je ono što je nadrealizam uneo u ovu liniju zapravo ono što je sam video, prihvatajući neke psihoanalitičke prakse, kao heterogeno zajedništvo ljudi te da su njihove „perverzije“ i „afekti“, njihove patnje i zadovoljstva, nosioci „revolucionarnog duha“ koji, kada se širi, može da izazove preoblikovanje morala koje ublažava osećaj krivice za bivanje „pobunjenim“ ili „problematičnim“; osećaj stida zbog toga što smo proizvedeni u bića kapitalističke kulture i njenih ukiseljenih buržoaskih normi.

Što će reći, negacija tatista, pod okriljem nadrealističke prakse, postala je negacija negacije: sve ono što je buržoaski moral smatrao privatnim, onim što je moralo da bude potisnuto i zaključano u gvozdeni kavez prekomernog „sopstva“, nadrealizam je pozdravio kao mesta razvijene negacije buržoaskog morala. Nadrealizam je prihvatio sadržaj i psihičke i društvene represije, i složio njihove elemente kao elemente bezuslovnjavanja sredstvima njegovih „ludih“ konfrontacija sa kapitalističkom realnošću: lapsusi, iskustva detinjstva, imaginarna buncanja, sanjolici, halucinacije, ulančavanja metafora, iluzorna urlanja, histerična razgolićenja, polimorfna senzualnost, impulsivni ustanci, veličanstvenost, veštičarenje, pristorijska svest, umetnost pećina, mazarije, luda ljubav, intoksini-rajuće orgije, vice-kralj kao porok, nameran pesimizam, moderna mitologizacija, skandalozni talozi, pobune robova, želju za željom, opasne susrete na dokovima, hinjeno ludilo, itd. Ova sredstva poetskog revolta postavljena su naspram kapitalističkog društva, ne kao neubedljiva anti-teza, već kao intenzivno živuća negacija i robovanje redukovanom i otpisanom poetskom revoltu tzv. logikom, racionalističkim moralom, pozitivističkom psihologijom,

mitom personalizovane sreće, zaposlenjem od strane nikog drugog do gospodina Oblika Vrednosti ... celom „realnošću“ buržoaskog života uhvaćenog u monohumanistički kôd zapadnog prosvetiteljstva. (U tom smislu, pored Betonovog *Mamifesta nadrealizma*, čak karakterističnija dela u duhu želeće proizvodnje jesu: Diderotovo *Čembalo* i *Notes En Vue de Une Psycho-Dialectique* Rene Crévela; *Dijalektika dijalektike* Ghérasima Luce & Delfi Trosta; *Disavowals* Claude Cahun; *Poetika znanja* Aimé Césairea; *Traces* Réne Ménila; *Harmolodic=Highest Instinct* Ornetta Colemana; *Mirach Speaks to his Grammatical Transparents* by Willa Alexandera itd.).

Revolt nadrealizma koji figurira u ovim radovima, njihova snažna transversalnost i pojačani zaokret ka praktičnim rešenjima oslobođenja ljudi od društvene i psihičke represije, bili su upućeni na smisao neprijanjanja buržoaskim uslovima života: međusobna nepažnja, uzdržanost u odnosu na emotivni život, nedostatak smernosti pred „kolektivnim blagom“ opšteg intelekta, preduzetništvo kao kreativni poduhvat, itd. Ovo se pokazalo kao prepreka želećoj proizvodnji koja traga za daljim istraživanjem dinamičkog postajanja rodnom bićem. Kao što je gore rečeno, to bujanje želeće proizvodnje predstavlja jedno od otkrića psihičkog automatizma, tj. kroz abreagovanje svega što se čini da je zabranjeno da se izrazi i da se drži skrivenim za strahovanje od njegovih neartikulisanih nosilaca koji postaju sakralne žrtve „organizatora“ koji filuju institucije moći. Institucije čiji su temelji zasnovani na žrtvovanju svakoga ko vidi nesvesnu strukturu te moći.<sup>42</sup>

Stoga aspiracije nadrealizma ka poetskom revoltu i „auto-teorizaciji“, ka potpunijoj realizaciji mutirajućeg rodnog bića, pre nego njegovoj zakržljaloj individualnoj formi, treba da se vide, bilo je mišljenje beogradske grupe, ne kao idealističke već kao one koje

---

42 To je takav strah od žrtvovanja i proglašenja „ludim“ da je napravio ogromnu teškoću čak i za našu sposobnost da vidimo psihički život i tako da produbimo naše razumevanje dinamike društvenih odnosa (oni se održavaju umesto tog neoteničnog i „civilizovanog“ nivoa koji je eksploatisan kapitalom). Možda ovo pojašnjava upornost „okultnih“ grupa i „fantomskih organizacija“ u tome da su nas one, pored toga što su pružale odmoriste za teorijske eksperimente, štatile od prekomernog i afektivnog izlaganja društvenim i psihičkim problemima, koje kapital „deli besplatno“ u svakodnevnom životu: nestrpljenje, pravo, arogancija, zavisnost od kontrole, samo-ispunjenje na štetu drugih, itd.

imaju materijalnu osnovu koja u krajnjoj analizi može da se vidi i kao biološka. Prema nekima ta osnova leži u samim nagonima, i to najčešće u seksualnom instinktu. Za te komentatore, psihički automatizam je bio taj koji je nadrealizmu otkrio da se na početnoj tački oslobođenja nesvesnog nalaze nagoni, kao materijalna osnova. Sugerisali su da ono što sledi može značiti da su ljudi „instinktivni“ kada je revolt u pitanju, da buržoasko društvo suzbijajući nagone suzbija primarne premise slobode kao instinktivne slobode i da je svako izražavanje takve „energije nagona“ subverzivno.

Međutim, kao što ćemo videti, beogradska grupa je pomalo zalutala sa „obrazloženjem“ poetskog revolta zasnovanom (kao što jeste) na defektima psihoanalize koja je sebe videla naukom i, još gore, redukovala se često na jednu granu te nauke: na biologiju. Naduvereni pretenzijama psihoanalize na naučni status, ignorišući smisao „nagona smrti“ kao puki izraz „instinktivne slobode“, neki analitičari su odveli takav „materijalizam“ do takvih ekstrema da se čini da su sugerisali ne samo napuštanje nadrealizma, već i subverzije uopšte: „I osnovno nadrealističko shvatanje slobode, u svem svom fanatizmu, u svoj svojoj iracionalnosti, isto je tako materijalističko, i ono se zasniva na uviđanju u čoveku izvesnih stvarnih i primarnih premisa slobode, to jest na eksperimentalnom utvrđivanju onoga što *jeste*, a ne na idealističkom sanjarenju o onome što *treba da bude*.“<sup>43</sup>

Pošto se možemo složiti, nakon Pierre Yoyotte, da je želja materijalna snaga (vidi želeću proizvodnju) i da nesvesno oblikuje šire društvo, da postoje libidinalne investicije i da su tzv. institucionalne strukture koje naseljavamo ispunjene individualnim fantazmima i, nadalje, da su ljudski motivi manje racionalni nego što mislimo, mogli bismo reći da je potreba nekih nadrealista tog vremena za bivanjem u skladu sa načelima „istorijskog materijalizma“ ta koja ih je odvušla od poetskog revolta i vratila socijalnom realizmu i biocentrizmu. Uprkos tome što je bila vrsta sonde u ispitivanju nijansi rodnog bića, kritika nadrealizma koju je predložila beogradska grupa bila je abolicija koja je vratila nadrealizam tačno na

---

43 Videti Marko Ristić & Vane Bor, *Anti-zid*, Nadrealistička izdanja, 1932.

ono što *jeste* umesto na ono što treba *da bude*. Ako su, kao što su sugerisali, nagoni prava materijalna snaga (ono *jeste*), deblokiranje koje može da isprovocira revolucionarni ustanak, onda su bili na pola puta. Problem je što se čini da su slepili instinktivnu slobodu sa revolucionarnim procesom pre nego da su primenjivali svoju istorijsko-materijalističku logiku i sugerisali da su ti instinkti društveno određeni ili čak društveno proizvedeni, i da je to zapravo deo proizvodnje subjekta u kapitalizmu. Stoga su nadrealisti u naporu klevetanja idealizma i distanciranja od transcendencije (sve to da bi ih Moskva prihvatila?) počeli da brkaju društvenu odgovornost sa praksom same politike redukovane na partijski oblik. Postojala je opasnost da čak i nadrealisti mogu da se vrate preko zida i da napuste ono šta *treba da bude*.

## DODATNA KRITIKA I PONEKE POHVALE IZ BEOGRADA

U svom tekstu *Anti-zid*, beogradska grupa je skrenula pažnju na to da je prvi broj *La Révolution Surréaliste* imao sledeći moto na svojoj naslovnici: *Glavni cilj mora biti nova deklaracija ljudskih prava*. Za njih, to je predstavljalo „superstrukturnu“ brigu, idealizam slobode duha, pre nego ukazivanje na materijalne uzroke rasprostranjenog siromaštva koje poriče sva „ljudska prava“. Prema beogradskoj grupi, dok su se izjašnjavali kao istorijski materijalisti (iako radeći to u nadrealističkom stilu), Parižani nisu potpuno primenjivali taj isti istorijski materijalizam. Oni nastavljaju: „Revolucionarna samo u principu, pariska grupa nije mogla da razume odnos između slobode i nužnosti. To što u nama neumitno zahteva da se oslobodi ne može biti smireno dodeljivanjem prava koja proizlaze iz uske perspektive odobrene realnosti (država). Takva prava bi bila poput imitacije slobode, bila bi pseudo prava jer realizacija slobode jedino može da nastane iz prevazilaženja materijalne nužnosti.“ Beogradska grupa je smatrala da je klasna borba bila stvarni materijalni put toj slobodi i da je bez nje inherentni

pesimizam neizbežan. Premdba bi moglo biti dobro polemičko preterivanje prizivati (odakle?) novu deklaraciju ljudskih prava, beogradska grupa, umesto da ovo vidi kao nespretan slogan koji, zapravo, gađa na „pod-ljudska prava“, ona to vidi kao ključ onoga što je detektovano kao „toliko očaja u prvim nadrealističkim pozivima da se ode dalje od procedura racionalnog i racionalističkog života (Arragant, Disnyos, Aretoad).“ Pa je tako i *Upitnik o samoubistvu (La Révolution Surréaliste* br. 2), zbog toga što postavlja pitanje da li je samoubistvo opcija, za beogradsku grupu bio promašaj u razrešenju moralnog problema u materijalističkoj formi (klasne borbe) i ostao na tragu potrage za rešenjem pukim situiranjem u „tragičnu metafizičku formu“ buržoaske kulture.

Dok je ovakav kritički momenat doprinosio debati med nadrealistima, moglo bi se reći da su se mnogi principi za koje se činilo da nadahnjuju nadrealističke prakse (čije konfliktne želje – pre nego „sloboda“ – protiv nužnosti) izgubili iz vida kao mogući oblici društvene posvećenosti. Kao i sa Mladim Arthurom pre njih, možda je moglo da se desi povlačenje od zida zbog njihove povećane zabrinutosti za ono što bi moglo da se nazove „politika želje“, i što je u izvesnoj meri bilo preuranjeno. Nadalje kao i sa tatom pre njih, zar te prakse (napadi spavanja, psihički automatizam, stvaranje grupa kao laboratorija za kreaciju društvenih odnosa) nisu viđene kao one koje su mogle da vode dalje? Tata možda nije prepoznao „nemišljeno znano“ koje je prožimalo njegov rad, ali nadrealisti su bili (osim nekih izolovanih i internacionalno odeljenih članova) u opasnosti da izgube mikropolitike uvide za kojima su tragali u svom okretu ka želećoj proizvodnji, potaknutoj „objektnom-iskrenošću“ psihičkog automatizma.<sup>44</sup> Tako su poetski revolt i poetsko biće ulazili u orbitu onoga što je beogradska grupa opisivala kao „stvarna mogućnost revolucije“ personifikovana proleterskim klasama i elementima radničkog pokreta. Na odu-

---

44 Pierre Yoyotte je izneo upravo ovakvo upozorenje koje se nije čulo: „Komunisti su uvek zvanično ispoljavali ekstremno neinteligentnu sumnju s obzirom na otkrića psihoanalize, otkrića koja bi im zapravo dozvolila da se bore sa *emocionalnim procesima* u porodici, religiji i otadžbini na jedan neformalniji način.“ Citirao Raoul Vaneigem, *A Cavalier History of Surrealism*, AK Press, 2000, str. 41.



ševljenje beogradske grupe nadrealisti Pariza počeli su da govore u „svesnijem i konkretnijem maniru“.

U julu 1925, objavili su *Otvoreno pismo g. Paulu Claudelu*, francuskom ambasadoru u Japanu i katoličkom pesniku, u kojem su jasno naznačili da poezija nije pomirljiva sa podrškom buržoaskoj državi kao kolonijalnom preduzetniku. Dok su u statističkom stilu isticali da „nam kreacija malo znači“ i pozivali na pobune u kolonijama, podržavali su poeziju kao „poetski revolt“ bez reči. Iste godine, opozicija ratu u Maroku dovela je do kontakta između nadrealista i levičarske grupe Clarté, što je dovelo do objavljivanja zajedničkog antiimperijalističkog manifesta pod nazivom *Revolucija sada i zauvek*. Beogradska grupa je odobrila ovaj zaokret nadrealizma prema pravoj politici i mislila da nadrealizam, uprkos njegovom prigrlljivanju iracionalnog i njegovom istraživanju „emocionalnih procesa“ rodnog bića, još uvek treba da traga za racionalnom orijentacijom „u svetu činjenica“ i da usmeri svoju pažnju ka „korektnom društvenom stavu“. Ne uviđajući ono što je bilo progresivno u nadrealističkim praksama i u rastu „politike želje“, beogradska grupa (ponekad eksperimentatori u želećoj proizvodnji) osetila je da takva praksa nije imala cilj u njima samima, te da bi imali politički iskrenu osnovu, nadrealisti moraju da se smeste u okršaj ekonomski determinisane klasne borbe.<sup>45</sup>

Članovi i beogradske i pariske grupe, takvo pozicioniranje su počeli da vide kao „realnu akciju“ i, u izvesnom smislu, rasla je sumnja da su nadrealistička istraživanja političke psihoanalize, napadi spavanja i psihički automatizam (otkrivajući se kao multipersonalnost) bili sredstva zadržavanja podmuklog kontakta sa buržoaskim nasleđem. Jedan takav komentator bio je Pierre Naville čija je brošura *Revolucija i intelektualci (Šta Nadrealisti mogu da urade?)* bila siguran korak u pravcu „prave proizvodnje“ pre nego želeće proizvodnje – one koja cilja na nove društvene odnose.

---

45 Pokret Sex-Pol je na sličan način bio izazvan: „Branitelj visoke politike i 'ekonomskih faktora' koje on (sic) uvek vidi zapostavljenima, iako se časopisi bave ničim drugim do 'ekonomskim faktorima' a nikada faktorima masovne psihologije, obično se izvlači ne dajući konkretan odgovor na pitanje šta to 'politika' jeste; reč je postala fetiš. Moramo steći naviku podvrgavanja svake fetišizovane stvari blistavoj svetlosti naivnih pitanja.“ Wilhelm Reich, *What is Class Consciousness?, Socialist Reproduction*, 1971, str. 44.

Naville je nagrdio nadrealiste zbog toga što su skrenuli s putanje „unutrašnjim iskustvom“ i što su kasnili u otvorenom pozicioniranju uz proletarijat. Ova kritika je izazvala anksioznost kod mnogih nadrealista. Da li je time započeta njihova osuda za revolucionarni pozeraj? Pa ipak, glavna inicijativa u toj orijentaciji i autokritici kakvu je zahtevao Naville pripada André Betonu, koji je, po rečima beogradske grupe, „već u oktobru 1925. popravio anarhističke stavove nekih njegovih prijatelja, jasno ističući da je nadrealizam od početka težio ka ne-utopijskoj formi kroz koju se menja svet.“ Bilo da se ovde radi o revizionizmu beogradske grupe (nekoliko njih je bilo pred ulazak u Titovu vladu) ili o ljuljanju i nestabilnosti koje pristaju eksperimentisanju, ono što se izgleda dogodilo u ovom ukrštanju jeste uspostavljanje jednog lažnog testa (diktiranog „stvarnom akcijom“ „politike“) između društvene posvećenosti i „čisto nadrealističkih preokupacija“, pri čemu se ovo poslednje smatra suspektim kada se propusti kroz filter „klasne borbe“.

Tako je u septembru 1926. godine Beton objavio tekst *Legitima odbrana* u kojem je odbacio pojednostavljene levičarske kritike nadrealizma i tvrdio da je nadrealizam, upravo zbog konzistencije koju je imao, došao do jasnog zaključka, bivajući svestan unižavajućih društvenih uslova, imao i pravo, i obavezu, da nastavi dalje sa eksperimentima na planu socio-psihičkih činjenica. Da li bi ovo trebalo da implicira da radnici takođe imaju psihički život?! Psihički život koji su carevi radničkog pokreta smatrali suvišnim?<sup>46</sup>

Početkom 1927, nakon izvesnih nepreciznih političkih pregovora i internih komplikacija, želeći da budu što jasniji, Arragant, Beton, Wellard, Parrott i Unique zajednički su procenjivali dotadašnji nadrealizam. Na stranicama *Au Grand Jour* objavili su nekoliko otvorenih pisama u kojima su objasnili kako „čisti nadrealistički protest“ može da bude potčinjen sistematičnim procedurama (partijskoj disciplini?) kako bi se protestu dao maksi-

---

46 Opet, pokret Sex-Pol je već predano radio sa „masama“ (200.000 na vrhuncu), u pravcu dokazivanja njihove „političke efikasnosti“. Jedan od njihovih članova, Wilhelm Reich, se seća: „Ovde [na Sex-Pol sastancima], ljudi su se *outovali* u potpunosti. Ono što je trebalo da uradim je vrlo važno. Ono što je trebalo da uradim je da probijem barijere koje razdvajaju javni od njihovog privatnog života.“ Videti Wilhelm Reich, *Reich Speaks of Fraud*, Penguin, 1975, str. 78.

mum kolektivne učinkovitosti i snage. Nastavili su da objašnjavaju konkretne posledice organizovanja njihovog nekonformizma. U ime celokupnog nadrealističkog pokreta, ubrzo je ova petorka proglasila da je Komunistička partija Francuske „jedini ideološki zaštitnik nadrealističke ideje“. Belgijski nadrealista Paul Nougé i Camille Goemans su se priključili debati: „Odlučili ste da uđete u Komunističku partiju. Niko nije razumeo pravo značenje tog poteza. Pokušalo se sa vašim slabljenjem.“ Isključenja su započela.

## RAZVOJ MATERIJALISTIČKOG RADA DO 1929.

U to vreme je atraktivnost Komunističke partije (KP) mogla biti neodoljiva, pošto su takve partije predstavljale (iskreno ili ne) jasniji i direktniji kontakt sa potencijalno revolucionarnim „masama“ od onog koji bi trebalo da ostvare zastupnici poetskog revolta. Kako god, nadrealistički drajev da pokaže „novi kolektivni senzibilitet“ i istraži „psihičku dinamiku društvenog života“ vodi ga do distanciranja od onoga što bi bilo jezgro partijskokomunističke prakse: klasna izdaja na način „taktičkih percepata koji bivaju uzdignuti na nivo kategoričkog imperativa“.

Možda je KP tada bila „pravovremena“, u smislu da je još zaглаvljena u eri umesne proizvodnje i nije mogla predvideti, kako je to nadrealizam nalagao, novu formu proizvodnje (transdukcije) baziranu na metamorfozi odnosa između nesvesnog i svesnog, koja bi obezbedila bazu (preko „objektne-iskrenosti“ i abreagovanja represije) formacijama novih društvenih odnosa. No pošto je partija privlačna, čini se da su nadrealistički eksperimenti imali sličnu regresiju ka estetičkim normama produkcije. Beogradska grupa, u njihovom *Anti-Zidu*, sugeriše da je nadrealizam mogao uleteti u prekršaj buržoaskog pojma napretka, u kojem bi osetio potrebu da zameni one inicijalne forme (psihički automatizam, dokumentarno beleženje snova, napade spavanja, deliričnih interpretacija) koje su predstavljale supstancu izraza i kapacitete rodnog bića za

strastvenu kolektivnu kreaciju (želeću proizvodnju). I krucijalno, u suprotnosti sa Sex-Pol pokretom, nadrealisti su možda propustili da izvedu svoje zaključke koji bi bili dovoljno opšti za uticaj na čitavo društvo; ne kao formule, već kao izražajne težnje ka poetskom revoltu na način distribucije ranjivosti: „poezije stvar(a)ne od svih“.

I tako će nadrealistički pokret, dominiran pariskom grupom, biti manje poznat po svojim pisanim i dokumentarnim formama, a više po svojim materijalnim radovima koji će cirkulisati tržištem umetnosti. Na primer, kao što beogradska grupa ističe, ono što će u slikarstvu biti izlagano neće biti manifestacije automatskog crtanja, već slikarski senzibilitet koji je svesno koristio sve tradicionalne veštine razvijane vekovima (što će značiti da baš niko nije mogao slikati nadrealistički). Iako takvo slikarstvo nastoji tehnički izraziti sadržaj nesvesnog u svoj njegovoj afektivnoj kompleksnosti i emocionalnim modulacijama, i osloboditi ono što je bilo potisnuto u nesvesnom, oslanjanje na reprezentacijsku medijaciju i distanca od našeg bića pre „objekta“ uklanja deljivu supstancu izraza (strast kao rodnu aktivnost). U umetnosti galerije i tržište razmenjuju fakture i ponude.

Ako je slikarstvo najviša umetnost (buržoaski rečeno), onda se nadrealistička aktivnost pravljenja kolaža (razvijana za tatinih dana) može smatrati minornom umetnošću, siromašnim rođakom estetičkih dostignuća (i tako dostupnom svima). Da kolaž može dovesti elemente u neočekivane veze, ukazati na transversalne putanje i otkriti „nemišljeno znano“, ukrasti slike i uvesti u orbitu „poetskih mahinacija“ (Nougé), u tome se ogleda smisao poetskog revolta. Međutim, postajući previše poznatim, čini se da kolaži nadrealističkih majstora slede racionalnu perspektivu kanonskog slikarstva.

Ukoliko malo spustimo cenovnik prema delima koja u sebi sadrže kolektivne elemente i svakodnevicu, možda možemo ponuditi nadrealističku aktivnost *exquisite corpses*, koja je više stvar povratka upotrebi tehnika psihičkog automatizma, spontanosti i gotovo dnevničkog praćenja susreta i okupljanja. *Exquisite corpses*, u kome se konsektivno crta na neviđeno šta su drugi učesnici

nacrtali, oživljava objektivnu šansu. Ovi kolektivni radovi želeće proizvodnje dovode u vezu elemente disparatnih koncepcija koje postaju čudnovato ujedinjene u poetsku celinu. To što takva tela često prikazuju čudne analogije i koincidencije, način je da se ostvari, pre naših očiju, naizgled nemoguć zadatak smanjivanja podele između individue i kolektiva (Almanah *Nemoguće*, str. 113, i *Kudravi drob*, u trećem broju magazina *Nadrealizam danas i ovde*, str. 41.)

I kao što je naš rumunski drug potvrdio, čitav ovaj razvoj materijalističkih dela, uključujući *exquisite corps*, može se svesti na artistski oportunitizam:

„Mi verujemo da je... vreme da ukažemo na određene greške koje se ulizuju nadrealizmu... tendencije zbog kojih malo po malo rizikujemo compromise u našim zajedničkim naporima...

Mi možemo grupisati te artistske devijacije, ideološki povezane sa nadrealističkim pokretom... Postupnu transformaciju objektivnih otkrića u sredstva umetničke produkcije i pokušaje propagiranja na kulturalistički način datog stanja razvoja nadrealističkog mišljenja... Verujemo da je to trenutak da reagujemo protiv tendencija tretiranja objektivno nadrealističkih tehnika kao mehanički prenosivih i sposobnih da budu korišćene neodređeno... Evidentno je da *idealističko ponavljanje* njihove upotrebe uklanja svu primarno teoretsku vrednost iz njih.

... Ovaj, često nevoljni nadrealistički manirizam preti da skrene nadrealizam u umetničku struju, čineći ga prihvatljivim za našeg klasnog neprijatelja, i dodeljuje mu defanzivnu istorijsku prošlost koja ... ga [i] čini prihvatljivim pošto ga fiksira za jedan partikularni momenat u njegovom trajnom pokretu.“<sup>47</sup>

Da li su se već čule Lucine i Trostove kritike ili stigle do drugih nadrealističkih grupa, reći će nam samo dalje iskopavanje; ali ono što one impliciraju jeste da je izvan pariskih grupa, u malim perifernim grupama daleko od razvijenih tržišta umetnosti, oblik nadrealizma koji je čuo ove reči (bez čitanja) još uvek, u kontekstu zajedničkih napora, napredovao na putu pesničkog revolta

---

47 Ghérasim Luca & Delfi Trost: „The Dialectics of The Dialectic“, *ibid*, str. 33.

bez pada u prekršaj „idealističkog ponavljanja“ pripadanja rastućoj međunarodnoj slavi umetničkog pokreta (sa svim dogmama i zastojima kao posledicama). Što će reći, alarmantno je koliko je grupama i pokretima lakše da postanu homogene, nego ih videti ispunjene unutrašnjim diferencijacijama kroz koje bi članovi razvijali neki oblik „neoficijelnih“ i raspršenih praksi. Nisu svi nadrealisti razmaženi na tržištu umetninama, a još uvek je ostalo onih koji sprovode socijalnu orijentaciju bez ugrožavanja transverzalnih i višestrukih subverzija koje imaju na umu sadržaj izraza kao strast, libidinalnu kritiku kapitala i raspad „egojašućeg sopstva“ i uslužnih *readymade* identiteta (neki nadrealisti nisu nastavili da na Bataillea, Ménila, Monnerota, Lucu, Lispectora i Cahun gledaju kao na nadrealiste).

## DRUGI MAMIFEST NADREALIZMA

Mogli bismo reći da su se rumunske kritike čule pre nego što su napisane, ili da se tokom kontakta sa Komunističkom partijom pojavila neka vrsta pseudo rigorozne zaokruženosti zahvaljujući internim denuncijacijama i isključenjima u pariskoj grupi. Dakle, Betonov *Drugi mamifest nadrealizma* popisuje sve one koji su ispali ili su bili izbačeni iz nadrealističkog pokreta, bilo zbog toga što su pokazali znakove umetničkog oportunizma ili zbog toga što nisu mogli podneti oštre i personalno precizne zaheve poetskog revolta. Prema Betonu, nisu mogli ostati sa druge strane zida u *infra-noaru*.

Prema proceni beogradske grupe, ovaj mamifest naglašava Betonovu zaokupljenost oblikom obnove morala u nastojanju da prikaže politikosima da nadrealisti ne behu tek plejboj senzualisti (istraživanje transseksualnosti i lirske afirmacije metamorfoze je bilo skrajnuto). Za beogradsku grupu, Beton naglašava da najbazičniji i bezuslovni moral koji zahteva učešće u nadrealizmu nije odricanje od poetskog revolta uperenog protiv nepodnošljive svakodnevice. Prepoznajući intenzitet transverzalizma i posvećenosti rodnoj aktivnosti, Beton poziva na mere jačanja i pouzdanja u borbi

za promene „materijalnih uslova“ svakodnevnog života. Dakle Beton bi mogao napisati (u gotovo mačo stilu) da se „najjednostavniji nadrealistički čin sadrži u istrčavanju na ulicu sa pištoljem u ruci i nasumičnim pucanjem u gomilu brzinom povlačenja obarača.“ Pošto mu namera nije bila da od toga načini model terorističke akcije za čitav nadrealizam, ovo bi se, kako kaže beogradska grupa, moglo smatrati svesnim aktom, dakle kao dosledno savremen u prostoru obnovljenog morala jednog de Sadea. To bi bilo dovođenje u pitanje čoveka: izazov njegovom moralu i biocentričnim limitima ili, drugim rečima, suočavanje sa parametrima koji su svaljeni na čoveka kapitalističkom organizacijom svakodnevnog života.

Sledi još jedan pasaż iz mamifesta izloženog u *Anti-zidu*: „Sve treba učiniti, sva nam sredstva moraju biti dobra da bi se upropastile ideje porodice, otadžbine, religije... Mi napadamo, u svim njihovim oblicima, pesničku ravnodušnost, rasonodu putem umetnosti, eruditska istraživanja, čistu spekulaciju; mi nećemo da imamo ničeg zajedničkog sa malim ni sa velikim štedišama duha.“

Vredno hvale ponavljanje poetskog revolta, sugestivnog za preoblikovanje politike za razumevanje društvene akcije kao problema rodne aktivnosti u svim njegovim kontradiktornim formama, nije samo lozinka kojom su drugi osuđeni na isključenje, nego se, štaviše, čini kao da se obnovljeni moral preusmerava nazad, ka moralu krivice, koji postaje javno lice političkog liderstva. U pitanju je politička podobnost (partija ili reket) kojom se po svemu sudeći insistira na zahtevu za izvesnim moralnim dispozicijama koje se moraju ispunjavati ukoliko neko sebe smatra nadrealistom (mistični temelji članstva).<sup>48</sup> U čudnom obrtu želeće proizvodnje i njene „proizvodnje“ novih društvenih odnosa, nekakav idealizam, vođen formom mamifesta koji piše jedna osoba (*one man mamifest*), izlazi na videlo upravo u trenutku kada je i denunciran. Beton piše: „Beše nužno, za nas takođe, stati u kraj idealizmu, pravo govoreći, a stvaranje reči nadrealizam o tome i svedoči.“ Reč nadrealizam,

---

48 „Pratiš moj put koji postaje put grupe.“ Stoga grupe postaju klike, postaju bande, postaju kontra-revolucionarne i lako se uklapaju u nacionalizovano-gangsterske segmentacije internacionalnog kapitala dok proglašavaju svoje „socijalističke“ akreditivne.

kako je ovde upotrebljena, ponovo zvuči idealistički jer zanemaruje pun smisao izraza rodnog bića i sebe svodi na jedan plan komunikacije, zapravo pisani poetski plan, te Beton, specijalista za nadrealizam, dolazi do „individualne personifikacije kolektiva“. U svetlu kapitalističkih društvenih odnosa i njihove produkcije individualnog kao „idealne“ ljudske forme, Beton, insistirajući na sopstvenoj individualnosti, pristupa poetskom revoltu čineći nadrealizam idealizmom za koji se, kao i za sve idealizme, može reći da je oblik založenja koji maskira volju za prevladavanjem novoformiranih društvenih odnosa.<sup>49</sup>

U svom nastojanju da se suoči sa kleveticima koji vide idealistički interes u „nemišljenom znanom“ i njegovom insistiranju na sirovom materijalu nesvesnog, držeći da je on ključ novih oblika želeće proizvodnje, Beton neće samo iskoračiti iz nasumične paljbe (po sebi metaforički indikator uključi/isključi dinamika klika i preterane rigoroznosti), već će doliti gorivo klevetama i podlokati samu političku efikasnost, kako su se i razvijali elementi nadrealizma, deleći među nama „nemilosrdni očaj koji u nama nastaje poniženjima neo-liberalne sadašnjice“. I tako će Beton, napredujući sa mikropolitikama, svestan deljenja ranjivosti, moći napisati:

„Ne gubimo iz vida činjenicu da ideja nadrealizma jednostavno cilja na senzitivni oporavak naše psihičke snage, na način koji nije ništa drugo do vrtoglavi silazak u sebe, sistematska iluminacija skrivenih društvenih mesta i progresivna zatamnjenja onih koja su individualistička, te trajni izlet u središte zabranjene teritorije, i ne postoji realna opasnost da se njene aktivnosti dovrše dok god plamteće čovečanstvo uspeva da se razlikuje od biocentrizma životinja.“

Pa ipak, čitav ovaj stejtment se zasniva na frazi „ideja nadrealizma“. Da li to osujećuje nastojanja poetskog revolta na način utilizacije političkog materijala „konkretnog iracionalnog“ (kao što to kaže beogradska grupa), i da li ga to vraća idealističkoj individualnoj dimenziji? Da li je to znak, kao što to kaže rumunska

---

49 „U svojim odnosima ka spolja, politička banda teži da prikrije postojanje klike, jer mora da zavede da bi regrutovala.“ Jacques Cammate, *On Organisation*, <https://www.marxists.org/archive/camate/capcom/on-org.htm>



grupa, da je nadrealizam u stalnom nagibu ka „idealističkim ponavljanjima“ u kojima se jezik odvaja od društvene prakse i abrekativnog govora, i tako oslikava idealno lice nadrealizma kao zavodljivu „organizaciju pojavnosti“?

Drugi mamifest nadrealizma, objavljen u *La Revolution Surréaliste* br. 12 (decembar 1933), za Betona je označio jasno uzdrmanje nadrealističke grupe i preusmeravanje snaga. Međutim, bilo kroz nadentuzijazam, koji vodi do idealističkog Ur-nadrealizma, ili ogođenog pokušaja da bude nadrealistički Staljin, Beton u ovom tekstu kao da natrčava na „organizaciju jednog“, na gangsterskog šefa u reketu, i koji u isto vreme može citirati Paula Nougéa koji kaže: „bio bih zahvalan ako bi oni, čije ime počinje nešto da znači, odlučili da ga obrišu“. Trebalo bi napomenuti da su isključenja Aretoada i Disneyosa označila nešto od prekida s ranijim nadrealističkim praksama u kojima je Aretoad bio jedan od najposvećenijih „totalnom oporavku [...] psihičke snage“, a Disneyos, pod napadom spavanja, zasigurno inspiracija u carstvu „abjektne-iskrenosti“. Prema tome, dok u *Anti-Zidu* beogradska grupa kaže da takve personalne kritike i isključenja nisu doveli do podele u nadrealističkom pokretu, pošto nije formirana ni jedna disidentska nadrealistička grupa, mi bismo mogli dodati da su druge grupe nastale na nepovezanoj kritičkoj distanci od nadrealizma: Le Grand Jeu, Acephale, Koleč za sociologiju, The Tropiques Group, Pozorište okrutnosti, Letristička internacionala, Industrial Records, Secesionistička vannacionala, The Anacharsis Cloots izaslanstvo itd.

## HUMANITARIZAM UBICA

Sa dolaskom Španaca u Port-au-Prince nakon projekcije *Andaluzijskog psa* Luisa Buñuela i Salvadora Dalija, haićanska nadrealistička grupa dobija na broju i preinačenju sredstva izražavanja – na filmu, koji će postati jedna od važnijih nadrealističkih praksi (koja takođe ulazi u prekršaj po pitanju iste problematike kao i nadrealističko slikarstvo). Istovremeno se Tristan Tzappa (nakon

godina nesporazuma koji su rezultirali, kako neki kažu, građanskim ratom *pater-familijasa*, i pokrenuli rat tate i nadrealizma oko istorizacije umetnosti), miri sa nadrealistima objavljivanjem odlomka iz pesme *L'Homme Approximatif* u *La Revolution Surréaliste* br. 12, a u godinama nakon *Drugog mamifesta*, dva martinikanska pisca, Pierre Yoyotte i Jules-Marcel Monnerot, obojica osnivači *Légitime Défence*, učvršćuju svoje veze s pariskom grupom.

Poslednja dvojica mogu postati važni koliko i Disnyos i Artoad po svom doprinosu nadrealizmu, i to potpisivanjem zapaljivog i sarkastičnog teksta *Humanitarizam ubica* na račun kolonijalnog avanturizma Zapada. Ovaj traktat, polazeći od potcjenjene faze koja oplakuje i kritikuje francusku Kolonijalnu izložbu 1931. – „Mi koristimo naš višak kapitala za slanje brodova, lopata i pijuka u Afriku, Aziju i Južnu Ameriku, zahvaljujući čemu je on konačno uložen u najamni rad, i ponešto smo zamoljeni da pretstavimo kao dar domorocima“ – čini se da širi vannacionalnu solidarnost sa rodnim bićem u celosti (*gemenweisen*). Okrećući se od ideala prosvetiteljski vođenog racionalnog napretka (na način sličan njihovom zagrljaju „nemišljenog znanog“), mi vidimo nadrealizam koji još jednom ulazi u borbu s poznatim snagama evropske levice, i stupajući među „prezrene na svetu“, ovim traktatom, širi pojam poetskog revolta kao pobunu rodnog bića protiv ograničavanja kategorija i proletarizacije. Dakle baš kao što je beogradska grupa oplakala raspravu o graničnoj tački ljudskog samoubistva koja ostaje u orbiti „romantičnog idealizma“, tako je mogla zaboraviti i ono što je ranije pisala u vezi sa postajanjem rodnim bićem: „U bilo kom trenutku i na bilo kom mestu, kada je u pitanju rodna aktivnost ili istinski preobražaj, mi smo u potpunosti predani društvom. Transformacija odnosa od vrha do dna je isključivo moralna mera stvarnog dostignuća čovečanstva.“ (*Pozicija nadrealizma*)

*Humanitarizmom ubica* nadrealisti su se izjasnili „u korist zamene imperijalističkog rata, i njegove hronične i kolonijalne forme, za građanski rat.“ To što ne spominju klasni rat je možda posledica njihovog gađenja na prisilni rad proizvodnje vlasništva koje bi pratilo kolonijalnu invaziju: „Kad su čitavi narodi desetko-

vani ognjem i mačem, postaje nužno skembati preživjele i pripitomiti ih na takav kult rada koji bi se mogao izvesti samo iz pojma akumulacije kapitala i apstraktnog rada.“ Najamni rad nije rodna aktivnost. Kult najamnog rada jeste ono što deformiše rodno biće u svetu, ali ono što bolno probada nadrealiste u ovom traktatu jeste činjenica da je taj kult element i sastavni deo zapadnog načina proizvodnje, i nije samo način koji žanje super-profit „u pljačkaškom metežu, silovanju i ubistvu naveliko“, već to radi pod krinkom samoopravdavajućeg humanitarizma: „beli čovek propoveda, dozira, vakciniše, usmrćuje i (sam od sebe) prima oprost“.

Ubistvo rodnog bića. Spora smrt rodnog bića. Zaduzenost rodnog bića. Sve to i pre no što rodno biće može stupiti u konkretnu stvarnost želećom proizvodnjom. Sve to održava čoveka na regresivnom nivou očaravajući ga ili podstičući da se prehrani bezočnim apstrakcijama vrednosnog oblika. Emisari radničkog pokreta, sve više obuzdavani vlastitim institucijama i reprezentacijskom politikom, koja se oslanja na sliku radnika i kult najamnog rada, pozdraviće ovaj traktat tišinom. I pošto je Komunistička partija izdala edikte o komunizmu koji su bili potaknuti više spoljnom politikom SSSR-a nego sovjetskim formacijama, njihova kulturna propaganda je našla smiraj u „tužibaba“ soerealizmu. A kako je ispitivanje hereze onoga kako je Marx mislio rodno biće, pre nego proletarijat, redukovalo nadrealistički nagovor na poetski revolt na nekakvu praksu koridora lobiranja, ispostavilo se da su nadrealisti postali višak distrakcije u očima mnogih delova radničkog pokreta.<sup>50</sup> Usklađenost s kolonizovanim narodima koju ova rasprava pokazuje (više na rečima nego što poeziju čini konkretnom), njihova kritika društvene formacije kontrole poznate kao rasa, ne samo da podiže endokolonijalizam uslovljavanja, već je ona ta koja, u svom ishodu, dovodi u pitanje središnje mesto proletarijata u revolucionarnom procesu.<sup>51</sup>

---

50 Na internacionalnoj konferenciji „Obrana kulture“ održanoj u Moskvi, i Beton i češki nadrealista Vitezslav Nezvak su bili sprečavani da govore, sve do ponoći.

51 Za Theodora W. Allena, koreni rasizma potiču iz 1680-ih godina kada su namesnici južnjačkih država SAD, kao odgovor na hibridni rasni ustanak (Baconova pobuna), uspostavili legislativu kojom se obezbeđuje „privilegija za belce“. Allen dodaje: „sistem rasnih privilegija za bele radnike namerno je uspostavljen da bi definisao i uspostavio belu rasu kao formaciju društvene kontrole.“

Kao što je Jacques Camatte komentarisao „proletarijat otkriva da se njegova uloga u procesu valorizacije stalno smanjuje“<sup>52</sup> i na taj način dolazi do figure viška stanovništva, rezervne vojske robova u kojoj prisilni rad i dužničko ropstvo nisu samo čistokrwni rezervat kolonijalno potlačenih naroda, već oblik opšteg, kapitalom usmerenog, potiska prema opštim uslovima neo-ropstva za sve, i koji ne samo da ukida „najamni rad“ i prazni sadržaj „klasa“, već nas tera da još jednom postavimo pitanje, nakon paradigme vrednosti, šta znači biti čovek. Postavljajući to pitanje, smeštajući istraživanje u „rodno biće“, nadrealisti su se svrstavali uz crnu borbu koja je počela iz premise bića koje je smatrano, a onda i kategorizovano, kao „ne-biće“ (živa oruđa), i počeli nastojati da uče iz tih „(ne)ljudskih uslova“ ili ontološke negacije kolonizovanih ljudi, tako da se više neće postaviti pitanje rodne aktivnosti u emocionalno inhibirajućim i fizički parališućim terminima zapadnog prosvetiteljstva.<sup>53</sup>

## ISTRAŽUJUĆI SEX

Srećom i uprkos levičarskom preziru, ova istraživanja u rodnom biću nisu ostala sasvim potisnuta ili poverena jednoj „istorijskoj fazi“. Važnost takvih istraživanja je signalizirana na takav način da postaju žarište kolektivne želeće proizvodnje, te su preteča razgradnje nadrealističkih grupa u Abreaktivne asocijacije. Ovakva istraživanja su možda sprovedena na način koji parodira pretenzije nauke na objektivnost (na primjer, nadrealistička fraza „objektivna prilika“<sup>54</sup> je upravo takva jedna parodija, koja je, ša-

---

52 Jacques Camatte, *Capital and Community, On Organisation*, <https://www.marxists.org/archive/camate/capcom/on-org.htm>

53 Georges Bataille slično je govorio kada je istakao takvu vezu kao revolucionarnu snagu: „To počinje samo iz dosluha sa uropskom želećom proizvodnjom, sa crnom praksom koju institucije mogu da razviju i koja će služiti kao konačni izlaz za porive, koji danas zahteva užareno svetsko društvo i krvava revolucija.“ Videti Georges Bataille, „The Use Value of D.A.F. De Sade“ u *Visions Of Excess*, University of Minnesota Press, 1994, str. 102.

54 Beton: „Prilika bi bila forma manifesta spoljne nužnosti koja otvara put kroz ljudsko nesvesno.“ (IS, str. 161)

lu na stranu, omogućila pristup „konkretnom iracionalnom“ kao libidinalnoj i poetskoj snazi u društvu). Dakle, važan aspekt ovih istraživanja beše to da su ona odvela nadrealiste do transseksualnosti, koja izvlači svoj legitimacijski poredak iz istraživačkog rada profesora Frauda pošto je on pozvao na „ponovnu uspostavu perverzije“, a iz de Sadeovog određenja, preoblikovanje onoga što je fiziološki i psihički moguće za ljudsko biće u području seksualnih odnosa. U tim područjima tabui o seksualnosti bivaju raskrinkani i nadrealisti bivaju učesnici u onome što bi se moglo nazvati otkrivanjem erotskog („objektne-iskrenosti“) kroz takve tekstove kao što su Parrotova, Raizeova i Arragantova 1929, koji su objavljeni tajno, i serijama naslovljenim *Izdanja 69*, koje je pokrenuo češki nadrealista, Jindrich Styrsky i *Déchirures (Iskidan)* Joyce Mansoura.

Ipak, daleko najznačajnija dela u tom smislu su ona sa određenom tendencijom transseksualnosti iza biocentričnosti koja su otvorila nova područja želje preko rodne specifičnosti, a to su radovi žena: Meret Oppenheim *Le Dejeuner en Furrure*; Dorothy Tanning *Tango*; Maria Martins *The Impossible III*; Mimi Parent *Masculine-Feminine*; Clarice Lispector *Passion According to G.H.*; Unica Zurn drawings in *House of Illnesses*; Claude Cahun *Self Portrait (1920)* i njene fotomontaže u *Aveux non Avenus*, itd.

I dok nisu vodili svoja istraživanja ulicom Sex-Pol, nadrealisti su ostajali okupljeni kao grupa s vremena na vreme okupljena pod barjakom: „Istraživanje u seksualnosti/Mesto objektivnosti, Individualne determinacije, Stepene svesnosti“. Ova okupljanja (transkripti prva dva su se pojavili u *La Revolution Surréaliste* br. 11) prolaze sasvim nezapaženo, što je prava šteta, pošto su jedan pokušaj onoga što je beogradska grupa nazvala „elementarno poštenje“ i što predstavlja, u smislu necenzurisanog govora, poeziju učinjenom konkretnom. Kao što je Suzanne Césaire u *Tropiques*, nagovarala svoje čitaoce na „hrabrost da upoznaju sebe“, tako se pariska grupa uputila dalje u naporima da preoblikuje moral i, na neki način, prevlada stid, krivicu i strah od samoizlaganja koje je obično dodeljeno pisanoj poeziji i terapeutskoj privatnosti. U poštovanju takvog nastojanja teško je kritikovati njihove napore, ali jedan ili dva ozbiljna problema bi trebalo spomenuti.

Prvi od njih je mala uloga koju su žene igrale u tim sesijama. Iako je to bilo poznato Louisu Arragantu – „Valjanost svega ovoga što je do sada rečeno, izgleda mi kao potkopana pre svega neizbežnom predominacijom muške tačke gledišta“ – još uvek postoji potpovršinski „Kult žene“ koji struji kroz iskrenost koliko i često svedočena homofobija u Betonovim komentarima iz prve sesije: homoseksualnost je viđena kao „mentalna i moralna manjkavost“. Iako se ovaj falocentrizam mogao malo potkopati diskusijom o muškoj impotenciji tokom devete sesije, slično radovima nadrealističkih žena, u pravcu transseksualnosti koja se još može pročitati u dokumentima, postoje i Aretoadov apel na sapioseksualnost, André Thirionov govor o „nečem infantilnom, želji na sve strane“, Jean Tingleyeva formula „anus+“, a među jezgrovitim (možda jetkim) upadicama Jeanette Tanguy mi možemo čuti kako kaže „Ja mogu samo gestama da objasnim. Duž svih spojeva i nabora tela“.

Začudo, René Crevel, jedan jedini homoseksualac u nadrealističkoj grupi tog vremena, nije učestvovao ni u jednoj od sesija. To se još više čini čudnim ako uzmemo u obzir da u njegovom „romanu“ *Moje telo i ja*, možemo pročitati ono što predstavlja prelaz iz poetskog revolta na podležućeg nosioca rodnog bića, odnosno ogoljavanje od zajedničkih obeležja rodnog bića kao afektivnog bića, i, kao da se pravda zbog svog egovanja, kako pita: „Ja, ili pre mala hrpa kostiju, nepomirljivih poticaja, pupoljaka zadovoljstva, perceptivnih organa?“ Ovakvo predstavljanje čoveka svakako može biti pojednostavljeno i asocijalno, ali se u njemu može naći i poriv za reinvencijom čoveka iz njegovih senzualnih organa i afektivnih kapaciteta, obdariti rodno biće sklonošću mutaciji i metamorfozi, ne zaboravljajući pritom materijalnost „kostiju“. U biti, to je poriv za transseksualnošću („želja na sve strane“) koja leži iza genitalocentrizma i rikošetira od pozicije mizantropskog očaja (volja za biti „ne-biće“) do one koja postavlja pitanje ljudskog postajanja. Crevel, koji je počinio samoubistvo, svakako može biti izolovan od nadrealističke grupe ne samo zbog svoje homoseksualnosti, već i zbog njegovog širokogrudog izražavanja društvenog u svojoj subjektivnoj formi (auto-teorija). To još jednom dokazuje da je poetski revolt težak zadatak koji se ne može postići sam.

Veća je šteta što Crevel nikada nije sreo Ghérasima Lucu i Delfi Trosta, koji su sa svojevrsnom jasnoćom koja se javlja na distanci od centralnih borbi za moć izneli nekoliko novih formulacija koje se, polazeći sa pozicija mržnje prema kapitalističkoj proizvodnji normopatskog čoveka, usmeravaju ka poetskom revoltu kao transseksualnom postajanju rodnog bića. Jedna od njih je razvoj needipalne pozicije: „U pokušaju da otkrijemo i izumemo najneverovatnije aspekte ljubavi, mi ostajemo suočeni sa limitima koje nam suprotstavlja priroda, kao i ograničenjima Edipovog kompleksa unutar njih.“ Za Lucu i Trosta, ovaj Edipov kompleks beše onaj koji održava želju u klopki znane familijarne ljubavi i sprečava nove društvene odnose (nove transseksualne oblike želje) kontinuiranim ponavljanjem unutar njih često nezadovljenih potreba i kompenzacijskih fantazama detinjstva. Grupni društveni odnosi postaju kompetitivni na nivou libidinalnih sebičnosti, tako da potreba za sigurnošću postaje aspekt dominirajućih stavova prema drugovima<sup>55</sup>. Prema tome, za Lucu i Trosta, poetski revolt koji vodi do formacije novih relacionih aktivnosti mora nužno propasti ukoliko se rodno biće ne suoči sa edipalnim granicama koje lome te odnose i vraćaju vlasničkoj produkciji sa svim svojim kategoričkim separacijama, hijerarhijskim odnosima vlasti, odbrambenim procedurama i bezumnim atavizmom koji izbija iz ograničene autonomije.

Na ne baš nepovezan način, edipalna košulja, koja deformiše grupne društvene odnose, deformiše takođe i ljubavne odnose, u kojima izaziva romantični idealizam i slične jamčevine za nezadovoljene potrebe koje postaju preteći haotične. Luca i Trost, videći ovu formu ljubavi kao ispunjenu teskobu, kao nešto što odgovara Edipu i kao stvar beskrajnog nadmetanja individualnosti („Pogledaj me mama!“), okreću se ka nečemu što nazivaju „objektivna ljubav“. Da bi takva ljubav postojala, čini se da bi poetski revolt morao „sezati iza scene samoreference u otuđenju“ i prestati da se identifikuje sa kulturnim navikama i tipologijama koje su uvek

---

<sup>55</sup> Za Betona je rečeno da razvija sklonost da promoviše lične nenaklonosti do nivoa opšteg zakona ili principa kojeg svaki nadrealista treba da se pridržava. Videti Raoul Vaniegen, *ibid.*

u saglasju sa sobom, odnosno sa pogledom Zapada. Pod svetlom Luce i Trosta, ono što postaje vidljivo jeste, ponovo, jedan smisao za rastakanje edipalne konstrukcije ega (posesivnog, nezadovoljenih potreba i narcistički evrocentričnog) sposobnošću za povremeno samoobjektiviranje, odnosno da naše sopstvo vidimo na način na koji to čini Crevel u citatu iznad i na način na koji fotografije Claude Cahun to čine čak i jasnijim.

Čim je ovaj smisao za objektivnost postignut, kako Luca i Trost pokazuju, mi smo zauvek suprotstavljeni socio-psihičkim istorijskim okolnostima u kojima naše „Ja“ više ne vlada ili je čak svrgnut.<sup>56</sup> To je smisao u kojem se istraživanje rodnog bića nastavlja, pošto to više nije smisao jednog individualnog diferenciranja od vrste i izdizanja nad njom, već postajanja vrste kroz transseksualno diferenciranje rastočenog ega. Takva polimorfnost nema nikakvu pojedinačnu vezu ni rodni seksualni nagon kao takav; bez „cilja“ i „objekta“, ona je, od kad je njena edipalna represija sklonjena, transseksualni način metamorfoze. Više ne postoje nikakve kategorije. Nikakve blokade za transversalnost. Žena se može zaljubiti u bridž i čoveka, i uvek oklevajući, u cipelu. Luca i Trost, nesposobni da prihvate biocentričnu sliku rodnog bića, behu „nestrpljivi zbog tromosti prirodnih zakona“, i dok su nudili svoj anti-edipalni pristup radničkom pokretu (pogledaj fusnotu 12), to je bilo više nego sa zadovoljstvom ignorisano. Isto važi i za fotografije Claude Cahun, na kojima metamorfoze rodnog bića (transseksualnost kao praksa) postaju vidljive kao otelovljene metafore. Cahun, u objektivaciji promena njenih subjektiviteta, njenim otuđenjem od sebe, postaje ne samo prototip novog bića (nedetminisana „vrsta“), već nas ostavlja sa krucijalnim uvidom kojim napuštamo personstvo krećući se mnoštvima poetskog bića. Nismo ni objekti ni subjekti, već „Subjekti“.

---

56 Implikacije su ovde od velike važnosti za revolucionarni proces kao što je ovaj, na anti-edipalnom i libidinalnom nivou, koji i dalje zahteva napor kraljomorstva (u paru sa „čedomorstvom“). Ubistvo Kralja treba da bude zamenjeno masovnim kraljomorstvom: „ubijanje“ Bebe Kralja u svakome od nas. Odnos ovog masovnog samoubistva je mučan i uvodi sekvencu poetskog ubistva Ghérasima Luce (*Mrtva smrt*), u kojoj on ističe različite metode samoubistva i ostavlja posebne poruke za svaku – nešto što je manje obeleženo povlađivanjem, a više društvenim revolucionarnim impulsom – „politiku želje“ koja uključuje rizik bivanja izvan bezbednosnog kombija „političkog“.



## NADREALIZAM (NAKON SVEGA)... MOŽDA NE POSTOJI

Imamo li razlog da se pitamo koliko nadrealizam može ostati nadrealizam? Možemo li se složiti sa Paul Nougéom kada predlaže da „Nadrealizam – čiji plamen još gori – kao autonomna doktrina specifičnog metoda, više ne postoji”. Mi tada možda počinjemo da vidimo kako, daleko od centra, daleko od degradirajućeg rada nadrealista, daleko od ekskluzivne definicije „čoveka“ zapadnog prosvetiteljstva, još može postojati nastavljen prolaz mnogih nepovezanih ličnosti prema konstrukciji Abreaktivnih asocijacija.<sup>57</sup> Svi ovi ljudi, migranti i beskućnici poetskog bića, mogu biti locirani na periferiji periferije. Ovo je transversalno mesto koje može biti pronađeno sa druge strane zida, mesto na kome *infra-noir* može zaživeti kao smrtno ozbiljni rizik istraživanja nedeterminisanosti rodnog bića, samoispitivanje i, posledično, zahvatiti čoveka do njegovih najdaljih limita; ograničenja u kome kontinuirano otkrivamo znakove kapitala koji kolaju našim venama. Dakle nadrealističke grupe odbacuju svoje disidente: nasuprot naduvanim cenama kanonskog nadrealizma, vrednost ovih poetskih bića devalvira do te mere da se nastavak njihovog istraživanja na rodnom biću hrani sirovim materijalom vlastite teskobe i samoće, i, poput Mladog Arthura pre njih, prelazi na drugu stranu zida kako bi istražio druge kontinente. Ova poetska bića, disidenti kapitalizovanog sopstva, dakle prezrena bića, razbijanjem otvaraju reči kako bi pronašla sonorni pokrivač, i ne pripadaju ni jednoj grupi, već „krugovima“ i „afinitetima“. Ona ne pripadaju zaludnom vremenu, već intersticijama istorije; niti dodeljenom rodu/polu, već transseksualnom zanosu u poetsko biće.

René Ménil, i sam periferan belo civilizaciji i kanonskom nadrealizmu, ocenjuje ovu situaciju dijaspornog egzila iz cen-

---

57 Ne brinite, nećemo razotkriti mitove ovih „situacija“ koji, pod krinkom Situacionističke internacionale, tvrde da stvaraju nove društvene odnose, a pri tome su samo završile na drugoj strani zida u ropstvu prave proizvodnje, krećući se ka *pater-familias* građanskom ratu i oponašajući komunističke partije.

tralizovanih grupa na način koji ćemo, nadamo se, osvetliti naše Abreaktivne asocijacije u dolasku. On piše:

„Pesnik nije savremen zato što je blizak prošlosti ili je odbacuje, već zato što postoji kao dijalektički ishod scena prošle egzistencije. Dakle on je istovremeno živa negacija i očuvanje svih starih kulturalnih formi. Njegov savremeni aspekt će biti širi i od veće vrednosti zahvaljujući činjenici da je on totalitet formiran medkontinentalnom prošlošću.“

Pošto Ménil ovde pojašnjava da poetsko biće, kao rodna aktivnost, prevladava „samoreferentnost u alijenaciji“, ono prevladava i represiju višestruke ličnosti, posmatrajući se usred istorijskih kulisa, što je u ishodu nešto slično Lucinoj i Trostovoj „objektivnoj ljubavi“. Ali, što je možda važnije, to je sopstvo kao „dijalektički ishod“, sopstvo kao nastavljajuća modulacija prošlih momenata iskustva, sopstvo kao mnoštvo, kao „iracionalno“ ambivalentan modus bića, koji poetsko biće čini sinonimom uvek kovnog rodnog bića. U tom svetlu, sa deljenom neodređenošću, mi više ne možemo podržavati nadrealizam kao odvojenu definicijsku kategoriju kroz koju se vozi poetski revolt. Dugim uvodom u ovaj traktat, koji opisuje neke od nadrealističkih preteča (Lautrémont, Mladi Arthur itd.), lako se stiče utisak da nadrealizam uzima ova poetska bića kao svoja. Zapravo, ako su nam ti prethodnici i ova istorija išta dali, onda je to dar preoblikovanja morala i poetskog revolta; polazište od kog poezija može biti praktikovana kao način odnosa u širem društvenom polju. U tom smislu se možemo složiti sa Paul Nougéom, pa bi se naš nadrealizam, koji je u ovoj raspravi nakićen i sramotno načinjen *deus-ex-machina*, trebao razrešiti u „dinamikama preliivanja“ (Will Alexander) kojima se razaznaje da želeća proizvodnja nije ništa drugo do transduktivna „poezija stvarana od svih“. „Nadrealizam“ bi onda trebalo prestati da postoji kako bi se zaštitilo od kategorijskog hvatanja i umetničke istorizacije onih tehnika i ideja koje, stigavši do transduktivnosti, lagano dospevaju u fokus tokom naših nastojanja na poetskom revoltu: kreakcija, subjektalni odnosi, objektivna ljubav, ontofonije, tišinozvuci itd.

Iskopavanje edipalnog ega (kraljomorstvo Bebe Kralja), o kome Luca i Trost govore, ide uz praksu „abjektne-iskrenosti“, dostupne svima.<sup>58</sup> Bez takve supstance za naša sredstva izražavanja, bez slobodne međugigre rodni aktivnosti koje vode transseksualnom kreolu, bez činjenja konkretnog poezije poetskim revoltom, mi nećemo samo izgubiti dijalektičku međugigru naše „prošle egzistencije“ i „starih kulturalnih oblika“ kroz koje smo kao rodna bića prošli, već se nećemo moći ukrcati na želeću proizvodnju kako bismo kreirali nove oblike asocijacijskih praksi kroz koje bismo transmutirali.

Ako ključ za održivu budućnosti poetskog bića leži u postavljanju novih oblika relacionih akcija (Abreaktivne asocijacije), onda bismo učinili dobro ako uzmemo u obzir reči Jules-Marcel Monnerot. Upozoravajući protiv vlasništva (ekstenzijom osećanja „zatvorenog sopstva“) on predlaže:

„Osoba koja piše ne izražava svoje mišljenje, već mišljenje; drugim rečima, ono šta je i čije je mišljenje, ona može smatrati svojim samo na najprivremenijem mestu. Mišljenje prolazi kroz mene ne mogavši ni do koje mere biti shvaćeno kao moje.“<sup>59</sup>

Kao i u slučaju fotografija Claude Cahun, mi smo ponovo potaknuti u pravcu opšteg društvenog bogatstva kroz koje se rešava zahteva koje Edipalni ego ima prema nama (zahtev kojim se kapitalizam odigrava na nivou libidinalne ekonomije). Sa tim zahtevom da „mišljenje“ može biti posedovano „sopstvom“, ne samo da dolazi ekskluzivnost, već i smisao za nadmetanje onom koji je onaj koji „zna“, ili onaj koji može „govoriti“. Tome možemo dodati, posebno u svetlu rasprave oko toga da li je poezija više od pisanog jezika (ili zaista govorenog), da su asocijativne prakse uvećane onim što je izvan jezika, onim što je povezano sa „neimenljivim afektom“ i sa onim što dovodi do uživanja nezaštićenih emocionalnih interakcija (poezija kao ponašanje). To je zvuk i muzika sa svojim kontinuiranim zaključkom da emocije i afekti, cirkulišu-

---

58 Ghérasim Luca je nastavio da opisuje svoj poetski revolt kao stvar samo-apliciranja „razotkrivajućoj i nedopustivoj rezonanci bića“, kroz koje se „tajne spavanja uzburkavaju“.

59 Jules-Marcel Monnerot, 'On Certain Common Characteristics of the Civilized Mentality', u *Refusal of the Shadow*, ibid, str. 61.

ći, pa dakle kao „mišljenje“, nisu sopstvujući kao takvi, već kroz kontradiktorne talase zvuka nude ne samo pomoć višestrukosti ličnosti, već i sredstvo kojim je dovode do ploda. Ako je jedna od opštih kritika nadrealizma (za razliku od Sex-Pola) to što nije uveo svoje nalaze „objektne-iskrenosti“ u širi svet društvenosti, onda se tome može dodati nedostatak interesa kanonskog nadrealizma za zvuk i muziku.<sup>60</sup>

Dovoljno je interesantno, a u svetlosti mladoarturovskog napuštanja Urope, to što se moramo okrenuti nadrealizmu afričkog porekla:

„Poezija ne znači jezik (on nije specijalizovan). Ona je neusmereno mišljenje – ne mišljenje već radije gledanje, slušanje, mirisanje, kušanje – ona je trenutno ... po definiciji nekompatibilna sa prisutnim konkretnim sadržajem principa realnosti koji smera na prilagođavanje zloglasnom civilizovanom društvu.“<sup>61</sup>

Kako je Jules Monnerot pisao, i sa njim se moramo složiti, sada je glavni smisao doći do toga da se poetsko biće može naći u „ušnoj osmozi“ (Will Alexander) zvuka i muzike. Nije li „forma ansambla“ taj kome se Abreaktivne asocijacije moraju okrenuti kako bi se postigao uvid u to kako održati kolektive? Nećemo li kroz praksu muzičara – njihovu polifoniju, simultanost, „objektne-iskrenost“ – moći osetiti, pre nego upravljati „artefaktima“ želeće proizvodnje? Nećemo li unutar ansambala zvukova pronaći mnogostrukost ličnosti u akciji (muzičare koji iscrtavaju različite obrise svojih duša) i u kojima su, čak i kao „pasivni“ slušaoci, naš edipalni ego i njegov „princip realnosti“ suspendovani; i to ne tek gledanjem drugih sa distance, već sopstvenim otvaranjem usred transseksualnih intimnosti svojih „objektnih-iskrenosti“ (*treperenje organa sluha u zvukom ispunjenom vazduhu*). Ovde dakle, u našim ušima, izgleda da postoji način kojim se više ne ostaje prilagođen „zloglasnom civilizovanom društvu“, društvu učinjenom zlogla-

---

60 Ovo je mali pomak Paula Nougé a, koji je 1928. godine rekao: „Iskusili smo ovaj uticaj koji je muzika vršila nad nama, kao što smo osetili da ova moć može da načini emanaciju svesne volje, zahvaljujući vidovitosti muzičara“. Videti njegov spis „Muzika je opasna“. Videti njegov tekst „Music is Dangerous“, *Surrealist Research and Monograph Series*, br. 6, 1972.

61 Jules-Marcel Monnerot, *ibid.*, str. 63.

snim svojom mono-humanističkom vizijom, vizijom čiji produktivizam je mogao uništiti sve druge znati-kako i njihove polaznike u „obicima života“. Kako Georges Henein pišući o džezu predlaže:

„Zamislimo datu muzičku temu. Sama tema već konstituise prvu kreaciju. Potom stižu muzičari, koji, umesto da je se verno drže, izobličavaju, uvijaju, umnožavaju i improvizuju na njoj na takav način da ujedinjuju svoje aktivne personalnosti sa kompozitorovom.“<sup>62</sup>

Henein ne opisuje jednu praksu koju nužno treba smatrati produktivnom, već se na nju može gledati i transduktivno: kao na proizvodnju iz već postojećeg (tema), ali ova fuzija između muzičara i kompozitora ukazuje na relacije aktivnosti koje dovode u protivrečnost mnoštvo aspekata uključenih personalnosti. Tako da tokom muzičkog stvaranja možemo govoriti o poetskim bićima kao dovođenje u konjukciju dinamike „intra sopstva“ i „inter sopstva“. Muzikom i zvukom potaknuta, ovo je transduktivnost kao svaka „aktivna personalnost“ koja transdukuje jednu od druge i u tom procesu svesno operiše želećim mašinama kako bi se pojavili novi društveni odnosi. Društveni odnosi proizvodnje subjektivnosti u kojima se pomeramo od „prave proizvodnje“, i njene raspodele moralnih uloga (krivica) i novčanih vrednosti (dug), ka transduktivnom nastojanju nekategorijabilne rodne aktivnosti. Poetsko biće, na kontinentima drugačijim od našeg, rečima drugačijim od naših, ne može biti raspodeljeno ograničavanjem termina kao što je „nadrealizam“, pošto je ono jednostavno re-rearno, surr-život jednog *konturisanja bez ivica mene/nas od SANKOFE*.

Mystić Constructions & The Boring One  
Beograd – London  
1932–2017.

---

62 Georges Henein, „Hot Jazz“, in *Black Brown and Beige*, ibid, str. 192.

## NAPOMENA

*Stvarno, djelatno* čovjekovo odnošenje prema sebi kao rodom biću, ili njegovo manifestiranje kao stvarnog rodnog bića, tj. kao ljudskog bića, moguće je samo na taj način, da sve svoje rodne snage stvarno ispolji – što je opet moguće samo zajedničkim djelovanjem ljudi, samo kao rezultat historije – da se prema njima odnosi kao prema predmetima, što je napokon opet moguće samo u obliku otuđenja.

(ur. napomena: K. Marx, „Kritika Hegelove dijalektike i filozofije uopće“, Marx i Engels, *Rani radovi*, Kultura, Zagreb, 1953, str. 266)

## UMESTO DALJE TRANSDUKCIJE

Howard Slater

Grupa za konceptualnu politiku (GKP)

& kuda.org

*Anti-zid* je proizašao iz jednog od mnogo koraka u saradnji kuda.org i GKP sa Howardom Slaterom tokom nekoliko prethodnih godina. Ova poslednja saradnja okupila nas je oko zajedničkog interesa za manje poznate manifestacije nadrealističkog pokreta, kako lokalno tako i na svetskoj razini. Tako *Anti-zid* predstavlja tačku povezivanja („lađa komunikacije“) beogradske nadrealističke grupe i onih sa Antila koje su se okupile oko časopisa *Légitime Défence* i *Tropiques*.

Takođe, ovaj proces je postao sredstvo političke i afektivne supstance umetničke organizacije sada i ovde, kao i u prošlosti: *Infra-* i *našOrganizacija*, politika kao mišljenje, na distanci prema državi i političkim partijama jesu samo neke od zajedničkih tema ugrađenih u poetsku i eksperimentalnu transdukciju *Anti-zida*, koji su originalno napisali Marko Ristić & Vane Bor i koji su objavili Nadrealistička izdanja u Beogradu 1932. godine. Ova transdukovana knjiga, nadamo se, pomoći će nam da savladamo sopstvene zidove.

Sve je počelo sa drugim tekstom i uz Howardov britki prevod jednog nadrealističkog stiha<sup>1</sup> Oskara Daviča iz beogradske grupe, onog koji je po zanimanju bio samoubica i koji je konstantno pradio (imagarne) planove za masovno ubistvo beogradskih nadrealista. Taj akt prevođenja je pogodio smisao do kojeg smo pokušali da dođemo i dodatno je dao zaokret stihu Daviča na način produblivanja našeg razumevanja odnosa umetnosti i politike. Tema i problem koji nas se mnogo tiču. Tokom tog procesa došli smo do nečega važnog, ali se u tome nismo potpuno razumeli. Naša mišljenja o

---

1 *Fakultet za de-programiranje zastarelosti“ Dobrodošli!* – konferencija & zbornik tekstova: <http://kuda.org/sr/fakultet-za-de-programiranje-zastarelosti-dobrodo-li-zbornik-anti-konferencije>; Centar za nove medije\_kuda.org, Novi Sad, 2014, str. 128.

ovom odnosu su se razlikovala, ali ako i nismo u potpunosti delili interes za mogućnosti racionalnosti i racionalnog mišljenja koje je moguće negovati i koje ne bi bilo tek proizvod kapitalističkog načina proizvodnje, njegove ideologije i njoj inherentnog savijanja kičme, složili smo se oko jedne logike iracionalnosti i ludila nade kojom bismo radije slomili koju kost.

Prema našem sudu, racionalnost je ta koja nas duševnom snagom, pa i kroz „nemišljeno znano“, uvek vraća *mišljenju*. Borba za mišljenje i psihu mora biti vođena na svakom mestu, čak i u okviru iracionalnog i nesvesnog, dok se istovremeno prati tanana linija njihovih postojećih autonomija. Sve to plus interes za nešto što se obično smatra viškom – misliti grupu i organizaciju iznova – dalo je poticaj ovom poduhvatu. Stoga, prevođenje sa jednog jezika na drugi i iz jednog stila i ere u drugu postalo je *transdukcija*.

Grupni rad na procesu transdukcije uključivao je više ljudi, više grupa, koje su konstantno dolazile i odlazile, nastajale i raspadale se. Svi smo mislili i pričali o ovom radu, imali smo nameru da preživimo, isticali smo svoje determinacije dok smo bili sumnjičavi prema slobodi kao toliko naivnom i devalviranom pojmu danas. Da li da se usudimo i kažemo da smo bili „subjekt-grupa“, ona koja stavlja sebe u rizik raspada, suočava se s njim i angažuje se u sopstvenom kraju preuzimajući odgovornost za njega? Da li da ovde napravimo pauzu i retrospektivno redefinišemo svaku od ranije pomenutih pozicija (zašto rizik, zašto kraj, odgovornost koga)? Ili smo pak funkcionisali samo kao „podređena-grupa“ koja je zanemarila i realnost i subjektivnost u svom delovanju? Čini se da je najbolje ne praviti konačni bilans, niti je to moguće, jer odnosi u okviru svake od ovih grupa nisu apsolutno definisani i odluka o tome šta je urađeno i šta se desilo ostaje sa svakom od ovih *našOrganizacija?*

Lokalni politički rad sa ljudima naučio nas je jednu važnu i tešku stvar: potrebno je uvideti šta postoji i odlučiti kako se time baviti dok se traga za *mogućim*. Ovde bismo čuveno insistiranje nadrealista na *nemogućem* ostavili njihovom mišljenju i vremenu. Stoga, ono što se nalazi ispred nas nije jedino moguće: moguće je



način na koji naše politike mogu da se artikulišu danas koliko i u prošlosti, i za to nije dovoljno izjavljivati šta nedostaje, pošto to može odvesti samo do ispisivanja duge liste razočaranja koja predstavlja imaginarnu kompenzaciju za ovaj nedostatak. Ova knjiga je takođe jedan pokušaj bavljenja problematikom borbe sa našim sopstvenim antagonizmima i traganja za afirmacijama koje mogu otvoriti nešto što je Novo.

Konačno, ovde, u ovoj knjizi, čitalac neće biti u mogućnosti da pročita ni originalan tekst *Anti-zida*, niti *Anti-Wall-a*. U trenucima mišljenja čitavog procesa, zajednička odluka je da se ona ne učini uporedivom u tom smislu, da se ne napravi pravi, *vanila* prevod kojim bi se omogućila i prizvala puna državna i pedagoška rekuperacija. Original teksta na srpsko-hrvatskom jeziku jedino može da se pronade u nacionalnoj biblioteci, a njegov engleski pandan je tu za neke buduće eksperte za engleski jezik i nadrealizam koji će napraviti pravi prevod, ali ne i *transduktivan* (ili će se upravo angažovati oko nove *transdukcije?*). U smislu prethodno napisanog, čitalac će ovde moći da pročita ono što je napisano i da sebi pojasni šta nije napisano vezano za politiku koja je i izvan jezika i još uvek u dolasku.

## PRETHODNI ZAJEDNIČKI RAD

*Anomija/Bonomija i drugi tekstovi* – prevod knjige Howarda Slatera na srpsko-hrvatski jezik

<http://kuda.org/sr/anomijabonomija-i-drugi-tekstovi-knjiga-howarda-slatera>

*Fakultet za de-programiranje zastarelosti“ Dobrodošli!* – konferencija & zbornik tekstova:

<http://kuda.org/sr/fakultet-za-de-programiranje-zastarelosti-dobrodo-li-zbornik-anti-konferencije>



NOTE: No excerpts from the original edition of the Anti-Wall are included in this booklet. The booklet is not intended to replace or be a literal translation of the first edition nor its additional interpretation, but rather a poetic contribution, in English and Serbo-Croatian.

NAPOMENA: U ovoj brošuri se namerno ne navodi ni jedan odlomak iz originalnog izdanja Anti-Zida. Jer ova brošura ne treba da zameni ili bude doslovan prevod prvog izdanja, niti dopunska interpretacija, već je samo poetski doprinos na engleskom i srpko-hrvatskom jeziku.

ANTI-WALL

*Contribution to a more or less caput comprehension of Surrealism*

Mystić Constructions & The Boring One  
Surrealist Publications, Belgrade, 1932  
Poetic translation and transduction: Howard Slater,  
London/Novi Sad 2017

EDITORS:

Howard Slater, New Media Center\_kuda.org  
& Group for Conceptual Politics Novi Sad

PUBLISHER:

New Media Center\_kuda.org, Novi Sad  
www.kuda.org

YEAR:

2017

LANGUAGES OF THE READER:

Serbo-Croatian and English

TRANSLATION & PROOF-READING:

Howard Slater, kuda.org & GKP

GRAPHIC LAYOUT:

kuda.org & SPUTNJIJK

ILLUSTRATION:

Self-Portrait, Radojica Živanović Noe  
Reprint of Almanac "Nemoguće-L' impossible", 1930  
Publisher: Museum of Applied Art, Belgrade 2002

PRINTED BY:

Grafička radionica SPUTNJIJK, Novi Sad

ANTI-ZID

*Prilog za manje-više dovršeno razumevanje nadrealizma*

Mystić Constructions & The Boring One  
Nadrealistička izdanja, Beograd, 1932.  
Poetski prepev i transdukcija Howard Slater,  
London/Novi Sad 2017.

UREDNICI:

Howard Slater, Centar za nove medije\_kuda.org  
& Grupa za konceptulanu politiku Novi Sad

IZDAVAČ:

Centar za nove medije\_kuda.org, Novi Sad  
www.kuda.org

GODINA IZDANJA:

2017.

JEZICI IZDANJA:

srpsko-hrvatski i engleski

PREVOD, KOREKTURA I LEKTURA:

Howard Slater, kuda.org & GKP

GRAFIČKO OBLIKOVANJE:

kuda.org & SPUTNJIJK

ILUSTRACIJA:

Autoportret, Radojica Živanović Noe  
Reprint almanaha "Nemoguće-L' impossible" iz 1930.  
Izdavač: Muzej primenjene umetnosti, Beograd 2002.

ŠTAMPA:

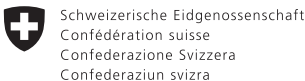
Grafička radionica SPUTNJIJK, Novi Sad

*ANTI-WALL – Contribution to a more or less caput comprehension of Surrealism* is published in the framework of the project “Aesthetic Education Expanded” 2015/2017 which is realized in collaboration between Center\_kuda.org from Novi Sad, Multimedia Institute from Zagreb, Kontrapunkt from Skopje, Berliner Gazette from Berlin and Kulturtreger/Booksa from Zagreb.

The project is supported by program Creative Europe (2014–2020) of the European Union, Ministry of Culture and Informing of Republic Serbia, European Cultural Foundation Amsterdam – BAC program, Ministry for Culture of Province Vojvodina and Ministry of Culture city of Novi Sad.

This publication reflects the views only of the authors, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

The publication was published under the copy-left.



Swiss Confederation



Pokrajinski sekretarijat za kulturu,  
javno informisanje i odnose sa  
verskim zajednicama

Publikacija *ANTI-ZID – Prilog za manje-više dovršeno razumevanje nerealizma* je objavljena u okviru projekta „Proširena estetska edukacija“ 2015/2017, koji se realizuje u saradnji Centra\_kuda.org sa Multimedijalnim institutom iz Zagreba, Kontrapunktom iz Skoplja, Berliner Gazette iz Berlina i Kulturtreger/Booksa iz Zagreba.

Celokupan projekt je finansiran podrškom programa Kreativna Evropa (2014–2020) Evropske unije, Evropske kulturne fondacije iz Amsterdama – BAC program, Pokrajinskog sekretarijata za kulturu i javno informisanje, Ministarstva kulture i informisanja Republike Srbije i Gradske uprave za kulturu grada Novog Sada.

Ova publikacija ukazuje samo na stavove autora i Evropska komisija ne može da bude odgovorna za bilo kakvu dalju upotrebu koja može da proizađe iz informacija objavljenih u ovoj publikaciji.

Zbornik je objavljen pod copy-leftom.

CIP – Katalogizacija u publikaciji  
Biblioteka Matice Srpske Novi Sad  
ISBN 978-86-88567-20-6  
COBISS.SR-ID 313729287

