

1st msg

24

Roland Barthes  
The Pleasure of the Text

- lingo to english
- english to lingo

transl8 →

2nd msg

16

Rol& BRTZ  
d PlsUR ov d Txt

**snd msgNOW!** or **clr**

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# A Cultural Experiment into Sociolinguistic Values

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Translation by Nik DavEz and Transl8it.com ©

Images and Essay by Nick Davies ©

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Forewords by Dr Clare Wood and Dr Beverly Plester

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## **Main Text**

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<u>d PlsUR of d Txt Transl8D by Nik DAvEs</u>
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## **Contents B**

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<u>“How many wordz duz u no an wot is sum of dem?”</u>	B2
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In d PlsUr of d Txt by Rol& BRtZ, NiK DAvEz hs cre8d n xlnt xampl uv d txt uv blis, as oposd2d txt uv pleshr, d2txts idntfd by Rol& BRtZ n hz orijnl bk. Az Mreen Cutajar (2010)\* pt it, "d txt uv pleshr s d1wich cn4ms2 d redrs xpctashns&2 d stablshd cltrl cnvnshnz. D txt uv blis dz nt p&ndr2 d redrs xpctashns bt 'nsetlz d redrs hstoricl, cltrl, sykolojkl sumshns". Redrly txt, txt focusd on d redrs, s ez on d mind, giving plshr, bt ritrly txt, focusd on d ritrs minds, mch mor dificlt, dmandin mor uv d redr&ther4 abl2giv mch mor thn plshr: blis or evn a sens uv triumph! R u stil w me? If u r, red on&go4 d sens uv triumph!

**608 karaktrs, incl spaces. Hw mch hav we savd? (Or hav we jst hd fun?)**

In d PlsUr of d Txt by Rol& BRtZ, Nick Davies has created an excellent example of the text of bliss, as opposed to the text of pleasure, the two texts identified by Roland Barthes in his original book. As Maureen Cutajar (2010)\* put it, "the text of pleasure is the one which conforms to the reader's expectations and to the established cultural conventions. The text of bliss does not pander to the reader's expectations but 'unsettles the reader's historical, cultural, psychological assumptions.'" Readerly text, text focused on the reader, is easy on the mind, giving pleasure, but writerly text, focused on the writer's mind, is much more difficult, demanding more of the reader and therefore able to give much more than pleasure: bliss, or even a sense of triumph. Are you still with me? If you are, read on and go for the sense of triumph!

**846 characters, including spaces. That is a saving of nearly 1.5 text messages' worth of space. (Or have we just had fun?)**

\*Dis cn hrdly b cald a drect kwot, bt hEr s d orijnl:  
<http://www.suite101.com/content/roland-barthes-the-pleasure-of-the-text-a291322#ixzz1G20WfrpY>  
(accessed 8 March 2011).

I take so much pleasure in writing a foreword for this book. I feel that it illustrates so perfectly the potential of text language to be evocative and thought provoking, rather than 'thin and unimaginative' which some commentators have labelled it. When this orthographic form is developed and used in the way that Nicholas Davies has done here, not only is the linguistic form transformed, but so is the text: the spellings somehow add another layer of thought and representation to the literal meaning of the text. It is striking how effective it is at challenging our preconceptions of texting language as a linguistic form. Let us be honest here: at the time of writing the popular view is still that it is not a 'real' language, that it is degraded, simplistic and even harmful. But when is a new form of written representation ever those things? Doesn't language in all its forms have the potential to render the mundane beautiful, the familiar strange, and the simplest phrase profound? Text language excites me as a psychologist because I can see how it draws young people to it and how it is seen as a creative space with freedom in a time when the educational climate is about set curricula, standards and assessment. But its adoption by young people is one of the reasons why people often seem anxious about its use. But here we see it used as an artistic and intellectual form. Its use makes you read each line twice and reflect on the content contained in it. It makes you smile as you realise that there is both skill and wit at work in the choices that that artist has made in how he has chosen to translate that word or phrase (because immediately so many more options are possible). It made me realise that I have a strong preference for lower case in my own texting, and that's because of its visual appearance to me – it seems less aggressive, but the sheer fact that I thought about how emotion was being conveyed in some of the translations is interesting in itself. It presents the reader with an intellectual puzzle that stops you in your tracks, and it makes you think about the features of the conventional system of print that we take for granted. And that in itself has to be valuable.

Dr Clare Wood is a Senior Lecturer in Psychology at Coventry University.

This book is the product of a project that has been undertaken since graduating from my art degree back in 2008. It is a translation of the work *The Pleasure of the Text* by Roland Barthes into textese (a name for the language some use when sending text messages).

The idea for this project sprouted from an everyday occurrence of seeing the book in question placed next to my phone whilst sitting at a desk in the university library. This was during a time where I was engrossed in my dissertation research. At first it was just a nice pun; “The Pleasure of the Txt”. But the more I thought about it and the more I paid attention to people’s attitudes towards these two conflicting linguistic mediums, the more the project seemed to be needed (even if only for myself).

It seemed to me that whilst text messages are used by many as a simple, everyday messaging medium, many of us view the use of textese as a degradation of English or even a sign of our own intelligence level. On the contrasting side, many of us struggle with understanding texts such as those by Roland Barthes, but feel that to say this out loud or even feel it is again a sign of our own ignorance or stupidity. This area of our attitudes is what this book has attempted to explore. By mixing together these two languages, as well as the environments they inhabit. My hope is that the book explores what these mediums are actually about and helps facilitate these two seemingly socially opposing worlds to understand each other. Whereas text messaging is often seen as a degrader of grammar and language use in general, I believe it is an innovative and fun use of a socially useful technology. In turn, whereas academic discourse is often seen as excessively pedantic and useless in its specificity, I see its linguistic form as a highly functioning medium through which many can source information and gain clarity on subjects close to their interests. Both these mediums are highly effective linguistic formats that operate within their own environments to help us all deepen our understanding and engage in social (ex)change. I believe that it is the function and quality of usage in a linguistic medium that matters most, as well as its efficacy in communicating the ideas

intended by its users. For instance, smoke signals may not be the most eloquent or socially acceptable way of signalling help in a dire emergency, but it certainly does the job. So what is going on within our attitudes to the linguistic forms contained within these pages? It seems to me that the prevailing attitudes towards these two linguistic forms begin to dampen our enjoyment of them both, something which I believe is fundamental to both of their functions. Creativity and the enjoyment that creativity can provoke are a core part of all of our lives. It performs an important role not only for the imagination and our intellectual lives, but also for building and maintaining social bonds. In this sense I hope this book works as a sort of pidgin language\*, operating as a trade dialect between two social circles that seldom conjoin. This subject is further explored in an essay contained in this book's Appendix.

What is contained within these pages is not only a new translation of an old book, but also a document of the work that has been undertaken as a part of a whole conceptual project.

Below is the overall process of the project, broken down into the six main steps it's gone through:

1. The whole of the original text (Farrar, Straus and Giroux Hardback Edition, 1976, Printed by Lowe and Brydone) was digitized by hand.
2. All the digitized text was then put through Transl8it's text message converting system\*\*.
3. All the un-translated text leftover following the above step (such as words like 'ideology' or 'genealogy' that most texters would rarely if ever use) were translated by myself, using the logics uncovered from the part of the text that did translate (such as m@r for matter or plsUR for pleasure).
4. At this point the issue of copyright emerged. Could I legally publish or even exhibit this work once completed? Because of this the relevant parties were contacted; OwnIt.com\*\*\* for Legal Advice and Farrar, Straus & Giroux (the owner's of Roland Barthes' work) for Subsidiary Rights.

5. All the words created in the translation process of step no. 3 were entered back into Transl8it.com via its 'Add Lingo' feature, to then be shared within its community through their online database.
6. The fully translated text, now called d PlsUR of d Txt was then created as a book available as both a printed edition and as an eBook.

As you can see the translation method used wasn't exactly the traditional style of a qualified translator. As textese isn't a formally standardized language and my own use of textese is limited, I relied heavily on transl8it.com during the initial stages of the translation process. Putting the text through their system was an arduous process, as it's only designed to translate up to 300 characters at a time. But this 'collaboration' helped me to gain a deeper understanding of how many use textese, as well as a lot of enjoyment in seeing how the socially orientated translations from transl8it's existing database mixed in with this text.

Before I leave you to what I hope will be a novel literary experience, I'd just like to mention where the book stands in terms of its legality (as seen in step 4 of the project). Since sending the initial subsidiary rights request to the publishers I have yet to hear back from them. This means that this book has been both published and sold without permission and so could technically be regarded as illegal. But this status is unclear, as the letter received from OwnIt (see Appendix) articulates. I would contest that this book is clearly a creative work in and of itself and could be regarded as an original work in its own right, thus not needing any permissions, nor owing anyone for its creation other than the inspiration of Barthes himself. But as I said, this is unclear, especially as I have translated the whole book, cover to cover. Personally I find this to be an interesting conceptual strand of the project as it continues with what much of Roland Barthes' literary work was concerned with; that of the relationship between reader and creator, and the issue of originality.

So now I leave you to explore this translated work in peace. If you would like to read more into the subjects that this project has aimed to tackle, there are some additional texts in the Appendix of this book. Otherwise, have fun,

explore and maybe even come up with your own versions of textese for the words involved in this text. If you have any trouble in understanding either the translated words or the actual definitions of the original words, I recommend using the same resources as myself: both a dictionary and transl8it.com.

Njoi,

Nik DAvEz

\* The term pidgin language originated as a way of describing dialects (such as Tok Pisin, a hybrid language from Papua New Guinea composed of a mixture of Melanesian and English) that help to facilitate communication between people who have no language in common.

\*\* Transl8it.com is a Canadian based website designed to accommodate a peer-to-peer community that shares a love for textism. Through the site users can upload and share their own textism words and can use the database created by this sharing to translate their own messages either from English into Txt, or from Txt into English.

\*\*\* OwnIt are a non-profit organization specializing in giving legal advice to the London Creative Community regarding Intellectual Property.

“Where the logic of written truth can make things seem neat and tidy, the world we experience is always more messy and complicated. Where writing tends to manage issues largely within its own formal constraints and terms of reference, the ‘real’ world is constantly producing and ‘re-writing’ connections between everything and everything else.”

—JOHN WOOD, P.54, DESIGN FOR MICRO-UTOPIAS

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ROI& BRtZ  
d PlsUR  
ov d Txt

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Transl8d by Nik DAvEz



## 1313 CHARS

A n0t on d txt

d FrNch hav a dStNgshN +vNtaj whch  
RoI& BRtZ, a frNchE Thru & Thru, hz  
takN, hz Usd, hz XploitD n Hs nu buk  
bout wot we do wen we njoy a txt;  
d FrNch hav a vocab ov RoTCsm, an  
amorus discorZ whch smeLz nlthR ov  
d lab nor of d sewR, whch jus-@10tivIE,  
skr%pUISIE-putz d factz. n eng, we hav  
eithR d coars o d clinikL, & by tr+iSHn  
our wrdz 4 our plsURz, evN 4 d intM8  
pRtz of our bodZ whr we mA tAk thOs  
plsURz, cum awkwrdlE wen dey cum @  
aL. So dat f we wsh 2 spk ov d kind  
of plsUR we take-d s%prEm plsUR, sA,  
aSoC8D w sxULET @ itz most abrupt &  
ruthle\$ pitch-we lak d trmz aknolejd  
& allowD n polIt FrNch uttRans; we lak  
j%E\$ans & j%ir, az BRtZ uzz dem hEr. d  
nomNcl@UR of activ plsUR fAlz us-dat  
iz d “m@R” Sterne had n mind wen he  
sed dey ordr DIS m@R so much BetA n  
Frans.

RoI& BRtZz transl8r, Rich MillR, hz Bin  
rEsorsfL, of corS, & he hz cum ^ w d  
reDSt plauCbLET by transl8in j%E\$ans  
(4 d most pRt; BRtZ himsLf DklARz d  
chois BtwEn plsUR & d mo ravajN term  
2 b precarEus, revocabL, d discorZ  
incomplEt) az “bli\$”; bt of corS he  
Cnot cum ^ w “comin,” whch precIsIE  
transl8z wot d orignL txt cn afford. d  
Blbl dey transL8d calz it “kn0in” whll  
d Stu’s caLd it “dyn,” d Vic’s caLd it  
“spendin,” & we caL it “comin”; a hard  
L%k @ d horizon of our lit cultUR  
sugestz dat it wiL not b Ing b4 we cum

## 1249 CHARS

2 a nU wrd 4 orgSM propR-we shaL caL  
it "bn."

Rol& BRtZ, n NE case, calz it j%E\$ans,  
az Hs own lit cultUR NtItLz him 2 do,  
& he asoCE@z Hs thErE of d txt, n DIS  
nU buk, w wot hz Bin a ltl nglektD n Hs  
own & othR (FrNch) studEz of wot we  
mA tAk, wot we mA hav, wen we rED: d  
pisUR of d txt. pisUR iz a st8, of corS,  
bli\$ (j%E\$ans) an actN, & both of dem,  
n our cultUR, R held 2 b unspEkAbl,  
Bynd wrdz. hEr, 4 XMpL, iz WiLa CathR, a  
writR BRthZ hz nevr hErd of, puttin n a  
plea ov nolo cn10dere, whch iz, 4 aL itz  
insuFRAbl air of custMRE NfaLEbLET, n  
mo thN sMptM@ik:

d qualTEz of a 1st-r8 writR Cnot b  
Dflnd, bt onIE XperENsd. It iz jst d tng  
n him whch ScApz NLysS dat mAkz him  
1st-r8.1 cn c@alog aL d qualTEz dat he  
shArz w othR writRz, bt d tng dat iz  
Hs v own, Hs timbre, DIS Cnot b Dflnd o  
XplAnd NE mo thN d qualiT of a BUTful  
spkN vox cn b.

n d puritNSm of our Xpre\$ivET, wot  
cn b sed iz tAkN-iz likIE-to b n longR  
XperENsd, certanIE n longR Njoyd.

yt BRtZ hz found, 4 aL Cather'z  
strictURz, a wA 2 spk pisUR, a wA whch  
IEdz him 2 ab&on d systM@ikz ov erIER  
studEz (he hz found DIS way b4: DIS  
nU buk iz 2 S/Z az Hs SA on Japan,  
L'Empire Des Signes, iz 2 Systeme de  
la Mode: a writRz @;) DZak); Hs way iz 2  
GIV himsLf awA-litRaE, 2 conf\$, 2 spk

## 1019 CHARS

w aL d Ntransd convikshn of a man n  
d dock: 2 GIV himsLf ^ 2 an eVdNtIE  
r&om suksSshn of fragmNtz: facetz,  
A4ismz, tuchiz & shuvz, nujiz, Lb0ingz,  
buBLz, trll ()~z, "fylaktREz," he calz  
dem, of an inviCbL DzIn-d DzIn iz d  
simpl stagin of d :-Q "wot do we njoy  
n d txt?" d DzIn iz not quiet inVsibl,  
pRhaps, 4 it ObAz d most RBtrarE (&  
aPRNT) ov ordrz, d alfabeTkL, whch  
gvrNz BRtZz sErEs of proses\* n such a  
faSHn dat we fEl held somwher BtwEn  
d hI-h&D & d undR-h&D n d aspir8shn 2  
catch pISUR owt, d F4t 2 catch ^ w bli\$.  
IIk filinz whch gathR to 4m a figUR n a  
mgnetiK fElD, d pRtz & pEces hEr do  
cum 2geder, DtRmNd 2 aFirm d pISUR  
we must tAk n our rEDN az agAnst d  
indiffRns of (mEr) knowLdG, DtermNd  
2 instans our XTC, our bli\$ n d txt  
agAnst d pr%dRE of ID0ljikL NLyss, so  
dat pRhaps 4 d 1st tym n d hStRE of  
crit we hav not onlE a poetikz of rEdin-  
dat, I tink, iz wot BRtZ hz maNgD so  
mRVvISIE 2 consTtUt n S/Z-bt a much  
mo diFicul (cuz sposdIE inXpr\$ibl,  
aPRNtly inFabl) achEvmnt, an Rotikz  
of rEDN.

—RICH HOWRD



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“Atque metum tantum concepit  
tunc mea mater  
Ut paretet geminos, meque  
metumque simul.”

—HOBBS



**16 CHARS**

d PISUR  
ov d Txt



D PLSUR OV D TXT: Ike Baconz simul8R,  
 it cn sA: nevr apolojyz, nevr XplAn. It  
 nevr denyz NETin: "I shaL L%k awA, dat  
 wiL hNs4th b my s0l neg8shN."

---

ImajN SUM1 (a kind of MsUR TStE n  
 revRs) hu abolishz withn himsLf aL  
 barrERs, aL cla\$iz, aL Xkl%shNz, not  
 BY sNcretSm bt BY simpL diskRd of  
 dat old spectR: IjikL contr+kshN; hu  
 mixes evry Ingwij, evN th0s sed 2 b  
 incomp@ibL; hu siNTIE akcptz evry  
 chRj ov iLojikLET, ov incongr%ET; hu  
 remAnz pa\$iv n d fAc of Sokr@ic ironE  
 (IEdN d intRlocutR 2 d suprEm dSgrAc:  
 sLf contr+kshN) & IEgL terrRSm  
 (how much pEnL eVdNs iz basD on a  
 psykolOG of consStNC!). Sch a man  
 wud b d mokRE of our s0ci8E: court,  
 skul, asyIM, polyt QSO wud cast him  
 out: hu NdUrz contr+kshN w/o shAm?  
 nw DIS anT-hero Xistz: he iz d rEdR  
 of d txt @ d momNT he tAkz Hs pISUR.  
 Thus d BiblikL myth iz reversd,  
 d confushN of tungz iz n IngR a  
 pnishmNt, d subjec qAnz acce\$ 2  
 bli\$ by d cohaBtAshn of Ingwijz wrkN  
 syd by syd: d txt of pISUR iz a  
 sankshNd BabL.

(PISUR/Bli\$: termNoljikLE ther  
 iz alwyz a vasLAshN-I stumbL,  
 l err. n NE case, ther wiL alwyz b a  
 marjN of inDcishn; d dStinkshn wiL  
 not b d sours of absol%t cla\$ifika-  
 shnz, d paradigm wiL falTR, d mEng  
 wiL b precarEus, revokAbL, revrsibL, d  
 discorZ incomplEt.)

f I rED DIS sNtNc, DIS story, o DIS wrd w pISUR, it iz cuz dey wer RitN n pISUR (such pISUR duz not contradikt d writRz cmplAntz). bt d oposit? duz writiN n pISUR garNT-garNT me, d writR-my rEdRz pISUR? Not @ aL. I must sEk out DIS rEdR (must “cruz” him) w/o knON whr he iz. A syt of bli\$ iz thN cre8D. It iz not d rEdRz “persN” dat iz neceSrE 2 me, it iz DIS sIt: d po\$ibLET ov a diLektikz of DsIr, ov an unpredicTbLET of bli\$: d betz R not pIAcD, ther cn stil B a gAm.

I M offRd a txt. DIS txt borz me. It mlt b sed 2 pr@L. d pr@L ov d txt iz meRIE dat f0m of Ingwij whch formz by d FX of a simpl nEd of writiN. hEr we R not dElin w pRvRshn bt w dm&. d writR of DIS txt employz an unwEnd Ingwij: imper@iv, autM@ic, unaFekshN8, a minor DsastR of st@ik (thOs milkE fonEmz whch d remRkabL JSuit, van GiNekN, positD BtwEn writiN & Ingwij): dEz R d m0shNz ov ungr@ifyd sukiN, of an undiFRNti8D oraliT, intRsktin d oraliT whch prodUsiz d pISURz of gStrosofE & of Ingwij. U adR\$ ursLf 2 me so dat I mA rED U, bt I M Nuttin 2 U Xcpt DIS adR\$; n ur <o> <o>, I M d subsTtUt 4 Nuttin, 4 n figur (hRdly dat of d mutha); 4 U I M nEthR a BoD nor evN an objct (& I cudn't cAR le\$: I M not d 1 whuz s0I dm&z recognishN), bt meRIE a fELd, a vSL 4 XpanshN. It cn b sed dat aftR aL U hav writN DIS txt quite apart frm bli\$: & DIS pr@Lin txt iz thN a frijid txt, az NE dm& iz frijid unl DsIr, unl nUrosS formz n it.

NUrosS iz a mAkhft: not w regRd 2 “hLth” bt w regRd 2 d “impo\$ibL” B@<o> spkz of (“NUrosS iz d fErfL aPrehNshn ov an uITm8 impo\$ibL,” etc); bt DIS mAkhft iz d onIE 1 dat aLowz 4 writiN (& rEdin). So we ariv @ DIS paradox: d txtz, llk thOs by B@<o>-or by othaz-whch R wRitN agAnst nUrosS, frm d cNtR of :-|||nS, contAn withn thMsLvz, f dey wnt 2 b red, dat bit of nUrosS 2 d CductN of thR rEdRz: dEz teRibL txtz R aL d sAm flrtAshs txtz.

Thus evry writRz motto rEDz: :-||| I Cnot b, sAn I do not dAn 2 b, nUrotik | M.

d txt U wrte must pruv 2 me dat it DsIrz me. DIS pr%f Xistz: it iz writiN. writiN iz: d scINs of d varEus bli\$z of Ingwij, itz KMa Sutra (DIS scINs hz bt 1 trEtEz: writiN itsLf).

Sad: d pisUR of rEDN him clrlE procEdz frm certan brAkz (o certan coLishNz): anTptheTk c0dz (d n0bl & d triVL, 4 XampL) cum in2 contak; pompus & ridikulus neoloGsmz R cre8D; porno msgz R MbodEd n sNtNcz so pUr dey mite b Usd az graM@ikL (:o) B--<z. az txtUL thErE hz it: d Ingwij iz redStributD. nw, such redStribUshn iz alwys achEvd by //in. 2 edjiz R cre8D; an OBDNt, confrmst, plAjarizN edj (d Ingwij iz 2 b copEd n itz canonikL st8, az it hz Bin Stablshd by skulN, gud UsAj, litrAtUR, cultUR), & NothA edj, mobll, blank (reD 2 a\$Um NE contorz), whch iz nevr NEtin bt d slt of itz FX: d

plAc whr d def of Ingwij iz glimpsd. dEz  
 2 edjiz, d cmprmyz dey brng bout, R  
 neceSrE. nlthR cultUR nor itz Dstrkshn  
 iz Rotik; it iz d sEm BtwEn dem, d fault,  
 d flaw, whch bcumz so. d pISUR of d  
 txt iz llk dat un10abl, impo\$ibL, pUrIE  
 novLStik instNt so relishd by Sadz  
 lbRtEn wen he manajiz 2 b hangd & thN  
 2 / d rOp @ d v momNt of Hs orgSM,  
 Hs bli\$.

WhNs, pRhaps, a mEnz of evLu8N d worx  
 ov our modRnET: thR valU wud procEd  
 frm thR duplisET. By whch it must b  
 undRstD dat dey alwys hav 2 edjiz. d  
 subvrsiv edj mA sEm privLijd cuz it iz  
 d edj of violNs; bt it iz not violNs whch  
 aFeks pISUR, nor iz it DstrukshN whch  
 intRStz it; wot pISUR wntz iz d slt ov a  
 lo\$, d sEm, d /, d DfIAshn, d D\$olv whch  
 sEZz d subjec n d midst of bli\$. CultUR  
 thus recurz az an edj: n n m@R wot 4m.

SpeshLE, of corS (hEr iz whr d edj wiL  
 b cIErSt), n d form ov a pUr m@ErELET:  
 d Ingwij, itz IXicon, itz metrikz, itz  
 prosoD. n PhIEP SolLrsz Lois, evrtng  
 iz @akd, dismNtLd: iD0ljikL strktUrz,  
 intLektUL solidarETz, d propriET ov  
 iDomz, & evN d sAcrd arm@UR ov syntax  
 (subjec/predic8): d txt n longR hz  
 d sNteNc 4 itz (:o) B->-<; ofn it iz a  
 powRfL gush of wrdz, a ribbN of infra-  
 Ingwij. yt it aL collydz w NothA edj: dat  
 of (dekasyLabk) mEtR, of a\$onans, of  
 plausibL neoloGsmz, ov prosodik ryvMz,  
 of (quotD) tr%ismz. d dismNtlin of  
 Ingwij iz intRsectD by poliTkL a\$ershN,  
 iz edjd by d Aj-old cultUR ov d signFIR.

n Severo Sarduyz Cobra, d altRnAshn iz dat of 2 pISURz n a st8 of competShN; d othR edj iz d othR Dlyt: mo, mo, stil mo! 1 mo wrd, 1 mo celebrAshn. Ingwij reconstruktz itsLf Lswhr undR d tEmN flux of evry kind of IngwStik pISUR. whr iz DIS Lswhr? n d paradys of wrdz. Cobra iz n fact a paraDZak txt, UtoPN (w/o slt), a heterolog by pLNTt%<sup>d</sup>: aL d signFIRz R hEr & Ech scorz a bullz-<o>; d authR (d rEdR) sEmz 2 sA 2 dem: I luv U aL (wrdz, frAzez, sNtNcz, adjktivz, discntNuETz: pL-mL: sgnz & mirajiz ov objctz whch dey reprezNt); a kind of FrNcScNSm invytz aL wrdz 2 perch, 2 flok, 2 fly oF ‘gen: a marbLd, iridesNt txt; we R gorjd w Ingwij, lyk chldrN hu R nevr refUsd Netin, o scoldD 4 NEtin o, evN worse, “pRmiTD” Netin. Cobra iz d pledj of contNUus jubLAshN, d momNt wen by itz v XS verbL pISUR ch0kz & rElz in2 bli\$.

Flaubert: a wA of cuttin, o perfor8N discors w/o rNdRin it mEninle\$.

Of corS, retrIk recogz dScntNuETz n cnstrukshN (anacoluthnz) & n sbordNAshn (asyndetNs); bt w Flaubert, 4 d 1st tym, dScntNuET iz n longR XcepshnL, spor+ik, briL, set n d bAs m@R of comN uttRNs: ther iz n longR a Ingwij on d othR syd of dEz figurz (whch mEnz, n NothA sNs: ther iz n longR NEtin bt Ingwij); a gNRLyzd asyndetN sEZz d entyr uttRNs, so dat DIS v rEdabL discors iz undRh&edIE 1 of d crAZSt imajNabL: aL d ljikL smI chAng iz n d intRstisEz.

DIS iz a v sutL & nErly un10abL stAtS 4 discors: naR8iVT iz dismNtld yt d story iz stil rEdabL: nevr hav d 2 edjiz of d sEm Bin cIErR & mo 10Uus, nevr hz pISUR Bin BetA offRd 2 d rEdR-if @ IEst he aPrEC8z contr0lld discontinuETz, fAkD conformETz, & indirekt DstrukshNz. n aDitN 2 d suksS whch cn hEr b @ribUtD 2 an authR, ther iz also, hEr, a pISUR of pRformNs: d fEt iz 2 sustAn d mimSis ov IngwiJ (IngwiJ imit8in itsLf), d sorce ov immNs pISURz, n a fashN so radIE ambigUus (ambigUus 2 d r%t) dat d txt nevr sukumz 2 d gud conshNs (& bad fAth) of paroD (of castr8in :-D, of “d comikL dat mAkz us laff”).

iz not d most Rotik porshN of a Bod whr d garmNt gAps? n pRvRshn (whch iz d rLm of tXtUL plsUR) ther R n “eroGnS z0nz” (a f%lsh XpreshN, besydz); it iz intRmittNs, az psykoNLysS hz so rghtIE stAtD, whch iz Rotik: d intRmittNs of skin flashN BtwEn 2 RtitLz of clothin (trousRz & swetR), BtwEn 2 edjiz (d opN-nekd shirt, d gluv & d sIEv); it iz DIS flash itsLf whch CdUsz, o rathR: d stagin of an appErNs-az-disappErNs.

d pISUR ov d txt iz not d pISUR of d corporEL scriptEz o of naR8iv sSpNs. n dEz cAsiz, ther iz n tear, n edjiz: a gr+UL unvAlin: d Ntyr XcitAshn tAkz re-fUj n d h0p of CN d 6ual orgN (sk%lboyZ drEm) o n knON d nd ov d story (nov-LStik s@sfakshN). ParadoxikLE (since it iz ma\$-consUmd), DIS iz a fR mo intLektUL pISUR thN d othR: an EDpL pISUR (2 dNUd, 2 kn0, 2 Lern d orijN & d

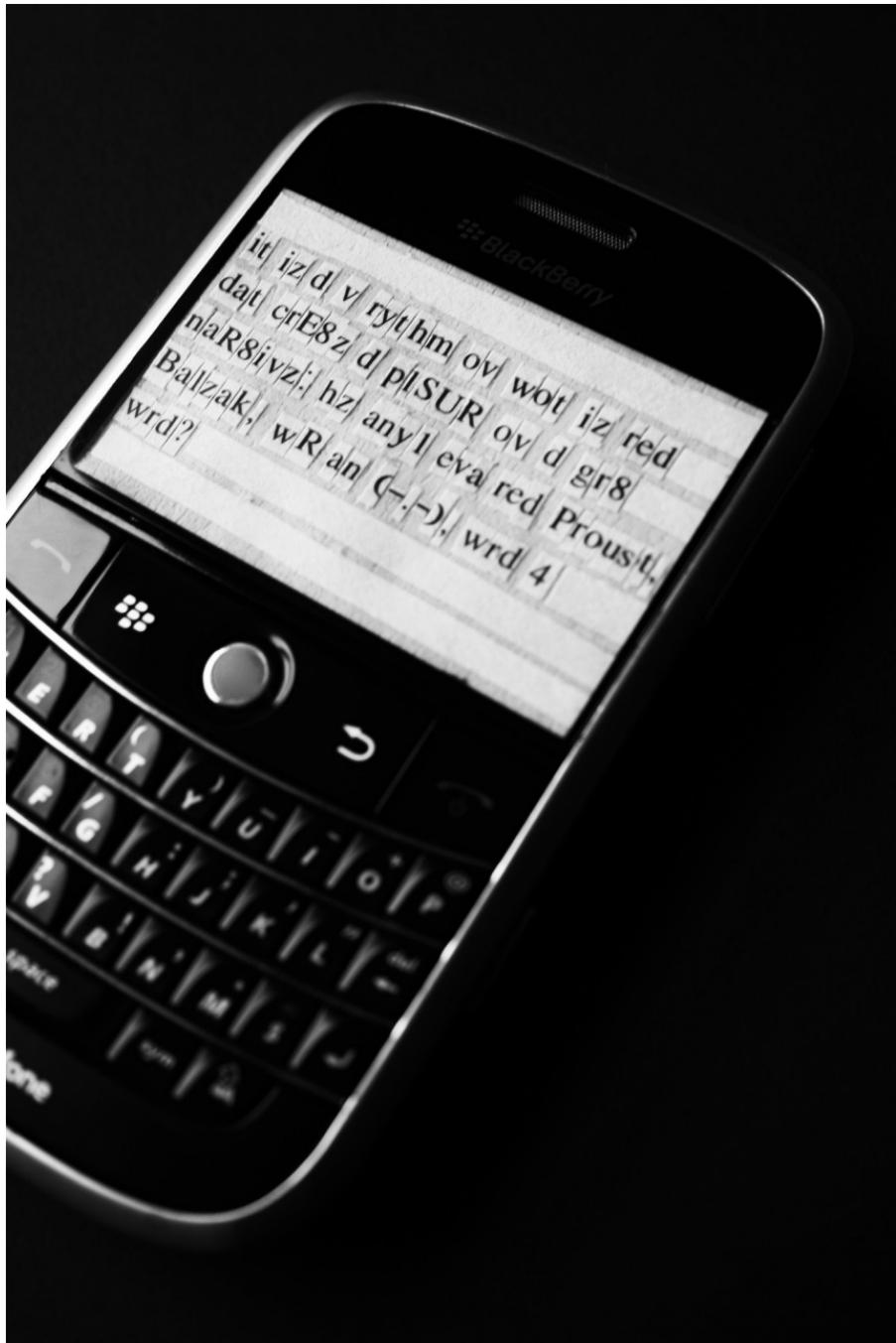
Nd), f it iz trU dat evry naR8iv (evry unvAlin ov tr%f) iz a stagN ov d (absNT, hiddN, o hypost@lzd) fathR-whch wud XplAn d solidRET ov naR8iv formz, ov famLe struktURz, & ov prohiBshNz of nUDET, aL coLektD n our cultUR n d myth ov Noahz sonz covRN Hs nkedn\$.

yt d most cla\$ikL naR8iv (a novL by Zola o Balzak o DikNz o Tolstoy) bearz withn it a sort ov dilUtD tmSis: we do not rED NEtin w d sAm intNsET ov rEDN; a rythm iz StablshD, casuL, unconcernd w d integrET ov d txt; our v aVDT 4 kn0LdG impLz us 2 skim o 2 skip certan pa\$ajiz (anTCp8d az “borin”) n ordr 2 git mo qixIE 2 d warmR pRtz ov d anekd0t (whch R alwyz itz RtikulAshNz: wutevA furthrz d solutN of d riddL, d revLAshn ov f8): we boldly skip (n 1 iz wotchN) DskripshNz, XplNAshNz, anLysEz, QSOz; doin so, we resMbl a spekt8R n a nytclub hu climbz onto d stAj & spEdz ^ d dancRz striptEs, tearin oF her clothN, bt n d sAm ordr, dat iz: on d 1 h& rSpectN & on d othR hAstNin d eps0dz ov d ritUL (lyk a +:-) glpN dwn Hs Ma\$). TmSis, sors o figur ov pisUR, hEr confrontz 2 prosAik edjiz w 1 NothA; it setz wot iz UsfL 2 a kn0LdG of d :X agAnst wot iz UsIS 2 such knowLdG; tmSis iz a sEm o flaw rEzltN frm a simpl prNCpl of fNkshnLET; it duz not occur @ d levL of d struktUR ov Ingwijsz bt onIE @ d momNt of thr consMpshn; d authR Cnot predik tmSis: he Cnot ch%z 2 wrte wot wiL not b red. & yt, it iz d v rythm of wot

iz red & wot iz not red dat crE8z d  
pISUR of d gr8 naR8ivz: hz any1 eva  
red Proust, Balzak, wR & (-.-), wrd 4  
wrd? (Proustz gud fortUN: frm 1 rEDN  
2 d NXT, we nevr skip d sAm pa\$ajiz.)

Thus, wot I Njoy n a naR8iv iz not  
diRctIE itz contNt o evN itz struktUR,  
bt rathR d abrAshNz I imp0z upon d  
fN surfAc: I rED on, I skip, I L%k ^, I  
dip n 'gen. whch hz Nuttin 2 do w d  
dEp lasRAshN d txt ov bli\$ infliktz  
upon Ingwij itsLf, & not upon d simpl  
tMporLET of itz rEDN.

WhNs 2 SYSz of rEDN: 1 q0z str8 2 d  
RtikulAshNz of d anecd0t, it considRz  
d XtNt ov d txt, ignOrz d plA of Ingwij (f  
I rED J%lz Vern, I go fst: I l%z discors, &  
yt my rEDN iz not hampRd by NE verbL  
lo\$-in d spLeoljikL senS of dat word);  
d othR rEDN skipz Nuttin; it weighz, it  
stix 2 d txt, it rEDz, so 2 spk, w app &  
transport, graspz @ evry point n d txt  
d asyndetN whch // d varEus Ingwijz-  
an not d anekd0t: it iz not (ljkL)  
X10shn dat capTv8z it, d winn0wN out  
of tr%fz, bt d IARin ov signFikNs; az n  
d childrNz qAm of toPin h&z, d XytmNt  
cumz not frm a procSSiv hAst bt frm  
a kind of vertikL din (d vertikLET of  
Ingwij & ov itz DstrukshN); it iz @ d  
momNt wen Ech (diffRNt) h& skipz  
Ovr d NXT (& not 1 aftR d othR) dat  
d h0l, d gap, iz cre8D & carrEz off d  
subjec ov d qAm-d subjec of d txt.  
nw paradoxikLE (so strong iz d BIEf  
dat 1 nEd merIE go fst n ordr not 2  
b bord), DIS 2nd, appliD rEDN (n d rEl  
senS of d wrd "aPliKshN") iz d 1 s%td 2



d modRn txt, d limit-txt. rED sI0IE, rED aL of a novL by Zola, & d buk wiL drop frm yor h&z; rED fst, n snatchiz, sum modRn txt, & it bcumz opAq, inaxSibL 2 ur pISUR: U wnt sumTN 2 hpN & Nuttin duz, 4 wot hpNz 2 d Ingwij duz not hpN 2 d discors: wot “hpNz,” wot “g0z awA, d sEm ov d 2 edjiz, d intRstice of bli\$, ocurz n d vol ov d Ingwierz, n d uttRN, not n d CquNs of uttRNsiz: not 2 Dvour, 2 gobblL, bt 2 grAz, 2 browz skr%pUISIE, 2 reDscovR-in ordr 2 rED 2dAz writRz-d lesUR ov bygon rEdNz: 2 b RStokr@ik rEdRz.

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f I agrE 2 judj a txt accordN 2 pISUR, I Cnot go on 2 sA: DIS 1 iz gud, dat bad. n award, n “critEq,” 4 DIS alwys Mplyz a takTkL Am, a s0shL UsAj, & frequNtIE an X10U8IN imAj-resRvoir. I Cnot apporshN, imajN dat d txt iz pRfekTbL, redE 2 NtR in2 a pIA of norm8iv predik8z: it iz t% much DIS, not Enuf dat; d txt (d sAm iz tr% of d singN vox) cn wrNg frm me onlE DIS judjmNt, n n wA +jekTvL: datz it! & fRthR stil: datz it 4 me! DIS “4 me” iz nEthR sbjektiv nor Xis10shL, bt NEtzchEN (“...basikLE, it iz alwys d sAm :-Q: wot iz it 4 me? ...”).

d brio of d txt (w/o whch, aftR aL, ther iz n text) iz itz wiL 2 bli\$: jst whr it XcEdz dm&, transNdz pr@L, & whrbty it @Mptz 2 ovRfl0, 2 brAk ThrU d cnstrAnt of +jekTvz-wich R th0s dorz of Ingwij Thru whch d iD0ljikL & d imajNRE cum fl0N n.

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txt of plsUR: d txt dat con10tz, f1Lz, grantz U4Ea; d txt dat cumz frm cultUR & duz not brAk w it, iz LnKD 2 a cMfRtabL practiS of rEDN. txt ov bli\$: d txt dat Mp0ziz a st8 of lo\$, d txt dat dScmfRtz (pRhapz 2 d point ov a certAn bordM), unsettlz d rEdRz hStorikL, cultUrL psykoljikL a\$MpshNz, d consis10C ov Hs tAstz, valUz, mMorEz, brngz 2 a criss Hs relAshn w Ingwij. nw d subjec hu kEpz d 2 txtz n Hs fElD & n Hs h&z d rAns of plsUR & bli\$ iz an anakronik subjec, 4 he simLtAnESly & contradiktRLE pRticip8z n d profound hEdNSm ov aL cultUR (whch pRme8z him qwity undR covR of an art de vivR shared by d old b%kz) & n d DstrukshN of dat cultUR: he Njoyz d consis10C ov Hs sLfh%d (dat iz Hs plsUR) & sEkz itz lo\$ (dat iz Hs bli\$). He iz a subjec split 2ice Ovr, dubIE pRvRs.

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SociET ov d fRnds of d txt: itz mMbRs wud hav Nuttin n comN (4 ther iz n neceSrE agrEmnt on d txtz of plsUR) bt thR NMEz: f%lz of aL kindz, hu DkrE 4closUR ov d txt & of itz plsUR, eithR by cultUrL con4mism o by intrNsijNt rashNLSm (suspektN a “mStEq” of litRatUR) o by poliTkl morLSm o by crit ov d signifiR o by st%pid pragm@ Sm o by snyd vakUET o by DstruksN ov d discors, lo\$ of verbL DsIR. Such a sociET wud hav n site, c%d fNkshN onIE n totL atopia; yt it wud b a kind a falanstRE, 4 n it cNtradikshNz wud b aknOlejD (& d rskz of iD0ljikL impStUR therby restrktD), diFRNs wud

b obsRvd, & conflict rNdRd insignFicNt  
(bn unprodukTv ov plsUR).

“Lt diFRNs suReptshSIE replAc conflik.” DiffRNs iz not wot mAkz o swEtNz conflik: it iz achEvd Ovr & abof conflik, it iz ByNd & alongsyd conflik. Conflik iz Nuttin bt d morL st8 of diFRNs; whnevr (& DIS iz BcumN frEquNt) conflik iz not tacTkL (Amd @ trNsformN a rEl situAshN), 1 cn distNgsh n it d fAIUR-2-attAn-bli\$, d DbakL of a pRvRshN krushd by itz own c0d & n longR abL 2 invNt itsLf: conflik iz alwys c0Dd, aGrSshN iz meRIE d most worn-out of Ingwijk. ForgoN violINs, I 4go d c0d itsLf (n Sadz txtz, outsyd aL c0dz cuz dey continULE invNt thR own, appropri8 onlE 2 thMslvz, ther R n conflikz: onlE triMfz). I luv d txt cuz 4 me it iz dat rare locus ov Ingwijk frm whch NE “scEn” (n d houshld, conjugL senS of d term), NE logomakE iz absNt. d txt iz nevR a “dialog”: n rsk of fAnt, of aGreSshn, of blakmAl, n rivLrE of iDolektz; d txt Stablishiz a sort ov islet withn d hUmN-d commN-relAshn, manifStz d as0shL natuR ov plsUR (only lesUR iz s0shL), grantz a gIMps ov d sk&LS tr%f bout bli\$: dat it mA weL b, 1ce d imaj-resRvoir of spEch iz abolishhd, nUtr.

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on d stAj ov d txt, n f%tlytz: ther iz not, Bhind d txt, sum1 activ (d writR) & out frnt sum1 pa\$iv (d rEdR); ther iz not a subjec & an objkt. d txt s%pRsEdz grM@TkL @T%dz: it iz d unDFRNC8D <o>

whch an XSiv authR (AnjLus SilSius)  
 DscriBz: "D <o> by whch I C God iz d  
 sAm <o> by whch He Cz me."

AppRNtIE @:-) skoIRz, wen spkN ov d  
 txt, Uz DIS +mirabL XpresHN: d certAn  
 BoD. wot BoD? We hav sevRL of dem; d  
 BoD of an@Misz & fyColojStz, d 1 sciNs  
 Cz o Dscu\$Z: DIS iz d txt of grMarENz,  
 critikz, coMNT8orZ, filolojStz (d fEnL  
 txt). bt we also hav a BoD ov bli\$  
 consistN s0IE of Rotik relAshNz, uttRIE  
 DstNkt frm d 1st BoD: it iz NothA  
 contour, NothA nomNAshN; thus w d  
 txt: it iz n mo thN d OpN lst of d fyRz  
 of Ingwij (thOs livin fyRz, intRmittNt  
 lyts, wNdRin fEtURz str%N n d txt lyk  
 sEdz & whch 4 us +vNtAjusIE replAc d  
 "semNa aetRnit@is," d "zopyra," d comN  
 n0shNz, d fndMntL a\$MpshNz ov anciNt  
 filosoFE) Duz d txt hav hUmN form, iz  
 it a figUR, an anagrM ov d BoD? yS, bt  
 ov our Rotik BoD. d plsUR of d txt iz  
 iRedUCbL 2 fyCOLjikL nEd.

d plsUR of d txt iz dat momNt wen my  
 BoD pRsUz itz own iDaz-4 my Bo\$ duz  
 not hav d sAm iDaz I do.

How cn we tAk plsUR n a reportD plsUR  
 (bordM ov aL naR8ivz of drEmz, ov  
 pRtEz?) How cn we rED criTCsm? onIE  
 1 wA: sins I M hEr a 2nd-DgrE rEdR, I  
 must shFt my positN: insted of agrEN  
 2 b d confidNt of DIS :-[ plsUR-a SUR  
 wA 2 mS it-I cn mAk mysLf itz voyR: I  
 obsRV kI&StNIE d plsUR ov othRz, I NtR  
 pRvRshN; coMntRE thN Bcumz n my <o>

<o> a txt, a fKshn, a fi\$URd NvL0p. d writRz pRvRsET (Hs pISUR n writiN w/o fnkshN), d dubLd, d trebLd, d infNit pRvRsET ov d critik & of Hs rEdR.

A txt on pISUR Cnot b NEtin bt shRt (az we sA: iz dat aL? Itz a bit shRt); sNce pISUR cn onlE b sp0kN ThrU d NdrekshN ov a Dm& (I hav a rght 2 pIsUR), we Cnot git ByNd an abridjd, 2-10ce diLektikz: d 10ce ov doxa, opNiN, & d 10s of paradXa, DspUt. A 3rd term iz mi\$N, Bsydz pISUR & itz cNsUR. DIS term iz postp0nd 2 l8r, & so Ing az we clng 2 d v nAm ov “pIsUR,” evry txt on pISUR wiL b Nuttin bt dil8orE; it wiL b an NtrodkshN 2 wot wiL nevr b ritN. llk th0s produkshNz ov contMpoRrE Rt whch Xhaust thR nesSET az s%N az dey hav Bin Cn (sins 2 C dem iz MED8IE 2 undRstNd 2 wot Dstruktiv pRp0s dey R XhibitD: dey n longR contAn NE contMpl8iv o Dlekt8iv dURAshN), such an NtrodkshN cn onlE repEt itsLf-wivout eva NtrodUcin NEtin.

d pISUR ov d txt iz not neSSarLE of a triMfnt, heroik, muscUIR typ. n nEd 2 out 1z chSt. My pISUR cn v weL tAk d form ov a drift. Driftin ocurz whnevr I do not rSpect d whol, & whnevr, by dint of sEmN drivN bout by Ingwizz iLushNz, CdrukshNz, & intMidAshNz, lyk a cork on d wAvz, I remAn m0shNIS, pivotN on d intractabL bli\$ dat bindz me 2 d txt (2 d wRld). Driftin ocurz whnevr s0shL Ingwij, d sOCOlekt, fAlz me (az we sA: my curAj fAlz me). Thus NothA nAm 4

driftin wud b: d IntractabL-or pRhaps  
evN: St%piDT.

howevR, f 1 wer 2 manaj it, d v uttRNs  
ov driftin 2dA wud b a suicidL discors.

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pISUR of d txt, txt ov pISUR: dEZ  
XpreshNz R amBgUus cuz FrNch hz  
n wrd dat simLtAnESIE covRz pISUR  
(con10tmNt) & bli\$ (raptUR). ther4,  
“pISUR”hEr (& w/o our bn abL 2 antCp8)  
sumtymz X10dz 2 bli\$, sumtymz iz  
op0zd 2 it. bt I must accomod8 mysLf  
2 DIS amBgUET; 4 on d 1 h& I nEd a  
genRL “pISUR” whnevR I must refR 2 an  
XS of d txt, 2 wot n it XEdz NE (s0shL)  
fnkshN & NE (struktUrL) fnkshnN; &  
on d othR h& I nEd a pRTcuIR “pISUR,” a  
simpL pRt of pISUR az a wh0l, whnevrl  
nEd 2 DstNgsh U4Ea, ffillmNt, cum4t (d  
fEIN of replEshN wen cultUR pNetr8z  
frEIE), frm shok, DsturbNs, evN lo\$,  
whch R propR 2 XTC, 2 bli\$. I Cnot avoid  
DIS amBgUET cuz I Cnot cInz d wrd  
“pISUR” of mEngz I occAshnLE do not  
wnt: I Cnot avoid d fact dat n French  
“pISUR” refRz both 2 a GNRLET (“pISUR  
prNCpL”) & 2 a mNitURizAshN (“F%Iz R  
put on ertH 4 our minR plsURz”). Thus  
I must aLow d uttRNs ov my txt 2  
procEd n contr+kshN.

iz pISUR onIE a minR bli\$? iz bli\$ Nuttin  
bt XtrEm pISUR? iz pISUR onIE a wEkNd,  
confRmSt bli\$-a bli\$ DfektD Thru a  
p@Rn of conCliAshNz? iz bli\$ meRIE a  
br%tL, iMED8 (w/o MEDAshN) pISUR?  
on d ansa (yS o no) DpNdz d wA n

whch we shaL wrte d hStorE of our modRnET. 4 f I sA dat BtwEn pISUR & bli\$ ther iz onlE a DFRNs of DgrE, I M also sAN dat d hStorE iz a paCfyD 1: d txt of bli\$ iz meRIE d IjikL, orgNik, hStorikL DvLpmNt ov d txt of pISUR; d avNt-gRd iz nevr NEtin bt d progrS\$iv, ManCp8D form ov past cultUR: 2dA emRjz frm yStrdA, RoBe-GriyA iz alredE n Flaubert, SoIIRz n RabLA, aL ov NicoIS de StAL n 2 L7 cNTmEtRz of CezaN. bt f I BIEv on d contrarE dat pISUR & bli\$ R parLL forces, dat dey Cnot mEt, & dat BtwEn dem ther iz mo thN a struggL: an incoMunikAshN, thN I mus certAnlE BIEv dat hStorE, our hStorE, iz not pECbL & pRhapz not evN intLigNt, dat d txt of bli\$ alwyz rises out of it llk a scNdL (an iRegulRET), that it iz alwys d trAc of a /, ov an a\$RshN (& not ov a flowRin), & dat d subjec of DIS hStorE (DIS hStorikL subjec dat I M amng othaz), fR frm bn poSible paCfid by combiniN my tAst 4 worx ov d past w my advocaC of modRn worx n a fIN diLekTkL movemNt ov synthSis-this subjec iz nevR NEtin bt a “livin contradikshN”: a split subjec, hu simLtAnESIE Njoyz, ThrU d tXt, d consS10C of Hs sLfhs%d & itz coLaps, itz faL.

hEr moreovR, drawn frm psykONalysis, iz an Ndirekt wA of StablishN d oposishN BtwEn d txt ov pISUR & d txt of bli\$: pISUR cn b Xpre\$D n wrdz, bli\$ Cnot.

Bli\$ iz unspEkabL, intR-dictD. I refR 2 LacN (“wot 1 must bear n mind iz

NOKIA

d avNt-gRd is  
nevr NEtin bt d  
progrSiv, ManCpbG  
4m ovpast cultUR  
2dA emRjz frm  
yStRdA



dat bli\$ iz forbiddN 2 d spEkR, az such,  
 o Ls dat it Cnot b sp0kN Xcpt BtwEn  
 d linez...") & 2 Leclaire ("... WhoevR  
 spkz, by spkN denyz bli\$, o corrL8ivIE,  
 whoevR XperENsz bli\$ cozz d lettR-  
 an aL posebL spEch-to coLaps n d  
 absolut DgrE ov d an<o>LAshN he iz  
 cLebratN").

d writR of pISUR (& Hs rEdR) akcptz  
 d lettR; renounCN bli\$, he hz d rght &  
 d powR 2 Xpre\$ it: d lettR iz Hs pISUR:  
 he iz obsSD by it, az R aL th0s hu luv  
 Ingwij (& not spEch), logofylz, authRz,  
 lettR writRz, INguStz: bout txtz of  
 pISUR, ther4, it iz posEbL 2 spk (n  
 RgUmNt w d anILAshN of bli\$: critCsm  
 alwyz dElz w d txtz of pISUR, nevR d  
 txtz of bli\$: FlaubRt, Proust, StNdh  
 R discuSD inXhausTbIE; thus critCsm  
 spkz d fUtyl bli\$ ov d tutR txt, itz  
 past o fUtR bli\$: U R bout 2 rED, I  
 hav reD: critiCsm iz alwys hStorikL  
 o prospektiv: d const8RE presNt, d  
 prSentAshN of bli\$, iz fRbiDN it; itz  
 preferD matErL iz thus cultUR, whch  
 iz evrtNg n us Xcpt our presNt.

w d writR of bli\$ (& Hs rEdR) BqNz d  
 un10abL txt, d Mpo\$ibL txt. DIS txt iz  
 outsyd pISUR, outsyd critCsM, unLS  
 it iz rEchD Thru Notha txt of bli\$: U  
 Cnot spk "on" such a txt, U cn onIE spk  
 "n" it, n itz fashN, entR in2 a dSpR8  
 plAjRizm, hysterikLE aFirm d void of  
 bli\$ (& n longR obsSivIE repEt d lettR  
 of pISUR).

An NtyR minR myfLOG wud hav us BIEv  
 dat pISUR (& sNgUIRIE d pISUR ov d

txt) iz a rghtSt n0shN. on d rght, w d sAm m0vmNt, evrtNg abstrct, borN, poliTkl, iz shuvd OvR 2 d L & pisUR iz kept 4 1sLf: wlcm 2 our syd, U hu R finLE comin 2 d pisUR of litRatUR! & on d L, cuz of mRaIET (forgeTN MRxz & Brchtz CgRz), 1 sSpektz & dSdAnz NE “residU ov hEdNsm.” on d rght, pisUR iz chMpIND agAnst intLektULET, d cleriC: d old reakshnRE myth of <3 agAnst hed, sNsAshN agAnst rEsNN, (wRm) “Lyf” agAnst (cold) “abstrkshN”: must not d RtSt, akordN 2 DbuCz sNStR precept, “hMbIE sEk 2 GIV pisUR”? on d L, knOLDg, method, coMitmNt, combat, R drawn ^ agAnst “mEr dLektAshN” (& yt: wot f knOLDg itsLf wer DlishS?). on both sydz, DIS PcUIER iDa dat pisUR iz sMpL, whch iz Y it iz chamPND o dSdAnD. pisUR, howevR, iz not an LMNT of d txt, it iz not a naiv rSidU; it duz not DpNd on a ljk ov undRstNdN & on sNsAshN; it iz a drFt, sumTIN both revLushNRE & As0shL, & it Cnot b takN Ovr by NE collekTVT, NE mNtaIET NE iDOlekt. sumTIN nUtR? It iz obVus dat d pisUR ov d txt iz skNdLus: not cuz it iz immRaI bt cuz it iz atopik.

---

Y, n a txt, aL DIS vRbL Dspla? duz IXURE ov Ingwij BINg w XSiv wLth, wAstfL XpNDtUR, totL lo\$? duz a gr8 wrk of pisUR (Proustz, 4 XMpl) pRTCp8 n d sAm EconME az d pyramidz ov Egypt? iz 2dayz writR d rSidUL sbsTtut 4 d beggr, d monk, d bonz: unprducTv, bt nevRthLe\$ providD 4? AnLogus 2 d BuddhSt sNgha, iz d litRarE comUnit,

wutevA alibi it Uzz, suportD by a mRcNtiL soci8E, not 4 wot d writR prodUCz (he prodUCz nuttin), bt 4 wot he cNsUmz? SupRfluS, bt certNIE not UsIS?

Our mdRnET mAkz a constNt F4t 2 DfEt d XchNj: it tryz 2 resSt d mRkt 4 worx (by XcludN itsLf frm ma\$ comunikAshN), d sgn (by XMpshN frm mEng, by madn\$), sNkshNd sXULET (by pRvRshN, whch shEldz bli\$ frm d finLET of reprodkshN). & evN so, mdRnET cn do Nuttin: d XchNj recuper8z evrtNg, acclim8N wot apErz 2 Dny it: it sEZz upon d txt, putz it n d cirkit of UsIS bt legL XpNDtURz: & Bhold, d txt iz bak n a collektiv EcNomE (evN f onIE psykoljikkL): it iz d txtz v UsI\$n\$ dat iz UsfL, az a potlak. n othr wrds, soci8E livz accordN 2 a cIEvAj: hEr a sublym, dSInTRStd txt, ther a mRcNtyl objct, whuz valU iz... d gr@UitSn\$ of DIS objct. bt soci8E hz n n0shN of DIS split: it iz ignRNt of itz own pRvRshN. “The 2 liTgNtz tAk thR share: Mpuls iz NtitLd 2 itz s@SfctN, reLET recEvz d rSpekt whch it iz dU. bt,” Freud +z, “nuttin iz gr@UitS Xcpt def, az evry1 kn0z.” 4 d txt, Nuttin iz gr@UitS Xcpt itz own DstrkshN: not 2 wrte, not 2 wrte ‘gen, Xcpt 2 b etRnLE recuper8d.

2 b w d 1 I luv & 2 tink of sumTIN Ls:  
DIS iz how I hav my bSt iDaz, how I bSt  
invNt wot iz neceSrE 2 my wrk. LykwyZ  
4 d txt: it prodUcZ, n me, d best pISUR  
f it mNagZ 2 mAk itsLf herd NdirektIE;  
f, rEDN it, I M led 2 L%k ^ ofn, 2 listN 2

sumTIN Ls. I M not neSSarLE capTv8d by d txt of plSUR; it cn b an act dat iz slyt, cMpIX, tNUus, almost sc@RbrAnD: a sudN mvmNt ov d hed lyk a bird hu undRstNdz Nuttin of wot we hEr, hu hErz wot we do not undRstNd.

---

Emo: Y shud it b anTphtetik 2 bli\$ (I wz wrng wen I Usd 2 c it whole on d syd of sNTmNtLET, of moral LUshN)? It iz a dSturbNs, a bordRin on coLaps: sumTIN pRvRs, undR respektabL appErNcZ; emo iz evN, pRhapz, d slySt of lo\$z, 4 it cNtr+iktz d genRL ruL dat wud a\$ign bli\$ a fixD form: strNg, viLNt, cr%d: sumTIN ineVTbIE muskUIR, strAnd, fallic. agAnst d genRL ruL: nevr aLow 1sLf 2 b DI%Dd by d imAj ov bli\$; agrE 2 recognyz bli\$ whrevR a dStRbNce ocurz n MAtorE adjStmNt (prem@UR, DIAd, etc.): pa\$N8 luv az bli\$? Bli\$ az wisdM (wen it mNajZ 2 undRstNd itsLf outsyd itz own prejudSz)?

---

It cnt b hlpD: bRdom iz not simpl. We do not ScAp bordM (w a wrk, a text) w a jStUR ov impAshNs o rejksHN. jst az d plSUR of d txt s'posez a whol indirekt produkshN, so bordM Cnot presUm it iz NtitLd 2 NE spontNAET: ther iz n sincEr bordM: f d pr@L-txt borz me pRsNLIE, it iz cuz n reLET I do not lyk d dm&. bt wot f I did lyk it (f I had sum m@RnL apPtyt)? BordM iz not fR frm bli\$: it iz bli\$ Cn frm d sh0rz ov plSUR.

---

d mo a story iz told n a propR, wL-spokN, strAghtfwd wA, n an EvN t0n, d EZR it iz 2 revRse it, 2 blakN it, 2 rED it insyd out (Mme de Segur red by Sad). DIS revRsL, bn a pUr produkshN, 1dRflIE DvLpz d pisUR ov d txt.

---

n B0vRd & PecuchA, I rED DIS sNtNc, whch GIVz me pisUR: "Cloths, shEtz, napkNz wer hangN vertKLE, @achd by w%nd clothspinz 2 taut linez." hEr I enjoy an XS of preCshN, a kind of maniakL XakTtUd of IngwiJ, a DskripTv madn\$ (NcountRd n txtz by RoBe-GrillA). We R fAcD w DIS paradX: litRarE IngwiJ Dsturbd, XcEDd, ignorD, XactIE insofR az it accoMod8z itsLf 2 "pUr" IngwiJ, 2 SNshL IngwiJ, 2 d grMariNz IngwiJ (DIS IngwiJ, of corS, iz onlE a n0shN). d XacTtUd n :-Q iz not d rEzlt of tkng qr8R pAnz, it iz not a retRikL incrmNt in valU, az tho tngz wer NcrEsNIE weL Dskrybd-but of a chAng ov c0d: d (rem0t) (:o)B->-< ov d DskripshN iz n longR or8RikL discorz (Nuttin @ aL iz bn "pAntD"), bt a kind of IXicografkL RTfakt.

---

d txt iz a ftish objct, & DIS ftish Dsyrz me. D txt ch%sez me, by a whol Dsp0-sishN ov NvisibL scrEnz, sLektiv baf-fLz: vokabUIRE, refRncez, rEdabilET, etc.; &, lost n d midst of a txt (not Bhind it, lyk a deus ex machNa) ther iz alwys d othR, d authR.  
az instTtUshN, d authR iz ded: Hs civL st8us, Hs biografkL prsN hav

dSappErd; dSposSd, dey n longR XRciS Ovr Hs wrk d fRmidabL p@ernET whuz acownt litRare hStRE, tEchN, & publik opNion had d responCBIET of StblishN & renewin; bt n d txt, n a wA, I Dsyr d authR: I nEd Hs figur (whch iz nlthR Hs represNtashN nor Hs projekshN), az he nEdz myn (Xcpt 2 “pr@L”).

---

ID0IjikL SYSz R fKshnz (BacN wud hav sed stAj ghostz), novLz-but cla\$ikL novLz, packd w plotz, crises, gud & )-) caractRz (d novLStic iz NothA tng NtirIE: a simpL unstrktURd contor, a di\$MNAshN of formz, maya). evry fKshn iz suportD by a s0shL jargN, a soCOLkt, w whch it idNTfiez: fKshn iz dat DgrE of consStNC a Ingwij attAnz wen it hz jLd XcepshNLE & findz a sacRdotL cla\$ (+:)z, intLektULz, Rtists) 2 spk it gNRLE & 2 circul8 it.

“... Ech ppl hz Ovr it jst such a hevN ov mathm@kLE distributD conceptz, & wen tr%f iz req’d, it undRstNdz dat hNs4th NE conceptUL god cn b soght nowhr bt n itz sfEr” (NEtzche): we R aL caught ^ n d tr%f of Ingwierz, dat iz, n thR rejNLET, drawn in2 d formiDbL rivLrE whch contRLz thR proximET. 4 Ech jRgN (Ech fkshN) fitez 4 hegEmNE; f powR iz on itz side, it spredz Evrywhr n d genRL & daily okuRNciz of s0shL Lyf, it bcumz doxa, natuR: DIS iz d sposdIE apoliTKL jargN of poliTshNz, of agNtz of d st8, ov d mEDA, of QSO; bt evN out of powR, wen powR iz agAnst it, d rivLrE iz reborn, d jargNz split & struggL Amng thMsIvz. A ruthl\$ topik



atopia d txt catchiz & coMUnik8z 2 itz rEdR a straNg condishN: @ lce XcluDd & @ (-<). ther cn b trNquL momNtz n d wR of Ingwijz, & dEz momNtz R txtz (“WR.” 1 of Brechtz caractRz sAz, “duz not Xcl%<sup>d</sup> (-<)… wR hz itz pEcefL momNtz… BtwEn 2 skRmishz, therz alwyz tym 2 dwn a mug of bER…”). BtwEn 2 onslightz of wrds, BtwEn 2 impOsN systM@tk presNcZ, d pISUR ov d txt iz alwyz posEbL, not az a respyt, bt az d incNgr%us-dissoC8d-pa\$aj frm Notha Ingwij, lyk d XRcls of a dFrNt fysiolog.

stiL fR t% much heroSm n our Ingwijz; n d bSt-l M tinkN of B@<o> <o>-an erethSm of certAn XpreSNz & finLE a kind of inCdEus heroSm. d pISUR ov d txt (d bli\$ of d txt) iz on d cNtrarE lyk a sudN oblitRAshN ov d wRior valU, a momNtRE dSkMAshN of d writRz hakLz, a sSpNshN ov d <3” (ov curAj).

How cn a txt, whch consStz ov Ingwijz, b outsyd Ingwijz? How XteriRyz d wrldz jRgNz w/o tkng refUj n an ultM8 jRgN wherin d othRz wud simple b reportD, recitD? az %n az I nAm, I M nAmD: caught n d rivLrE of nAmz. How cn d txt “gt itsLf out” of d wR of fKshNz, ov soCOlektz?-by a gr+UL labR ov X10UAshN. 1st, d txt likwd8z aL metaIngwijz, wherby it iz txt, n vox (SciNs, coz, InsTtUshN) iz Bhind wot it iz sAiN. NXT, d txt dstroiz utRIE, 2 d point ov cNtr+kshN, itz own dScRsiv c@egRE, itz soCOIngwistk refRnce (itz “jNra”): it iz “d comicL dat duz not mAk

r%IZ d Lyf of Ingwij; Ingwij alwyz cumz  
frm som plAc, it iz a warriR topoS.

He Usd 2 tink of d wrld of Ingwij (d logosfEr) az a vast & perpetUL conflikt of parNoiaz. d onIE survivRz R d SYSz (fikshNz, jRgNz) invNtiv Enuf 2 prodUc a fynL figur, d 1 whch brandz d +vRsarE w a 1/2-sciNTfk, 1/2-efikL nAm, a kind of turnstyl dat permitz us simultNESIE 2 DscriB, 2 XplAn, 2 condM, 2 rejkt, 2 recupR8 d NME, n a wrd: 2 mAk him pA. So it iz, Amng othRz, w certAn vLg8z: w d MRxSt jRgN, 4 whch aL opositN iz an opositN of claS; w d psykoNLytk jRgN, 4 whch aL repuDASHN iz avowl; w d Xtian jRgN, 4 whch aL DniL iz sEkN, etc. he wz astonishd dat d Ingwij of caPtLst powR duz not consTtUt, @ 1st glans, such a systM@k figur (othR thN of d bAsSt kind, opponNtz nevR bn caLd NEtin bt "rabid," "brAnwashd," etc.); thN he rELyzd dat d (therby much highR) presUR of caPtLst Ingwij iz not parNoid, it iz an implacabL stikine\$, a doxa, a kind of unconshus: n sht, d SsNce of iDolog.

2 kEp dEz sp0kn SYSz frm dSturbN o MbR\$N us, ther iz n othR solutN thN 2 inhabit 1 of dem. o Ls: & me, me, wot l M doin n aL dat?

d txt itsLf iz atopik, f not n itz consMpshN @IEst n itz prodkshN. It iz not a jRgN, a fKshn, n it d SYS iz ovRcum, undun (DIS ovRcumIn, DIS DfekshN, iz signFkAshN). frm DIS

us Laff, d irNE whch duz not sbjug8, d jubLAshN w/o soul, w/o mStEq (SRduy), quotAshN w/o quotAshN mRkz. IstlE, d txt cn, f it wntz, @ak d canNikL struktURz ov d Ingwij itsLf (SolIRz): IXikN (XubRNT neologismz, portmNtO wrdz, trNsLitRAshNz), syntX (n mo IjikL ceL, n mo sNtNce). It iz a m@R ox FektiN, by trnsmutAshN (& n longR onIE by trnsfRmAshN), a nu fLosofik st8 ov d Ingwij-sbstNce; DIS XtrordNaRE st8, DIS incanDsNt metL, outsyd oriGn & outsyd cmUnik8shn, thN Bcumz Ingwij, & not a Ingwij, wethR dScNektD, mimD, mockD.

d pISUR ov d txt duz not prefR 1 iDOloG 2 NothA. howevR: DIS impRtinNs duz not procEd frm libRLism bt frm pRvRshN: d txt, itz rEDN, R split. wot iz ovRcum, split, iz d morL UnET dat soci8E dm&z ov evry hUmN prodct. We rED a txt (ov pISUR) d way a fly buZiz rownd a r%: w sudN, DceptivlE DcisiV turnz, fRvNt & futyl: iDOloG pa\$iz OvR d txt & itz rEDN lyk d:") OvR a fAc (n luv, som tAk Rotik pISUR n DIS colorN); evry writR of pISUR hz dEz iDotik blushz (BLzak, Zola, FlaubRt, Proust: onIE MaLRme, pRhapz, iz mStR of Hs skN): N d txt ov pISUR, d opposN forces R n longR repre\$D bt n a st8 ov BcumN: Nuttin iz rly antagonStk, evrtng iz plurL. I pa\$ litlE ThrU d reakshNRE dRkne\$. 4 exempl, n Zolaz FecNdyt, d iDOloG iz flagrNt, especalE stikE: naturism, fMIE-ism, colonELism: nonethele\$ I conTnU rEDN d buk. iz such dStorshN comNplAc? RathR, 1 mite b StoundD

by d houswyfIE skil w whch d subjec  
iz mEtD out, dividN itz rEDN, resistN  
d contAjN of judjmNt, d metonME ov  
con10tmNt: cn it b dat pisUR mAkz  
us objktiv?

ther R th0s hu wnt a txt (an Rt, a  
pAntN) w/o a sh+0, w/o d “domNNT  
iDOloG”; bt DIS iz 2 wnt a txt w/o  
fecNDT, w/o prodkTVT, a steryl txt  
(C d myth ov d WomN w/o a Sh+0). d  
txt nEdz itz sh+0: DIS sh+0 iz a bit of  
iDOloG, a bit ov represNtAshN, a bit of  
subjec: ghostz, poketz, trAcz, neceSrE  
cloudz: sbvRshN must produc itz own  
chiRoscUro.

(comNLe sed: “domNNT iDOloG.” DIS  
XpreSN iz incNgrUus. 4 wot iz iDOloG? It  
iz precysIE d iDa insoFR az it domN8z:  
iDOloG cn onlE b domNNT. coRec az it  
iz 2 spk of an “iDOloG ov d domNNT  
cla\$, cuz ther iz certanIE a domN8D  
cla\$, it iz quite inconsStNt 2 spk ov a  
“domNNT iDOloG,” cuz ther iz n domN8D  
iDOloG: whr d “domN8D” R concrnD, ther  
iz Nuttin, n iDOloG, unL\$ it iz precisIE-  
an DIS iz d lSt DgrE of aliNAshN-d iDOloG  
dey R forced (n ordR 2 mAk symbolz,  
hNce n ordR 2 liv) 2 borro frm d cla\$  
dat domN8z dem. d s0shL strugL Cnot  
b redUcD 2 d strugL BtwEn 2 rivL  
iDOloGz: it iz d sbvRshN of aL iDOloG  
whch iz n :-Q.)

2 idNTfy akUr8IE Ingwijz imAj-  
resRvoirz, 2 wit: d wrd az sNgulR  
unit, magik mon+: spEch az NstrMNT  
o XpreshN ov thawt; writiN az

trNsltRAshN of spEch; d sNtNc az a IjikL, c10sD, mesUR; d v DficiNC o DniL ov Ingwij az a primRE, sptanES, pragm@ ik force. aL dEz RTfaktz R gvrND by d imAj-resRvoir of sciNs (sciNs az imAj-resRvoir): Ingwstkz Xpr\$z d tr%f bout Ingwij, bt solely n DIS regRd: "dat n conshus iLushN iz pRpetr8D": nw, dat iz d v dFNshN ov d imAj-resRvoir: d uncNshSn\$ ov d uncNshS.

A primRE task @ d outset iz 2 re-Stablis wivin d sciNs ov Ingwij wot iz onlE fRtuitSIE, dSdAnfLE @ributed 2 it, o evNmo ofn, rejektD:sMioloG (stylStkz, retRk, az NEtzche sed), prXis, ethikL actN, "NthuCSm" (NEtzche agN). A 2nd iz 2 restoR wivin sciNs wot g0z agAnst it: hEr, d txt. d txt iz Ingwij w/o itz imAj-resRvoir, itz imAj SYS; it iz wot d sciNs ov Ingwij lakz 4 itz genRL MpotNs (& not itz teknokr@ik spshLizAshN) 2 b mNifSt. aL dat iz barelE toler8D o bluntlE rejktD by INgwstkz (az canonEkL, +ve sciNs), signFikNs, bli\$-dat iz precIxE wot wivdrwz d txt frm d imAj-SYSz ov Ingwij. n "thesS" on d pISUR ov d txt iz posEbL; barelE an NspkshN (an NtrospkshN) dat faLz shrt. EppUR si gaud! & yt, agAnst & n spyt of evrtnq, d txt GIVz me bli\$.

@ lEst sum XMplz? 1 NVshNz a vSt, coLektiv hRvSt: brNg 2geda aL d txtz whch hav givn pISUR 2 sum1 (whrevR dEz txtz cum from) & dsplA DIS txtUL BoD (corpS: d rght wRd), n sumTIN lyk d wA n whch psykoNLysS hz XiBtD manz Rotik Bod. howevR, it iz 2 b fErD dat such a labR wud Nd XplAnin d ch0zN txtz; ther wud b an NeVTabL bFRkcAshN

ov d projek: unabL 2 spk itsLf, plSUR wud NtR d gNRL paf ov motvAshNz, n 1 ov whch wud b defNiTv (f l aSRt sum plSURz ov d txt hEr, it iz alwys n paSN, n a v precarEus, nevr reg. fShN). n shrt, such a laboR c%d not b RitN. l cn onlE circL such a subjec-an ther4 BetA 2 do it brEfIE & n solit% d thN collkTVT & NtRmNabIE; BetA 2 renouns d pa\$Aj frm valU, d bAsS ov d a\$RshN, 2 valUz, whch R FXz ov cultUR.

az a crEtUR ov Ingwij, d writR iz alwyz caught ^ n d wR of fKshnz (jRgNz), bt he iz nevR NEtin bt a plA-ting n it, sNs d Ingwij d@ constTutz him (writIN) iz alwyz outsyd-of-plAc (atopik); by d simpl Fekt ov polysMy (r%DmNtRE stAj of writIN), d warriR coMitmNt ov a litRarE diLkt iz dubEus frm itz oriGN. d writR iz alwyz on d blind spot ov SYSz, adrFt; he iz d jokR n d pak, a mana, a zero DgrE, d dumE n d bridj gAm: neceSrE 2 d mEng (d b@L), bt hMsLf DprivD ov fixD mEng; Hs plAc, Hs (XchAnj) valU, varEz akordN 2 d movemNtz ov hStorE, d takTkL bl0z of strugL: he iz askd aL n/or Nuttin. He hMsLf iz outsyd XchAnj, plunjD in2 non-prFit, d ZN mshotoku, DsiriN Nuttin bt d pRvRs bli\$ ov wrdz (bt bli\$ iz nevR a tkNg: Nuttin sepR8z it frm s@ori. frm losiN). ParadX: d writR suppr\$z DIS gr@ uitSn\$ of def): he stiFNz, hRdNz Hs musclz, denyz d drFt, repr\$z bli\$: ther R v few writRz hu comb@ both iD0ljikL repr\$hN & liBdNL repr\$shN (d kind, ov corS, whch d intLktUL brNgz 2 bear upon hMsLf: upon Hs own Ingwij).

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rEDN a txt citD by StNdhL (bt not RitN by hM) \*\* I find Proust n 1 minUt DtAL. d Bishop ov LScarz refRz 2 d nEce of Hs +:-) -gNRL n a sErEz of aFektD apostroFEz (My Itl nEce, my Itl frNd, my luvIE bruneTe, ah, Dlishus Itl mRsL!) whch remind me ov d wA d 2 post grlz @ d grNd HotL @ BLbec, MarE GenSte & CelSte AlbRA, adr\$ d narr8R (Oh, d ItL blak-hairD )>, oh, trikE Itl )>! Ah, y%f! Ah, luvIE skN!). Lswher, bt n d sAm wA, n FlaubRt, it iz d blo\$MiN apL trEZ of NormND whch I rED akordN 2 Proust. I savR d swA ov frmUlaz, d revRsL ov oriGNz, d Ez whch brNgz d NteriR txt out of d sbCquNt 1. I recgnyz dat Proustz wrk, 4 mysLf @ lEst, iz d rFRnce wrk, d gNRL mathess, d m&ala ov d Ntir litRE cosmogNE-as Mme de SiVgneZ letRz wer 4 d naR8Rz gr&mutha. TAlz of chivLrE 4 Don QuixoT, etc.; DIS duz not mEn dat I M n NE wA a Proust "spshLSt": Proust iz wot cumz 2 me, not wot I summN ^; not an "authorET," sMpIE a cRcUIR memRE. whch iz wot d intR-txt iz: d impoSiBIET of liviN outsyd d Nfinyt txt-weva DIS txt b Proust o d dAIE nwspapR o d TV scrEn: d buk cre8z d mEng, d mEng cre8z Lyf.

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f U hammR a nAI in2 a pEc of W%d, d W%d hz a dFRNt resStNce accordN 2 d plAc U @ak it: we sA dat W%d iz not isotropc. nlthr iz d txt: d edjz, d sEm, R NpredkTbL. jst az (2dAz) fysiks must accoMod8 d non-isotropc caractR ov certAn NvirNmNtz, certAn univRsz,

so struktURL NLySS (sMioloG) must  
recgnyz d slightSt resStNsZ n d txt, d  
iRegUIR p@Rn ov itz vAnz.

---

n objct iz n a cNstNt relAshNsHp w  
pISUR (LacN, apropS ov Sad). 4 d  
writR, howevR, DIS objct Xistz: it iz not  
d Ingwij, it iz d mum tung. d writR iz  
sum1 hu plAz w Hs mumz BoD (I refR  
2 PIA net on LautrMonT & M@E\$): n  
ordR 2 glRify it, 2 MbLish it, o n ordR 2  
dSmMbR it, 2 tAk it 2 d limit ov wot cn  
b knOn bout d BoD: I wud go so fR az  
2 tAk bli\$ n a dSfigURAshN of d Ingwij,  
& opNiN wiL strNUusIE objct, sNce it  
op0zz “dSfiguriN natUR.”

---

4 BachLRd, it sEmz dat writRz hav  
nevR RitN: by a straNj lacuna, dey R  
onIE reD. Thus he hz Bin abL 2 StablSh  
a pUr criTq ov rEDN, & he hz groundD  
it n pISUR: we R NgAjD n a hoMoGNus  
(slidiN, U4ik, volptUus, unitRE, juBInT)  
practiS, & DIS practiS ovRwhLmz us:  
drEm-rEdiN. w BachLRd, it iz aL poetrE  
(az d simpl rght 2 dScNtNU litRatUR,  
comb@) dat iz creDtD 2 pISUR. bt 1ce d  
wrk iz pRcEvD n tRmz ov a writiN, pISUR  
balkz, bli\$ apErz & BachLRd wivdrawz.

---

I M NtRStd n Ingwij cuz it w%ndz o  
CdUsz me. cn dat b a cla\$ RoTcSm? wot  
claS? d borjwaC? d borjwaZ hz n rLsh 4  
Ingwij, whch it n longR rgds evN az a  
luxRE, an LEmNt of d Rt ov liviN (def of  
“gr8” lit), bt meRIE az an NstrumNt ov

décor (frAsoloG). d ppl? hEr aL magikL o poeTKL acTVT dSaPErz: d pRTz 0vR, n mo gAmz w wrdz: an Nd 2 meta4z, rAgn ov d stReotypz MposD by peTt borjwR cultUR. (d produciN cla\$ duz not neSSarLE hav d Ingwij ov itz rOl, ov itz strNgth, ov itz virtU. Thus: D\$oCAshN ov solidRiTz, ov MpafEz-powRfL hEr, null ther. CriTq ov d totLiziN LushN: NE appR@S unifyz d Ingwij 1st, bt 1 must not rSpekt d whol.)

An islet remAnz: d txt. Dlightz ov caste, mNdarN8? pISUR, pRhapz; bli\$, n.

n sgnFikNs (n bli\$) cn ocur, lM convNcD, n a ma\$ cultUR (2 b DstNgwshD, lyk FIR frm H20, frm d cultUR ov d ma\$z), 4 d (:o) B→< ov DIS cultUR iz peTt borjwR. It iz caractRSTk ov our (hStorikL) cNtr+kshN dat signFikNs (bli\$) hz takN rFUj n an XSiv altRn8iv EthR n a mNdRN praxis (rEzLt ov an XtNUAshN ov borjwR cultUR), o Ls n an UtoPN iDa (d iDa ov a futR cultUR, rEzltN frm a rad, unherd-ov, unprdkTbL revL%shN, bout whch any1 writiN 2dA kn0z onIE 1 tng: dat, lyk Moses, he wiL not cro\$ 0vR in2 it).

d as0shL caractR of bli\$: it iz d abrpt lo\$ ov s0shLET, & yt ther foL0z n recuRNs 2 d subjec (subjktiVT), d prsN, solit%d: evrtng iz lost, integrLE. XtremET ov d cl&Styn, drkne\$ of d m0shN-pctUR theAtR.

aL soCO-iD0ljikL anLSEz agrE on d DcepTv naturR of lit (whch Dprivz dem ov a certan pRtNNs): d wrk iz finLE

alwys RitN by a s0shLE :-e o powRI\$ grup, beyNd d b@L cuz ov itz hStorikL, econoMk, poliTkl situAtN; litRAtUR iz d XpreSN of DIS :-e. dEz anLSEz 4get (whch iz onIE normL, sins dey R hRmNUtikz basD on d Xclusiv srch 4 d sgnFiD) d fRmiDbL undRsyd ov writiN: bli\$: bli\$ whch cn erupt, aX d cNtUREz, out of certan txtz dat wer nonthL\$ RitN 2 d glry ov d drErEST, ov d most sNStR filSofE.

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d Ingwij I spk withn mysLf iz not ov my tym; it iz prA, by natUR, 2 iD0ljikL sSpishN; thus, it iz w DIS Ingwij dat I must strugL. I wrte cuz I do not wnt d wrdz I find: by sbtrkshN. & @ d sAm tym, DIS nxt-2-d-last Ingwij iz d Ingwij ov my plsUR: 4 hrz on Nd I rED Zola, Proust, Verne, d Count ov MonT CrSto, d mMoirz ov a TourSt, & sumtymz evN JuliN grEn. DIS iz my pisUR, bt not my bli\$: bli\$ mA cum onIE w d absL%tIE nU, 4 onIE d nU dSturbz (wEkNz) conshusn\$ (EZ? Not @ aL: 9 tymz out of 10, d nU iz onIE d stereotyp ov novLT).

d nU iz not a fShN, it iz a valU, d bAsS ov aL crit: our evLuAshN ov d wrld n longR DpNdz, @ lEst not diRktIE, az n NEtzche, on d opositN BtwEn nObL & bAs, bt on dat BtwEn Old & nU (d Rotikz ov d nU Bgan n d 18thC: a Ing trNsfrmashNL proc\$). ther iz onIE 1 wA lFt 2 ScAp d aliNashN ov presNt-dA soci8E: 2 retrEt ahed ov it: evry old Ingwij iz iMedE8IE cMprMyzD, &

evry Ingwij bcumz old lce it iz repEtD. nw, Ncr@ik Ingwij (d Ingwij prodUcD & spred undR d protkshN ov powR) iz st@UtRLE a Ingwij of rePTshN; aL oFshL NsTtushNz ov Ingwij R repEtN machEnz: skul, sportz, +vRtiZn, populR songz, nUz, aL contNULE repEt d sAm struktUR, d sAm mEng, ofn d sAm wrdz: d stReotyp iz a poliTkL fact, d mjr figur ov iDOloG. CNfrNtiN it, d nU iz bli\$ (Freud: "In d +Lt, novLT alwyz constTtUtz d condshN 4 orgSm"). WhNs d presNt config ov forcez: on d 1 h&, a ma\$ banLizAshN (linkD 2 d repeTshN of Ingwij) -a banLizAshN outsyd bli\$ bt not neSSarLE outsyd plsUR-an on d othR, a (margNL, XNtrk) Mpuls 2wRd d nU-a dSpR8 impls dat cn rEch d point ov Dstroin discorzM: an @Mpt 2 reprdUc n hStorikL termz d bli\$ repr\$d BnEth d stereotyp.

d opositN (d knyf ov valU) iz not neSSarLE BtwEn consecr8d, nAmd cntrarEz (m@eriLism & IDLism, revLushN & reform, etc); bt it iz alwys & thru-out BtwEn d XcepshN & d ruL. 4 XMpL, @ certan momNtz it iz posebL 2 suport d XcepshN ov d Mystkz. NEtin, rathR thN d ruL (gNRLET, stereotyp, iDOlect: d consStNt Ingwij).

yt 1 cn mAk a cIAm 4 precysIE d oposit (tho I M not d 1 hu wud mAk such a cIAm): rePTshN itsLf cr8z bli\$. ther R mNE Fnografik exmplz: obs\$iv rythmz, Ncant@RE musik, litNEz, ritez, & BuddSt nMbutsu, etc.: 2 repEt XSivIE iz 2 entR in2 lo\$, in2 d Zro ov d signifyd. bt: n ordr 4 repeTshN

2 b Rotik, it must b 4mL, litRL, & n our cultUR DIS flauntD (XcSiv) repeTshN revrtz 2 XNtricET, thrust 2wRd varES mRjNL regiNz ov musik. d ba\*d 4m of ma\$ cultUR iz humLE8d repeTshN: con10t, iD0ljikL skEma, d blrrN ov contr+kshNz-thEZ R repEtD, bt d s%pRfishL 4mz R varEd: alwyz nU bukz, nU progrmz, nU filmz, nUz itMz, bt alwys d sAm mEng.

n sht, d wrd cn b Rotik on 2 opposin conDshNz, both XSiv: f it iz XtraVgNtly repEtD, o on d cNtrarE, f it iz unXpektD, sukuINT n itz nUn\$ (n certan txtz, wrdz glistN, dey R DstraktN, incngr%S apRishNz-it m@Rz ItL f dey R pedNtk; thus, I persNLIE tAk plSUR n DIS sN10s ov LEbnitz: ". . az tho pokit wochiz told tym by mEnz ov a certan horodActk fakLT, w/o requirN sprNgz, o az tho millz ground grAn by mEnz of a fraktiv qualET, w/o requirN NEtin on d ordR ov millst0nz"). n both cAsz, d sAm fysikz ov bli\$, d gr%v, d iNskrpshN, d sNcOp: wot iz holl0d out, tampd dwn, o wot Xpl0dz, detN8z.

d stereotyp iz d wrd repEtD w/o NE magik, NE NthusESm, az tho it wer n@ URL, az tho by sum mirakL DIS recurrin wrd wer aDqu8 on Ech ocAshN 4 dFRNT rEsNz, az tho 2 imit8 c%d n longR b sNsD az an imitAshN: an unconstrAnD wrd dat cIAmz consS10C & iz unaware of itz own insS10s. NEtzche hz obsRvd dat "tr%f" iz onlE d soliDfiKshN ov old meta4z. So n DIS regRd d stereotyp iz d presNt path of "tr%f," d palpabL

fEtUR whch shftz d invNtD ornamNt  
 2 d canonikL, constrAnN 4m ov d  
 signifyd. (It wud b gud 2 imajN a nU  
 lIngwStk sciNs dat wud n longR stuD  
 d oriGN ov wrdz, o eTmolOG, o evN thR  
 DffUshN, o IXikolOG, bt d progr\$ ov  
 thR soliDfIKshN, thR dNsFiKshN thru-  
 out hStorikL discorZ; DIS sciNs wud  
 doubt!\$ b subvRsiv, manifStin much  
 mo thN d hStorikL oriGN ov tr%f: itz  
 retREkL, IngwijN natuR.)

d dStrut ov d stereotyp (linkd 2 d  
 bli\$ ov d nU wrd o d un10abL discorZ)  
 iz a prNCpL of absL%t instabilit whch  
 rSpectz Nuttin (n con10t, n choice).  
 Nausea ocurz whNevr d IEason ov 2  
 MportNt wrdz foLowz of itsLf. & wen  
 sumTIN foLowz of itsLf, I abandon it:  
 dat iz bli\$. A fUtyl annoyNs? N Poez  
 story, M. ValdMR, hypnotyzd & moribNd,  
 iz kpt alive n a c@aleptik st8 by d  
 repeTshN ov d :-Qz 2 put hM ("R U  
 aslp, M. ValdMR?"); howevR, DIS srvivL  
 iz un10abL: d falz def, d atroshus def,  
 iz wot hz n Nd, d intrmNabL. ("4 Godz  
 sAk! - qix! - I sA 2 U dat I M ded!) d  
 stereotyp iz DIS nausE8in impo\$ibLET  
 ov dyN.

n d intLektUL feLd, poliTkl choice iz  
 a sSpNshN ov IngwiJ - thus a bli\$. yt  
 IngwiJ resUmz, n itz consS10t stabL  
 4m (d poliTkl stereotyp). whch IngwiJ  
 must thN b swall0d, w/o nausea.

NuthA bli\$ (othR edjz): it consists n  
 D-poliTcizN wot iz appRNtly poliTkl,  
 & n poliTcizN wot iz appRNtly not.  
 -Cum nw, suRIE 1 poliTciZZ wot must b  
 poliTcizD, & datz aL.

NihLism: “superiR g0lz Dpreci8.” DIS iz an unstabL, jepRdizD momNt, 4 othR superiR valUz 10d, MED8IE & b4 d formR R dstroiD, 2 prevAl; diLekTkz onIE Inkz suksSiv posiTVTz; whNce d sFoKshN @ d v <3 ov anRkism. How Nstall d DfICNC of NE superiR valu? IronE? It alwyz procEdz frm a sUr site. ViolNs? ViolNs t% iz a superiR valu, & Amng d bSt cODd. BlI\$? yS, f it iz not sp0kN, doktrNL. d most consS10t nihLism iz pRhaps mSkd: n sum way NteriR 2 NsTtUshNz, 2 confRmSt dScorz, 2 aParNt finLETz.

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A. cnfidez dat he wud not b abL 2 stNd Hs mumz bn di\$ol%t – bt dat he c%d put ^ w it n Hs fathR: he +z: datz odd, izNt it? -1 nAm wud b Enuf 2 XorcIz Hs StNishmNt: EDpS! I regRd A. az bn v clOs 2 d txt, 4 d txt duz not giv nAmz – o it rem%vz XistN 1z; it duz not sA (o w wot dUBus NtNt?): MRxsM, BrechtsM, capitLsM, iDLsM, ZN, etc.; d nAm duz not cro\$ itz lipz, it iz fragmNtD in2 practiSz, in2 wrdz whch R not nAmz. brngN itsLf 2 d IMitz ov spEch, n a maFEsS ov Ingwij whch duz not sEk 2 b idNTfied w sciNs, d txt unduz nomNAshN, & it iz DIS DfekshN whch aPr0chiz bli\$.

N an old txt I hav jst reD (an ePs0d ov ekIECSTkL Lyf cited by StNdaL) ocurz a nAmN ov f%dz: mlk, buttRed bred, crEm chEz, preservz, MaltEz orNjiz, sUgRd strawbeREz. iz DIS NothA pISUR of pUr represNtAshN (XpErENsd ther4 soiLE by d grEdE rEdR)? bt I hav n fondne\$ 4 mlk o so mNE swEtz,

& I do not prjekt much ov mysLf in2 d detAL of dEz dishiz. somTIN Ls ocurz, doubtle\$ havN 2 do w NothA mEng ov d wrd “represNtaAshN.” Whn, n an argUmNt, sum1 represNtz sumTIN 2 Hs intRlokUtR, he iz onlE aLeg8N d fInL st8 of reLET, itz intRactaBIET. sMLRIE, pRhaps, d novList, by citN, namN, noticin f%d (by trEtN it az notabL), impOsiz on d rEdR d fInL st8 ov m@R, wot Cnot b trNscNDd, wivdrawn (whch iz certanlE not d cAs w d nounz cited erIER: MRxSm, iDLism, etc.). datz it! DIS cry iz not 2 b undRstD az an iLumNAshN ov d intell, bt az d v lMit of nomNAshN, ov d imajNAshN. n shrt, ther R 2 rELismz: d 1st DcifRz d “rEl” (wot iz demNstr8D bt not sEn); d 2nd spkz “reLET” (wot iz Cn bt not dMNstr8D); d novL, whch cn mix dEz 2 rELismz, +z 2 d intLigibL ov d “rEl” d haLucN8RE tAI of “reLET”: astonishmNt dat n 1791 1 c%d Et “a salad ov orNjiz & rum,” az 1 duz n rStRNtz 2dA: d onset of hStRikL intLigibLET & d persStNce ov d tng (orNj, rum) n bn ther.

1 out ov evrE 2 FrNchmN, it apErz, duz not rED; 1/2 ov Frans iz DprIvd – DprIvz itsLf ov d plsUR ov d txt. nw DIS nashnL DsgrAc iz nevr Dplord Xcpt frm a humNisTk point of vU, az tho by ignorin bukz d FrNch wer meRIE forgoin sum morL gud, sum n0bL valU. It wud b BetA 2 wrte d 8^|, st%pd, tragic history ov al d plsURz whch soci8Ez objkt 2 o renouns: ther iz an obskUrNtism ov plsUR.



evN F we shFt d plsUR ov d txt in2 d feLd of itz thErE & not in2 d feLd of itz soColOG (whch hEr NtAlz a pRtikUuIR Dscorz, aParNtIE void ov NE nashNL o s0shL mEnN), it iz stiL a poliTkL AIENAshN whch iz n :-Q: d 4closUR ov plsUR (& evN mo of bli\$) n a soci8E riddN by 2 morLETz: d prevAliN 1, ov pl@ EtUd; d minorET 1, rigR (poliTkL an/ or sciNTfik). az F d n0shn ov plsUR n longR plsZ any1. Our soci8E apErz 2 b both stAd & violNt; n NE evnt: frigid.

def ov d fathR wud Dprlv litR8UR ov mNE of itz plsURz. f ther iz n longR a fathR, Y teL storEZ? Duznt evry narr8iv IEd bak 2 EDpS? Iznt storEtLN alwyz a wA ov sRchiN 4 1z oriGN, spkN 1z confliktz w d Law, entRN in2 d diLektk ov 10dRne\$ & h8Rd? 2dA, we dSmI\$ EDpS & narr8iv @ 1 & d sAm tym: we n longR luv, we n longR fEr, we n longR narr8. az fkshN, EDpS wz @ IEst gud 4 sumTIN: 2 mAk gud novLz, 2 teL gud storEZ (DIS iz RitN aftR havN Cn Murnauz ciT Girl).

mNE rEdiNz R pRvRs, implyiN a split, a cIEvAj. jst az d child kn0z itz mum hz n PnS & simLtAnESly BIEvz she hz 1 (an econME whuz validET Freud hz demonstr8D), so d rEdR cn kEp sAN: I kn0 dEz R onlE wrdz, bt aL d sAm ... (I M muvD az tho dEz wrds wer uttRin reLET). Ov aL rEdinz, dat of trajeD iz d most pRvRs: I tAk plsUR n hErN mysLf teL a story whuz Nd I kn0: I kn0 & I dont kn0, I act 2wRd mysLf az tho I did

not kn0: I kn0 pRfektl y weL EDpS wiL b unmaskd, dat Danton wiL b gill0tEnd, bt aL d sAm... .

Compared 2 a drM@ik storE, whch iz 1 whuz outcum iz unknoN, ther iz hEr an FAcemNt ov pISUR & a progrSshN of bli\$ (2dA, N ma\$ cultUR, ther iz an enormous consumpshN of “drM@ikz” & ItI bli\$).

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ProxMET (idNtET?) ov bli\$ & fEr. wot iz repugnNt N such nErne\$ iz obVusly not d nOshN d@ fEr iz a dSagrEabL fEIN-a bNaL nOshN-but d@ it iz not a v worthE fEIN; fEr iz d mSfit ov evry filosofE (Xcpt, I BIEv, HoBes rEmRk dat d 1 pashN of Hs Lyf had Bin fEr); m+ne\$ wntz Nuttin 2 do w it (Xcpt pRhapz old-fashNd m+ne\$: Maupa\$antz Horla), & DIS kEpz fEr frm bn modRn: it iz a DnIL of trNsgrSshN, a m+ne\$ whch U LEv oF n full conshusne\$. By a lSt fAtaliT, d subjec hu sufferz fEr stil remAnz a subjec; @ most, he iz ansRabL 2 nUrosS (we thN spk of anxiET, a nObL wrd, a sciNTfk wrd, bt fEr iz not anxiET).

dEz R d v rEsNz whch Unlt fEr & bli\$: fEr iz absL%t cIndStNET, not cuz it iz “unavowabL” (altho 2dA n 1 iz wiLN 2 avow it), bt cuz, splittN d subjec whll IEvN him intakt, it cn wElD onIE confRmin signifRz, d lNgwij ov m+ne\$ iz not avail. 2 a mN listNN 2 fEr risiN withn himsLf. “I wrte not 2 b :-||,” B@<o> sed-which mEnt dat he r0t m+ne\$: bt whch c%d mEn: “I wrte not 2 b afrAd”? hu c%d wrte fEr (whch wud

not mEn, teL bout it)? FEr duz not pursU, nor duz it constrAn, nor duz it akomplsh writiN: by d stuBornSt ov contr+kshNz, both coXist-sepR8d. (Not 2 mNshN d cAs n whch 2 wrte mAkz 1 Afrd.)

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1 evNng, 1/2 aslEp on a bNqueT n a bR, jst 4 :) I tried 2 NUmer8 aL d Ingwijz withN Ershot: musik, QS0z, d swNdz ov chArz, glaSiz, a wh0l stereofony of whch a L7 n TNGerz (az Dscribed by SeVro SRduy) iz d XMpIRE site. dat t% sp0k withN me, & DIS so-calld "interior" spEch wz v IIk d noyz ov d L7, IIk dat ama\$iN ov minR voxz comin 2 me frm d outsId: I mysLf wz a publik L7, a sook; Thru me pa\$d wrdz, tiny syntagmz, bits ov formUIA, & n sNtNc formd, az tho dat wer d law ov such a Ingwijk. DIS spEch, @ 1ce v cultUrL & v savaj, wz abuv aL IXikL, sporadik; it set ^ N me, Thru itz appRnt f10, a dFNiTv DsconTnUET: DIS non-sNtNc wz N n wA sumTIN dat c%d not hav axEDd 2 d sNtNc, dat myt hav Bin b4 d sNtNc; it wz: wot iz eternLE, spINiDly outsyd d sNtNc. thN, potNshLE, aL INgwStkz fEL, INgwStkz whch BIevz onIE n d sNtNc & hz alwyz @ribUTd an XorBtNt digniT 2 predik8iv syntX (az d 4m ov a lojik, of a rashNaliT); I recalD DIS sciNTfik scNdL: ther Xistz n lokUTv graMR (a graMR ov wot iz sp0kN & not ov wot iz RitN; & 2 begN w: a graMR of sp0kN FrNch). We R DlivRd 2 d sNtNc, 2 d frAz, az we caL it n FrNch (&, hNce; 2 frAzolOG).

d sNtNc iz hierRKkL: it Mplyz sbjkshNz, sbordNAshN, intRnL reaxNz. WhNce itz cMpIEshN; how cn a hierRkE rEmAn OpN? d sNtNc iz complEt: it iz evN precysIE dat Ingwij, whch iz complEt. practiS, hEr, iz v dfRNt frm thErE. ThErE (ChMskE) sAz dat sNtNc iz p010shLE NfNit (NfNitIE c@LyzabL), bt practiS alwyz oblijiz d sNtNc 2 Nd. "EvrE iD0ljiKL activET iz presNtD n d form ov composishNLE complEtD uttRNces." It us also tAk Julia KrStivas proposishN n revers: NE complEtD uttRNs runz d rSk of BN iD0ljiKL. n fact, it iz d powR ov complIEshN whch DfInz sNtNc mastRE & mRkz, az w a s%prEm, dErIE won, conquRd savoR-fair, d AjNtz ov d sNtNc. d profSR iz sum1 hu fNishZ Hs sNtNcz. d poliTshN bn intRvUD clriE tAkz a gr8 dEl ov trubL 2 imajN an NdiN 2 Hs sNtNc: & F he stoppd sht? Hs entyr poliC wud b jepRdiZd! & d writR? ValRE sed: "1 duz not tink wrdz, 1 tinkz onIE sNtNcz." he sed it cuz he wz a writR. A writR iz not SUM1 hu Xpr\$z Hs thawtz, Hs pushN, o Hs imajNAshN n sNtNcz, bt sum1 hu tinkz n sNtNcz: A SNTNc-TinkR (i.e not al2gevR a tinkR & not al2gevR a sNtNc-pRsR).

d plSUR ov d sNteNc iz 2 a hl DgrE cultURL. d RTfakt cre8D by rhetRz, graMarENz, IngwStz, Tchaz, writRz, parNtz-this RTfakt iz mimikd n a mo o le\$ ludic maNR; we R plAin w an XcepshNL objct, whuz paradX hz BiN RTcUI8d by IngwStkz:iMutAbIE strctURd & yt infNYtIE rEnUabL: sumTIN IIk che\$. unLS 4 sum pRvRtz d sNtNc iz a Bod?

pISUR ov d txt. Cla\$ikz. CultUR (d mo cultUR, d grAtR, mo divers, d pISUR wiL B). intell. IrNE. DLikAC. U4Ea. MastRE. SecUriT: Rt ov liviN. d pISUR ov d txt cn b deflnd by praxS (w/o NE dangR of reprSShN): d tym & plAc ov rEDN: howz, cuntrEsyd, nEr mEltyM, d lamp, famLe whr it shud B, i.e., cl0s bt not t% cl0s (Proust n d lavATRE dat smeLD of oRSr%t), etc. XtraordNRE ego-reiNforsmNt (by fantSE), d unconshS muFLd. DIS pISUR cn b sp0kN: whens criTCsm.

txtz of pISUR. pISUR n pEsz; Ingwij n pEsz; cultUR n pEsz. Such txtz R pRvRs n dat dey R outsyd NE imajNabL finLET-evN dat of pISUR (bli\$ duz not constrAn 2 pISUR; it cn evN aPRNtIE inflikt bordM). n alEbl stNdz ^, Nuttin iz reconsT2td, Nuttin rec%pR8d. d txt ov bli\$ iz absolUTIE intraNCTv. howevR, pRvRshN duz not suFice 2 Dfyn bli\$; it iz d XtrEm of pRvRshN whch Dfynz it: an XtrEm contNULE shFtD, an MT, mob, unpredictabl XtrEm. DIS XtrEm garNTz bli\$: an avg pRvRshN qixIE l0dz itsLf ^ w a plA of sbordN8 finLETz: prSTj, os10tAshN, rivLrE, lektURN, sLf-servciN, etc.

evry1 cn tSTfy dat d pISUR of d txt iz not certAn: Nuttin sAz dat DIS sAm txt wiL pls us a 2nd tym; it iz a friabL pISUR, split by m%d, habit, cRcMstNc, a precREus pISUR (obtAnd by a siNt prAr +R\$D 2 d Dsyr 4 Ez, & whch dat Dsyr cn rev0k); whNce d impo\$ibLET ov spkiN bout DIS txt frm d point of vU ov +ve sciNs (itz jurSdkshN iz dat

of :- [ sciNs: pISUR iz a :- [ prNCpL).  
d bli\$ ov d txt iz not precREus, it iz  
wors: prec0shS; it duz not cum n itz  
own gud tym, it duz not DpNd on NE  
ripNiN. evrtng iz wrort 2 a trNsport  
@ 1 & d sAm momNt. DIS trNsport iz  
eVdNt n p8ntN, 2dAz p8ntN: az s%n az  
it iz undRstD, d prNCpL ov lo\$ Bcumz  
inFekTv, 1 must go on 2 sumtIN Ls.  
evrtnng cumz bout; inDd n evry sNS  
evrtnng cumz-@ 1st glans.

---

d txt iz v B) dat uninhbTxD prsN hu sh0z  
iz Bhind 2 d PoliTkl fathR.

---

Y do sum ppl, includiN mysLf, Njoy n  
certan novLz, biogrFEz, & hStRikL  
worx reprSNtAshN ov d “dAIE lyf” of  
an epok, ov a caractR? Y DIS curioCT  
bout peT DtAlz: skedUlz, habitz, mElz,  
lodjiN, clothiN, etc.? iz it d haLucN8RE  
rLish ov “rELET” (d v m@eriLET ov “th@  
1ce XStD”)? & iz it not d FNTac itsLf  
whch inv0kz d “DtAl,” d tiny prv8 scEn,  
n whch l cn EzLE tAk my plAc? R ther, n  
sht, “minR hystRikz” (dEZ v rEdRz) hu  
recEv bli\$ frm a sNgUIR theatR: not 1  
of grNdUR bt 1 ov meDokriT (myt ther  
not b drEmz, fantaCz ov meDokriT)?  
Thus, impoCibL 2 imajN a mo 10US, a  
mo insgnFikNt n0tAshN thN dat of  
“2dAz wedr” (o yStRdAz); & yt, d othR  
dA, rEDN, tryiN 2 rED AmiL, iRitAshN dat  
d wL-mEniN eDtR (NothA prsN 4closiN  
pISUR) had Cn fit 2 omit frm DIS журнL  
d evrydA DtAlz, wot d wedr wz IIk on d  
shorz ov IAk GNEva, & retAn onIE insiPd

Sony Ericsson

d Txt iz (shud B)  
dat uninhiBtD  
orsN hu shOz hiz  
Bhind 2 d PoliTkL  
FathR

MM  
o om m  
U ( ) ( )  
I I

orange W980



morL mUziN: yt it iz DIS wedr dat hz  
not aged, not AmiLz filosofE.

---

Rt sEmz cMprMiZd, hStRickLE, s0shLE.  
WhNce d F4t on d pRt ov d Rtst himsLf  
2 Dstroi it. I C DIS F4t tkng 3 4mz. d  
Rtst cn shFt 2 NothA signFiR: F he iz a  
writR, he bcumz a film-mAkR, a pAntR,  
o, cNtrariwyZ, f he iz a pAntR, a film-  
mAkR, he worx ^ intRmNabL critEqz  
ov d CnMa, p8ntN, DlibR8IE redUcz d  
Rt 2 Hs criTCsm. He cn also “dSmi\$”  
writiN & bcum a sciNtSt, a skolR, an  
intLktUL thErSt, n longR spkN Xcpt  
frm a morL syt kINzd ov NE INgwStk  
sNsULET. finalE, he cn pUrly & simply  
scuTL hMsLf, stop writiN, chAng trAdz,  
chAng Dsyrz.

un4tuN8IE, DIS DstrkshN iz alwyz  
in+Equ8; EthR it ocurz outsyd d Rt,  
bt therby bcumz MpRtinNt, o Ls it  
consNtz 2 remAn withN d practiS ov  
Rt, bt qixIE Xp0zs itsLf 2 rec%pRAshN  
(d avNt-gRd iz d rStiv Ingwij whch iz  
goin 2 b rec%pR8d). d awkwRdn\$ ov DIS  
altRn8iv iz d conCqNc ov d fact dat d  
DstrkshN ov discorZ iz not a diLektik  
term bt a sMantik term: it dociILE  
tAkz itz plAc withn d gr8 sMioljikL “vs”  
myth (whyt vs blak); whNc d DstrkshN  
ov Rt iz d%md 2 onlE paradoxikL frmula  
(th0s whch procEd litRLE agAnst d  
doxa): b0f sydz ov d paradigm R q!%d  
2gedR n an ultM8IE compliCtS fashN:  
ther iz a strktURL agrEmNt BtwEn d  
contStN & d contStD 4mz.  
(By subtL subvRshN I mEn, on d  
cntrarE, wot iz not diRctIE concrnD w

DstrkshN, EvAdz d paradigm, & sEkz som othR term: a 3rd term, whch iz not, howevR, a sNthSiziN term bt an XNtrik, XtraordNRE term. An XMpl? pRhaps B@<o>, hu eIUDz d iDLSt term by an unXpkTd m@eriLSm n whch we find vlc, DvoshN, plA, impo\$ibL eroTCsm, etc.; thus B@<o> duz not countR modST w 6uL frEdom bt... w :-D.)

---

d txt of pisUR iz not neSSRLE d txt dat recountz pisURz; d txt ov bli\$ iz nevr d txt dat recountz d kind of bli\$ aForDd litRLE by an ejkulAshN. d pisUR ov reprsntAshN iz not @achd 2 itz objct: porno iz not sUr. n z%ljikL termz, 1 c%d sA dat d syt ov txtUL pisUR iz not d relAshN ov mimic & (:o)B→-< (imit8iv relAshN) bt solely dat ov dUp & mimic (relAshN ov Dslr, of prodkshN).

We must, moreovR, dStNgwsh BtwEn fgurAshN & reprsntAshN.

FgurAshN iz d wA n whch d Rotik Bod apErz (2 wotevA DgrE & n wotevA 4m dat mA be) n d profyl ov d txt. 4 Xmpl: d authR mA apEr n Hs txt (GNA, Proust), bt not n d glz of diRct biogrFE (whch wud XCd d Bod, GIV a mEng 2 Lyf, forj a dStNE). o 'gen: 1 cn fEl Dslr 4 a caractR n a novL (n fLEtiN implSz). o finLE: d txt itsLf, a diagraM@ik & not an imit8iv strktUR, cn revEl itsLf n d 4m ov a Bod, split in2 fetish objctz, in2 Rotik sitz. aL dEz m%vmNtz @St 2 a figur ov d txt, necSRE 2 d bli\$ of rEDN. similRIE, & evN mo thN d txt, d film wiL

alwyz b fgur8iv (whch iz Y filmz R stil wrth makiN) -evN f it represNtz Nuttin. ReprsNtAshN, on d othR h&, iz :"') fgUrAshN, encmbRd w othR mEngz thN dat ov Dsyr: a spAc ov alibis (reLET, morLET, lyklih%d, rEDBLET, tr%f, etc.) hEr iz a txt of pUr reprsNtAshN: BRbA d'oreviLE wrtez on MemINGz VirgN: "She stNdz upryt, v prpNdkulRLE p0zd. PUr BNz R upryt. By postUR & m%vmNt, we kn0 d chast womN; wNtonz dr%p, INgwsh & IEn, alwyz bout 2 faL. n0t n pa\$N dat d reprsNt8iv undRtakiN hz maNgD 2 NgNdR an Rt (d cla\$ikL novL) az WL az a "sciNs" (grafolog, 4 XmpL, whch DdUcz frm d @NUAshN ov a sNgL letR d lStle\$\$ ov d writR), & dat it iz conCqwNtIE fAr, w/o NE sofStrE, 2 caL it iMED8IE iD0ljikL (by d hStRikL XtNt dat reprsNtAshN tAkz DsIr itsLf az an objct ov imitAshN; bt thN, such DsIr nevr LEvz d frAm, d pictuR; it circul8z Amng d caractRz; f it hz a reCPNt, dat reCPNt remAnz interiR 2 d fKshn (conCqwNtIE, we cn sA dat NE smioTkz dat kEpz DsIr withn d cnfgURAshN ov thOs upon h%M it actz, howevR nU it mA B, iz a smioTkz of reprsNtAshN. dat iz wot reprsNtAshN iz: wen Nuttin emerjz, wen Nuttin lEpz out ov d frAm: ov d pictuR, d buk, d scrEn.)

---

n soonR hz a wrd Bin sed, somwher, bout d pISUR ov d txt, thN 2 po-po R redE 2 jump on U: d poliTkL po-po & d psykoNLyTkL po-po: futLET n/or gilt, pISUR iz EthR idL o vAn, a cla\$ n0shN o an LushN.

An old, a v old tr+shN: hedNSm hz Bin repr\$d by nErIE evry filosFE; we find it DfNDd onIE by mRGNL figUrZ, Sad, FourER; 4 NEtzche, hedNSm iz a p\$MSm. pISUR iz contNULE :-e, redUcd, Dfl8D, n favor ov strong, n0bL valUz: Tr%f, def, progr\$, StruGL, Joy etc. itz vktorEus rivL iz DsIr: we R alwyz BN told bout DsIr, nevr bout pISUR; DsIr hz an ePstMik digniT, pISUR duz not. It sEmz dat (our) societ rFUzz (& Ndz ^ by ignorin) bli\$ 2 such a point dat it cn prodUc onIE ePstMoI0Gz ov d law (& ov itz contStAshN), nevr ov itz absNs, o BetA stiL: of itz nulliT. Odd, DIS filosFkL pRmNNs ov DsIr (insofR az it iz nevr s@Sfld): duznt d wrd itsLf Dn0t a "cla\$ n0shN"? (A rathR cr%d presMpshN ov pr%f, & yt n0twrthE: d "popUIAc" duz not kn0 DsIr-only plsURz.)

So-caLd "Rotik" bukz (1 must +: ov recNt vNtaj, n ordr 2 Xcpt Sad & a fU othaz) reprsNt not so much d Rotik scEn az d XcepshN of it, d prep 4 it, itz ascNt; dat iz wot mAkz dem "Xcitin"; & wen d scEn ocurz, n@URLE ther iz :-e, DflAshN. n othR wrdz, dEz R wrdz, dEz R bukz ov DsIr, not ov pISUR. o, mo mSchEvESIE, dey reprsNt pISUR az Cn by psykoNLSS. A llk mEng sAz, n both instNcz, dat d whol tng iz v dSaPointiN.

(d monUmNt ov psykoNLSS must b travRsd-not bypa\$d-llk d f1N thorofArz ov a v IRg ciT, aX whch we cn plA, drEm, etc.: a fKshn.)

ther iz sposd 2 b a mysTq ov d txt.  
 - on d contrRE, d whol F4t consStz n  
 m@erELiziN d pISUR ov d txt, n makin d  
 txt an objct of pISUR llk d othRz dat  
 iz: EthR rel8 d txt 2 d “pISURz” ov Lyf  
 (a dish, a gRdN, an NcountR, a vox, a  
 momNt, etc.) & 2 it join d persNL c@  
 Log ov our sNsULETz, o force d txt  
 2 brEch bli\$, dat iMNs subjktiv lo\$,  
 therby idnTfyiN DIS txt w d pUrSt  
 momNtz ov pRvRshN, w itz clandStIn  
 sltz. d impRtNt tng iz 2 eqwLyz d feLd  
 ov pISUR, 2 abLish d falz opositN 2  
 prakTkL Lyf & contMpl8iv Lyf. d pISUR  
 ov d txt iz jst dat: cIAm lodjd agAnst d  
 sepRAshN ov txt; 4 wot d txt sAz, Thru  
 d pRTkuRET ov itz nAm, iz d uBqwT ov  
 pISUR, d atoPa ov bli\$.

N0shN ov a buk (of a txt) n whch iz  
 brAdd, w0vN, n d most persNL wA, d  
 relAshN ov evry kind of bli\$: th0s ov  
 “lyf” & th0s of d txt, n whch rEDN &  
 d rskz ov rEl Lyf R subjec 2 d sAm  
 anMnEsS.

ImajN an StheTk (f d wrd hz not Bcum  
 t% DpreC8D) bAsD NtlrlE (complIE, radIE,  
 n evry sNS ov d word) on d  
 pISUR ov d consumR, huevr he mA B,  
 2 wutevA cla\$, wutevA grup he mA  
 Blong, w/o rSpekt 2 cultURz o Ingwijz:  
 d conCqwNcz wud b hUj, pRhapz evN  
 harr0iN (Brecht hz sketchd such an  
 StheTk ov pISUR; ov aL Hs prposLz, DIS  
 iz d 1 most freqwNtIE 4goTN).

DrEmiN aLowz 4, suportz, relEsz,  
 brngz 2 lite & XtrEm dLicAC ov morL,

sumtimz evN metafysikL, sNTmNtz, d subtIst sNS ov hUmN relAshNz, refInd diFRNsiz, a LernN ov d hISt CvLizAshN, n sht a conshus Ijik, Rtikul8d w an XtraordNRE fNe\$, whch onlE an intNs wakiN labor wud b abL 2 achEv. n sht, drEmiN mAkz evrtng n me whch iz not straNg, 4N, spk: d drEm iz an unCvL anekd0t mAd ^ 2 v CvLizd sNTmNtz (d drEm ov CvLiziN).  
 d txt ov bli\$ ofn stajiz DIS DfRNshL (Poe); bt it cn also prodUc d contrRE figUr (albeit jst az diviDd): a v rEdabL anekd0t w impo\$ibL sNTmNtz (B@<o> <o> Mme EdwRda).

---

wot relation cn ther b BtwEn d pISUR ov d txt & d insTtUshNz ov d txt? v sllt. d thErE ov d txt postUl8z bli\$, bt it hz ltL insTtUshNL futR: wot it Stablishiz, itz precIs akomplshmNt, itz a\$MshN, iz a practiS (dat ov d writR), not a sciNs, a mefud, a rEsrch, a peDgogE; on dEz v prNCpLz, DIS thErE cn prodUc onlE thEreTshNz o prakTshNrz, not speshLStz (critkz, rEsrchRz, profSRz, studNtz). It iz not onlE d NeVtable metaIngwstk natuR ov aL NsTtUshNL rEsrch whch hMpRz d writiN ov txtUL pISUR, it iz also dat we R 2dA incapabL ov conCviN a trU sciNs of BcumN (whch alOn mite a\$MbL our pISUR w/o gRnishiN it w a morL 2tLaj): “We R not subtL Enuf 2 perCv dat probIE absolv%t fl0 ov BcumN; d pRmNNt Xistz onlE thx 2 our cors orgNz whch redUc & lEd tngz 2 shared prMisZ ov vulgRET, wheras Nuttin Xistz n DIS form. A trE

iz a nU tng @ evry instNt; we aFirm d  
form cuz we do not sEz d subtLT ov an  
absol%t momNt” (NEtzche).  
d txt t% iz DIS trE whuz (prvishNL)  
nomNAshN we O 2 d corsn\$ ov our orgNz.  
We R sciNtFik cuz we lak subtLtE.

---

wot iz signFicNs? It iz mEng, insofR az  
it iz sNsULE prodUcd.

---

wot we R sEkiN 2 Stablish n varEus  
wAz iz a thErE ov d m@erELSt subjec.  
DIS undRtakiN cn pa\$ Thru 3 stAjz:  
1st, tkng an old psykoljikL path,  
it cn reINTI\$IE critClz d LushNz d  
iMajNRE subjec suRoundz itsLf w  
(cla\$ikL morLStz hav XLd n DIS sort  
ov critCsm); nxt-or sMultNEusIE-it cn  
go furthr, akn0ledj d diZiN skism n d  
subjec, DscribD az a pUr altRnAshN, d  
altRnAshN of Zro & ov itz FAcemNt (DIS  
concrnz d txt, since, tho incapabL ov  
bn spOkn ther, bli\$ nonthi\$ trNsmitz  
d shuddR ov itz NihLAshN); finLE, it cn  
qNerLlz d subjec (“multpL s0l,” “morL  
s0l”) -which duz not mEn collekTvlz  
it; & hEr ‘gen, we cum bak 2 d txt,  
pISUR, bli\$. “We hav n rght 2 ask hu it  
iz hu intRprtz. It iz intRprtAshN itsLf,  
a form ov d wiL 2 powR, whch Xistz  
(not az ‘bn’ bt az proc\$, a BcumN) az  
pashN” (NEtzsch).

thN prRhapz d subjec rtrnz, not az  
iLushN, bt az fKshn. A certan pISUR  
iz DrIvd frm a wA of MajNiN 1sLf az  
inDvdUL, ov invNtN a flnL, rarSt fKshn:

T-Mobile.  
©SAGEM

A trE is a nU tng  
@ evry instNt;  
we aFrm d 4m cuz  
we do nt sEz d  
subtLT ov an  
absolut momNt



d fiktiv idNTT. DIS fKshn iz n longR d iLushN ov a unit; on d cNtrarE, it iz d the8R ov soci8E n whch we stAj our plurL: our pISUR iz inDvidUL-but not persNL.

whnevr I @Mpt 2 “anLyz” a txt whch hz givN me pISUR, it iz not my “subjKTvt” I NcountR bt my “inDvidULEt,” d givN whch mAkz my Bod sepR8 frm othR bodz & appropri8z itz suFRiN o itz pISUR: it iz my Bod ov bli\$ I NcountR. & DIS Bod of bli\$ iz also my hStRikL subjec; 4 it iz @ d cnclushN ov a v compIX proc\$ ov biogrFikL, hStRikL, soC0ljkL, nUroTk LMNtz (edUkAshN, s0shL cla\$, childh%d cnfgurAshN, etc.) dat I contRL d cntr+ktRE intRpIA ov (cultURL) pISUR & (non-cultURL) bli\$, & dat I wrte mysLf az a subjec @ presNt out ov plAc, arrivN t% s%n o t% l8 (DIS t% deCgn8N nlthR, fault, nor bad luk, bt mERIE calling 4 a non-slt): Nakronik subjec, adrFt.

We cn imajN a typolog ov d pISURz ov rEdiN-or ov d rEdRz of pISUR; it wud not b soC0ljkL, 4 pISUR iz not an @ribUt ov EthR prodct o prodcsN; it c%d onIE b psykoNLyTk, LnkN d rEDN nUrosS 2 d hLucN8D 4m ov d txt. d feTshSt wud b matchD w d DviDd-up txt, d sNgliN out ov “ ”z, 4mUIA, turnz ov frAz, w d pISUR ov d wrld. d obs\$iv wud XpErENs d voluptuus rElEs ov d letR, of 2ndary, dScoNektD Ingwijz, ov metalngwijz (DIS cla\$ wud Nclud aL d logofIiz, INgwStz, sMioTshNz, fLologStz: aL thOs 4 h%M Ingwijz returnz). A parNoiac wud consUm

o prodUc complic8d txtz, storEz DvLpD  
 llk RgUmNtz, cnstrkshNz positD llk  
 gAmz, llk :X cnstrAntz. az foe d hSterik  
 (so contrary 2 d obs\$iv), he wud b d  
 1 hu tAkz d txt 4 redE monE, hu joinz  
 n d bottMIS, tr%fl\$ comeD ov Ingwij, hu  
 iz n longR d subjec of NE :- [ scruTnE &  
 throwz himsLf ax d txt (whch iz quIlt  
 dfrnt frm projctn himsLf onto it).

---

txt mEnz Ti\$U; bt wheras hithR2 we  
 hav alwyz takN DIS ti\$U az a prodt,  
 a reD-mAd vAl, Bhind whch llz, mo o le\$  
 hiDN, mEng (tr%f), we R nw MfasizN, n  
 d ti\$U, d gNR8iv iDa dat d txt iz mAd,  
 iz wrkD out n a perpetUL intRwEviN  
 lost in DIS ti\$U-dis txtUR-the subjec  
 unmAkz himsLf, llk a spidA D\$olvIN n  
 d cnstrktiv secrEshNz ov itz web. wer  
 we fond ov neologSmz, we mite defIn d  
 thErE ov d txt az an hyfolOG (hyfos iz  
 d ti\$U & d spidAz web).

Alth0 d thErE ov d txt hz speCfikLE  
 design8D sgnFicNs (n d sens Julia  
 KrSteva hz givN DIS word) az d slt ov  
 bli\$, alth0 it hz aFirmD d sMultanEusIE  
 Rotik & :- [ valU ov txtUL practiS, dEz  
 propositNz R ofn 4goTn, repr\$d, stifLd.  
 & yt: iz d rad m@eriLSm dis thErE tNdz  
 towRd concEvabL wivout d n0shNz of  
 plsUR, ov bli\$? Hav not d rare m@eriLStz  
 ov d past, Ech n Hs wA, EPcurS, DiderO,  
 Sad, FouriR, aL Bin overt UdAmonStz?  
 yt d positN ov plsUR n a thErE ov d  
 txt iz not certan. Simply, a dA cumz  
 wen we fEl a certan nEd 2 l%sn d thErE  
 a bit, 2 shFt d dScorz, d iDolkt whch

repEtz itsLf, Bcumz consStNt, & 2 GIV  
 it d shock ov a :-Q. pISUR iz d :-Q. az a  
 triVL, unworthE nAm (hu 2dA wud caL  
 himsLf a hEdNST w a str8 fAc?), it cn  
 MbR\$ d txtz RT 2 morLET, 2 tr%f: 2 d  
 morLET ov tr%f: it iz an obIEq, a drag  
 ankor, so 2 spk, w/o whch d thErE ov d  
 txt wud revert 2 a cNtRD SYS, a filSofE  
 of mEng.

---

pISURz force ov suspNshN cn nevr  
 b ovRst8D: it iz a veritabL epoch, a  
 stoPAj whch conGiz aL recognIzd valUz  
 (recognIzd by 1sLf). pISUR iz a nUtR  
 (d most pRvRs 4m of d Dmoniak).

o @ lEst, wot pISUR suspNdz iz d signifId  
 valU: d (gud) cause. “DRmez, a scriBIR  
 hu iz on trial @ d momNt 4 havN shot  
 @ d king iz prepariN Hs poliTkl iDaz  
 4 publikAtN...: wot DRmez wrtez bout  
 most frqwNtIE iz d arStocraC, whch he  
 spLz ‘haristokrassy.’\*\*\* d wrd, RitN DIS  
 wA, iz teRibl indEd...” Hugo (PieRez)  
 hz an acUt aPreCAshN ov d XtraVgNs  
 ov d signFiR; he also kn0z dat DIS ltl  
 orthogrFk orgSM cumz frm DRmez’s  
 “iDaz”: Hs iDaz, i.e., Hs valUz, Hs poliTkl  
 BIEf, d evLUAshN dat mAkz him n a  
 sngL momNt wrte, nAm, m\$pL, & spew  
 ^. yt: how borN DRmezs poliTkl pamphlet  
 must hav Bin!  
 dat iz d pISUR ov d txt: valU shFtD 2 d  
 sMptUus rank ov d signFiR.

---

F it wer posEbL 2 imajN an StheTk  
 ov txtUL pISUR, it wud hav 2 NcluD:

writiN aloud. DIS vocL writiN (whch iz Nuttin llk spEch) iz not practSd, bt it iz doubtl\$ wot Rtaud recoMNDd & wot SoLRz iz dm&N. It us TLK bout it az tho it XStD.

n anTqwT, retRik incluDd a sectN whch iz 4gottn, sNsord by cla\$ikL coMNt8orz: d actio, a grup ov 4mUIA DzIND 2 aLow 4 d corpREI XTriorzAshN ov dScors: it delt w a the8R ov XpreSN, d actR/ or8R Xpr\$iN" Hs NdgnAshN, Hs cMpashN, etc. writiN aloud iz not Xpr\$iv; it LEVz XpreSN 2 d fEno-txt, 2 d reg. code of cmUnik8shn; it Blongz 2 d gEno-txt, 2 signFicNs; it iz caREd not by drM@ik inflkshNz, substL stre\$z, sMpafetik accNtz, bt by d grAn ov d vox, whch iz an Rotik mXtUr ov tMbre & Ingwij, & cn ther4 also b, along w dkshN, d substNc ov an Rt: d Rt ov gldin 1z Bod (whNs itz impotNs n fR EstRn theatRz). DU aLowNs bN mA 4 d swNdz ov d Ingwij, writiN aloud iz not fonoljikL bt foneTk; itz Am iz not d clariT ov msgz, d theatR ov em0shNz; wot it serchiz 4 (n a perspkTv ov bli\$) R d pulshNL inCdNtz, d Ingwij lined w flesh, a txt whr we cn hEr d grAn ov d thrOt, d p@ina ov consonNtz, d volptUSn\$ ov vowLz, a whol carnL stereofonE: d RtkulAshN ov d Bod, of d tung, not dat ov mEng, of Ingwij. A certan Rt of singiN cn GIV an iDa ov DIS vocL writiN; bt sins meloD iz ded, we mA find it mo EzalE 2dA @ d cinMa. n fact, it suFlcz dat d cinMa captUr d swNd ov spEch cl0s ^ (DIS iz, n fact, d gNRL1zd dFNishN ov d "grAn" ov writiN) & mAk us hEr n thR m@eriLET, thR sNsULET, d breth, d guTurLz, d

fleshin\$ ov d lipz, a wh0l presNs ov d hUmN muZL (dat d vox, dat writiN, b az fresh, suPL, lubrik8d, dLic8IE grNUIR & vibrNt az an animLz muZL), 2 sukCd n shFTiN d signFild a gr8 distNc & n thr0iN, so 2 spk, d anNymus Bod ov d actR in2 my Er: it granul8z, it crakLz, it car\$z, it gr8z, it //, it cumz: dat iz bli\$.

---

Footnotes:

\* N d Chrch, a pr0z or CkwNs iz a “rhythm” sung aftR d epStL, an so caLd Bcoz not in any regUIR mEtR.

\*\* “EPs0dz de la V d’hanse Auger, publiies pR sa nEce,” in MMoires d’un tourEst, I, pp. 238-245 (StNdL, ComplEt Wrkz, Calmann-Levy, 1891).

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Additional Footnote from the artist:

\*\*\* Dis word hz not bn tranls8d 2 txtism 4 rEsonz tld in2 d projektz Amz.

---

How many  
wordz duz u no  
an wot iz sum  
of dem?

## **"How many wordz duz u no an wot iz sum of dem?"\***

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A note on the essay's form: Each sentence in this essay (apart from some of the longer quotes) has been kept down to a maximum of 160 characters. This is the amount of characters that one text message can hold, or alternatively one 'tweet' on Twitter. This has been done to help facilitate the use of social media in spreading

the ideas within this essay in an easy and accessible manner. These help the essay to operate both as individual cultural bites, as well as an interwoven whole. The sentences have been broken up by alternating Regular font weight with Light for a clear division of each bite. Please enjoy and propagate at will.

*"Man sorts out his various species by ectogenetic differences: acquired information, culture, habits, prejudices, attitudes, and knowledge" — George Land*

d PlsUR ov d Txt is a project dreamt up whilst sat reading the original of this book in a library at University with my mobile phone sat next to me. This sight encapsulated, for me, a snapshot of two ends of a cultural hierarchy towards language. These opposing ends are the dynamic, buzzing world of text messaging and the established, dust covered halls of academia, specifically philosophy. Much like the situation the title of this essay was born from, this clash holds some frustrating cultural attitudes towards both language and intelligence. This was a question posed by Ali G (or more accurately, a knowing Sacha Baron-Cohen) to Naom Chomsky, a well known philosopher, linguist and political activist. The question gives a nice comedic sketch of some of the subjects d PlsUR of d Txt explores and this is the area that this essay aims to explore.

Language is a funny word, when I was in school I believed it to be those things called "French", "Welsh" or even "German". But language, in it's broadest sense is a system of communication. When looked at in this way it's clear to see that we are all immersed within a multiplicity of languages even within the most private of spaces such as our bathroom. We all know, even when we're in a foreign land, that when it comes to taps,

blue means cold water and red means hot water. **Everything has its own way of articulating itself, it's just a matter of knowing which 'language' to implement in its interpretation.** But if I'm in a rush to catch a train I don't want to be reading signs of gobble-dee-gook written by Roald Dahl or Jacques Derrida. **Each language is grown from its intended use and context and should be valued for its own qualities and efficacy within those environments that it belongs to.**

So if language forms are in everything and all serve a purpose, what is the big fuss about text messaging?

**Originally, SMS\*\* was developed as a communication structure by GSM\*\*\* that utilized unused resources of the standard telephony system.** The SMS had to be limited to 140 bytes (translating to 160 characters) in order to work within the of unused resources found between telephony traffic on the system. **Though this was a limitation, it also meant that because it was working in the unused space of the GSM system, it could transport messages at a minimal cost** (Trosby, 2004).

Initially SMS was seen as an add-on feature to the GSM system's main formats of speech and fax (2004), but as we all know it became a communication phenomenon. **In 2008 around 4,100,000,000,000 (just over 4 trillion) text messages were sent worldwide (Crystal).** The story of SMS is a story of an innovative, simple, user-enabling system and it has sparked cultural memes like flash mobs and textese (texting lingo). **Much like the way the SMS system itself formed, the latter of these phenomena has been created by its users in response to the limiting factors of its environment.** Textese aims to shorten the amount of keys punched and space used within a message, meaning less time spent and also less money in the case of SMS. **So Textese can equally be seen as an innovative use of technology that acts towards a socially beneficial end, as well as being creative and playful.**

Nevertheless, it seems that through the eyes of the general public and the media, that the activity of 'txtng' is an enemy of literacy and of the foundations of our language. **Headlines scream about high school students completing English exams as if writing a text message and one journalist has labelled**

it as “wrecking our language”\*\*\*\*. It seems our everyday attitude towards text messages and in turn youth culture is like the elderly society’s view of Alex and his droogs in A Clockwork Orange. I have come across people ashamed to admit they use textese because they see it as ‘bad English’. Is it bad English? Is it degrading our use of the English language? A range of academics currently studying these issues would disagree.

David Crystal, Honorary Professor of Linguistics at Bangor University has written a book named “txtng: the gr8 db8”. In this book he attempts to deconstruct the myth of texting being an illiterate’s language. In reaction to the newspaper claims mentioned earlier of kids using txtism in exams, he says:

*“I go around schools quite a lot, and I ask the kids “Would you use text message abbreviation in your school work? ...They say “Why would we do something as stupid as that? Text messaging is for texts...””* (Crystal, p.21, 2008)

Crystal goes on from this to mention that “if you’re leaving letters out because it’s cool to do so, you have to know that the letters are there in the first place” (p.21, 2008). Dr Clare Wood et al, in the Psychology Dept at Coventry University would certainly second this opinion that kids aren’t as ignorant as these reports suggest. Wood et al’s research into the usage and effects of text messaging has shown up that “...textism use was actually driving the development of phonological awareness and reading skill in children...” and “...also appears to be a valuable form of contact with written English for many children, which enables them to practice reading and spelling on a daily basis” (Wood, 2008)

So in some ways it could be said that text messaging actually shows a youth population that is more than capable of good literacy. They are in fact playing within its parameters on a daily basis and practising fundamental skills in the process. As for the view of text messaging as a youth’s practice, recent statistics have proven that texting is prevalent among most age groups. CellSigns.com state that the median age for a ‘texter’ is now 38 years old.

The more I read the criticisms against text messaging, the more I feel frustrated by what they stand for. What these reactions show up is to me is what I want to call the 'old school'. I see this old school in habits such as those who condemn grammatical mistakes and correct people on truly academic details. As Ken Robinson, a Professor of pedagogy states, most of us were taught in what is an antiquated educational model created during the Industrial Revolution. This model is a production line for the academically inclined, good for those who suit it, but what of the other students, values and attitudes created by this? Rather than encouraging our diverse potentials, traditional education concentrates on academic skills of knowledge acquisition and deductive reasoning. As Ken says "Academics are just another form of life" (Robinson, 2006) and so shouldn't dictate the functioning of what could be a holistic, inclusive educational system.

This dogmatic value system downplays or even ignores the other skills we all have like kinaesthetic, spatial/visual, inter-personal, intra-personal and musical. Looking back at the research Dr Wood has conducted, we see how this system also ignores the parts these diverse skills can play, like rhythm can for literacy. In a global culture that is by its essence diverse, the harnessing of our multifarious skills base is essential in making it both effective and sustainable.

To bring a new way of looking at culture to hand I want to look to the work of George Land, a key influence on the theories of Ken Robinson. Land's theory of transformation sees all forms in life as aiming towards growth, whether they be biological, social, cultural or other. Using the basic principles of cellular behaviour as its foundation it sees growth going through three stages; accretive, replicative and mutualistic. These stages illustrate the steps of growth taken by all things, from single celled organisms and information systems through to human societies. The accretive stage is that of self replication, allowing only identical replicas and so very little new information to enter, thus limiting possibility. Replicative growth is also self replication, but with the allowance of new information to enter thus forming hybrids that create new possibility. Mutualistic growth is the most successful of the three, creating symbiotic relations

where each feed the other, such as the relation of flowers and insects. The educational model above can be seen as an outdated replicative form living within a world full of the vigour of mutualism created by globalization. This approach has been coined as a kind of 'psychological imperialism' due to it's attempts to form thinking and behaviour to the 'right standards'. This replicative culture can also explain the outrageous reactions towards text messaging within our own current cultural mix. Land states that to keep this 'imperialistic', replicative culture going, rigid institutions were formed to act as a 'cultural immune system' towards new ideas. It could be said that the remarks about textese ruining language are merely symptoms of the replicative culture of the old school acting out as it sees fit. This model is now becoming obsolete and as Land states "organisms and ideas survive and reproduce only when they serve either the biosystem or psychosystem" (Land, p.55, 1997). Following replication (copying elders) the youth now form their own cultures, creating a mutualistic relation between the imperialist elder and their offspring. This feedback loop is what helps growth to be continually evolving within it's changing environment, thus thriving due to the connection instead of wilting from isolation. A manifestation of this loop can be seen in our current society within the idea of computer literacy, with the old now learning these new skills from the young. I believe that text messaging and it's usage falls into this mutualistic space, where each user can interact, create and share using their own initiative. Land calls this the 'drive to mutualism', seen in single celled organisms forming groups of interdependence, as well as ourselves forming our global community. But this global community contains many barriers to mutualism that exist on many levels. Land classes these barriers into two types: prezygotal and postzygotal\*\*\*\*\*. Prezygotal isolation is caused by either habitat, ethological issues, difference in pollination techniques, or mechanics (attitudes and expectations). These four factors affect both biological systems as well as social systems or cultures, and all have an adverse affect on cultural evolution. In social terms, the distance between cultures (habitat), and the lack of attraction (ethological) can cause isolation that stunts each system's growth. This cultural isolation also applies to

barriers caused by differing forms of exchange (pollination) and differing attitudes towards such exchange (mechanics). In this light d PlsUR of d Txt can be seen as an attempt to bridge the isolating factors between the differing cultural attitudes of academia and texting. This book unites the two opposing linguistic forms in one habitat, forcing them to compare their ethological differences and similarities. An aim of this union is to develop the mechanisms through which both see the value in the other, through the cross-pollination of their own linguistic forms.

So as we can see language and culture are a process, not a state. In it's ideal form it cross-pollinates with all others to evolve with it's environment. As David Crystal states:

*"We will not see a new generation of adults growing up unable to write proper English. The language as a whole will not decline. In texting what we are seeing, in a small way, is language in evolution...it is merely the latest manifestation of the human ability to be linguistically creative and to adapt language to suit the demands of diverse settings" (Crystal, 2008)*

Examples of this evolution are everywhere around us, from the works of Shakespeare, scientific jargon, business talk, and acronyms. For many of us the last three of these operate within our daily experiences in a similar fashion to the first - overwhelming and impenetrable. It is now an everyday occurrence that two friends would struggle to share work experience without having to explain what a 'PPO' is or it's equivalent. They are proof of how language can evolve if it specializes, becoming highly effective to those a part of it's environment, but a foreign language to those who are not. The problem with this is clear, as Land states hybridization creates vitality and adaptation whereas isolation is blind to it's environment and thus repetitive. My feeling is that the world's of academia and popular culture in it's most everyday sense are at opposing attitudinal ends of a defunct social hierarchy. This is of course the reason for this unorthodox translation, aiming to unite the equally dynamic social organisms of textese and academia/philosophy. The hope of this hybrid is to explore or maybe

even illustrate and introduce each world to the other using a mixture of their own languages.

In a social context, translation has been used for centuries as a bridge between cultures, creating new relationships and spreading new ideas. This can be clearly seen through the proliferation of English throughout the world, something that began with the Empire. When looked at in comparison with Land's cellular theory of growth, it's clear that the imperialistic Empire fell into the 'replicative' mode. As Columbus said of San Salvador to the Spanish "...there is not in the world a better nation" yet they should be made to "... adopt our ways" (p. 43, 1997). Whilst this was not in relation to English per se, it clearly illustrates the attitudes of the Empire in regards to other cultures. One obvious literary example of this replicative approach is that of the Bible, which spread throughout Africa during the Empire, preaching the 'way'. This was in no way a mutualistic exchange, but rather an attempt to imprint one dominant culture onto another. This type of cultural exchange created many hybrid linguistic forms, one of which is known as Tok Pisin (pidgin talk) that developed in Papua New Guinea. Whilst it took English as a part of its linguistic make-up, it mixed this in with its people's own ways to create what's now classed as a new language. This language helped to facilitate trade between the differing cultures, like a linguistic bridge over the cultural chasm, forming opportunities for exchange. Although the language itself was a more mutualistic development, it could be said that this exchange was more to the benefit of the Empire than the natives. This can be seen as a reason for why so many literary figures of these countries choose to manipulate English towards their own ends. This attitude can be seen in the poem Listen Mr Oxford don by John Agard, a work I urge you to read if you haven't already, Google it. But as well as facilitating this invasive sort of commercial exchange, translation can also act to broaden a work's audience and open up a culture's worldview. Mahatma Gandhi used translation as a creative action to introduce India to the work of John Ruskin through Sarvodaya, meaning 'the uplift of all'. Whilst this book aimed to communicate the ideas of Ruskin that Gandhi embraced, it also transformed it to his own ends, creating his own

**appropriated manifesto.** The second central tenet of this work is of value to us here, especially in light of the relation between textese and academia:

*"2. That a lawyer's work has the same value as the barber's in as much as all have the same right of earning their livelihood from their work" (Wiki, 2011)*

Just because the forms or rules of a particular practice differ from the accepted standard doesn't make them wrong, all is a part of the same social organism. To once again quote Land:

*"Man's ancient prejudices ..deny him the perspective to see that the emergence of symbolic language codes was a no more 'unique' event than cells using nucleotide code information to make protein messages" (p. 34, 1997)*

Scientific jargon aside, what I see Land saying here is that languages are simply extensions of our biological systems and should be valued by their function. I see this ground up view of intellectualism and linguistics as mobile concept within society, one that can aid us in the evolution of our social body. As Antonio Gramsci once wrote "All men are intellectuals: but not all men have in society the function of intellectuals" (Gramsci, 1982). Gramsci was a Marxist and believed that there were two main types of intellectuals, the elitist, traditional academic and the organic intellectual. These organic intellectuals operated as a part of the social body, using it's culture and languages as a tool to renovate and make critical the status quo. The traditional type believed that it was separate from society, whereas the organic was produced from within society 'organically'. This schism of intellectuality within society is still prevalent, whether it is just held as a myth or as an actual prejudice. A lot of academia still believe that they are the 'knowers' who pass the Truth down to everyone else, as if we are an ignorant vessel to be filled. The replicative hierarchy of 'who knows best' is something I feel our society's attitude towards cultural forms such as textese simply reinforces. Although Barthes himself was certainly not an elitist, prizing curiosity, enjoyment, and ambiguity over empirical fact, he

**still moved within it's circles.** This is one of the paradoxes of the intellectual that values the grass roots, they often don't have the capability to join the debate themselves. I found this most ironically whilst reading a work by Barthes, learning from a dictionary that 'esoteric' meant 'known only by a small group'. There is within academia, especially Philosophy, a clique, this clique is more literary than social. Each writer will quote other writer's ideas and build upon them whilst expecting you to know them and be able to follow. To enter into one Philosophy book can be to enter a whole temporal roots system that spans all the way back to Aristotle. A word that is used in everyday language can be used to mean a totally different thing within Philosophy, something you have to learn to know. Also, so many writers begin to form their own concepts and in turn words, creating a whole language that is completely foreign to a new reader. Some philosophers even make it a part of their strategy to make their texts deliberately hard to comprehend, like such people as Jacques Derrida. This makes it an incredibly difficult subject to begin studying, but unfortunately I believe it is also one of the most enjoyable and rewarding. In it's etymology philosophy actually breaks down into philo, meaning love; and sophia, meaning wisdom. To feel outcast from a love of wisdom is surely a crime against humanity, yet so many people are happy to perpetuate this hierarchical approach to the practice.

Barthes own view of language is very dynamic: "every old language is immediately compromised, and every language becomes old once it is repeated" (Barthes, p.40, 1976). He believes that both language and culture are constantly in a process of becoming, evolving through use, interpretation or destruction. This is much akin to Land's view, something Barthes affirms in his view of how language is perpetuated in society:

**"En cratic language is statutorily a language of repetition; all official institutions of language are repeating machines: schools, sports, advertising etc"** (p.40, 1976)

Here Barthes describes almost exactly what Land calls the replicative mode of growth, something touched upon earlier.

For me this helps to equalize and add perspective to what textese actually is and what it does. **Rather than being a simply destructive action, it is language itself in evolution, finding new modes of existence and transforming in the process.** Textese is the product of a transcribed form of social language like the short hand used for court cases. **Accuracy is certainly needed in text messaging, just like in speech, but it does not need to conform to the strict rules of ‘English’ like that from the classroom.** Just like when teens develop their own ways of talking to each other like slang, textese is a social product shared between its own creators. **As already stated, I don’t see how this is any different from the cliques in philosophy or academia, the only difference is it’s place on a hierarchy.** Academics may quote authoritative sources, but so would a friend quoting another friend one would hope. **Textese is creative, socially binding and the product of a democratic technology in the form of SMS.** The quality of what is communicated should be the issue and this is not something that is decided only by those at the top of the academic hierarchy. **But if it were, then the recent inclusion of OMG into the Oxford English Dictionary must surely cause some true agitation.** And anyway, the act of reading literature itself is far from a strict, disciplined practice, as Barthes insists:

*“we do not read everything with the same intensity of reading; a rhythm is established, casual, unconcerned with the integrity of the text; our very avidity for knowledge impacts us to skim or to skip certain passages (anticipated as “boring”) in order to get more quickly to the warmer parts of the anecdote”* (p.11, 1976)

Reading itself is (or at least as Barthes asserts) a dynamic, rhythmic, enjoyable process that cannot be predicted and is not totally in our control. Who would dare to say that our social interactions do not operate in the same playful way, and who doesn't skip the 'boring' bits in everyday life? **This may be a flimsy justification for the nature of textese, but I believe it holds some truth.**

Within The Pleasure of the Text, Barthes states that the fact that one of every two Frenchmen can't read is a "national

disgrace". But this disgrace he sees is because these people "deny themselves the pleasure of the text" not because he is performing a hierarchical judgement. It is here that I feel a resonance with Barthes, as although I don't fully understand his work, I *enjoy* it, which is what I feel Barthes both desires and promotes.

If Barthes were to see all the fuss surrounding text messaging, I believe he would wonder what the problem was. In fact I believe that he would enjoy seeing one of his creations pushed through such a translation, being cut, squashed, and humiliated in the process. **What Barthes work opens up to me is that we are all both consumers and creators and each alter the world we both perceive and inhabit in all that we do.** The mythologies and hierarchies attached to certain things only serve to perpetuate the social and cultural systems they are a part of. This is a big reason why we need to be diligent of them and also never cease in creating our own.

*"A tree is a new thing at every instant; we affirm the form because we do not seize the subtlety of an absolute moment" (p.61, 1976)*

This quote from Nietzsche is seized by Barthes to affirm the nature of 'the text', which he sees as this tree; a new thing at every instant. **Here we see where Barthes truly lies, within the ludic realm of creation, something many academics must have felt antagonistic.** The Arts have always embraced this amorphous, transformative nature. To quote one of our most well-known: "Nothing is good or bad, only thinking makes it so". **Shakespeare was one of our most prolific wordsmiths and is the first recorded user of over 1,800 entries in the OED\*\*\*\*\***, showing he'd no fear for exploring the new. This fact is seldom mentioned by those who defend with vigour, the classics that were clearly created in as idiosyncratic fashion as textese is. **Similarly, who would tell Roald Dahl he needs to stick to the descriptive words prescribed to him by the Dictionary he held in school?** Hip Hop Culture has both demanded and earned its cultural identity through it's own innovative use of language. **The innovative hip-hop group Stetsasonic certainly wouldn't have anyone 'talkin' all that Jazz' about their linguistic forms.** As for punk, who'd

dare ask The Sex Pistols to speak the Queen's English? And who doesn't enjoy Cockney Rhyming Slang and the creativity it can infuse into an otherwise banal statement, or the rhythmic slang of a Robert Burns poem?

Moving into the world of Dada, I see textese as containing similarities to Kurt Schwitters Ursonate\*\*\*\*\*. Schwitters saw 'reason' as capable of becoming either a tool or a prison and the Ursonate was his attempt to use it as a tool, thus escaping its prison. Schwitters believed "the elements of poetry are letters, syllables, words, sentences. Poetry arises from the playing off of these elements against each other" (Foljambe, 2010). Because of this the Ursonate sounds like gibberish to the uninitiated, but this is half its aim, using the elements of language to unleash new creative potential. Textese could also be seen as using these elements as tools to its own social and creative ends. Rather than drudging through each day in the prison of 'how language should be' it 'gulps down its mass' whilst enjoying it and saving on characters. In my eyes this sort of strategy is also no different to what many philosophers do in creating new words to fit with their new concepts. As all of these examples show, language consists of much more than adhering to rules, adding enjoyment, creativity, and identity to our everyday interactions.

It is along these edges that I feel textese lives and this project attempts to operate. In between the young and the old, reflection and impulse, academia and sociality, playfulness and dogmatism, between possibility and everyday life. But the niche in the psychosystem that textese inhabits could soon be extinct. The creation of QWERTY keyboards for mobiles could make the need for a language that utilizes the limiting factors of a phone's keypad obsolete. Also, with mobile tariffs becoming cheaper and cheaper, the necessity that bred the invention is also being affluently drowned out. So this book may simply become a relic of a small linguistic model that was created by its own users in both a playful and useful manner. Alternatively it could be yet another cultural text that helps to repeat this language, thus affirming its place within our society. Either way textese, much like the language of philosophy, are just more examples of language in evolution (Crystal, 2008). But, with this in mind I also like to

think that textese could be another form that mobilizes the organic intellectual within his own culture. **Imagine a social media that embraces academia and the intellectualistic approach of philosophy.** Surely this is something that both Barthes and Gramsci would have enjoyed, opening up the possibility of organic intellectual play on the go. **Or maybe it's just another distraction in an already over-paced and overwhelming world.** Either way it's clear to me that what matters is how a linguistic form operates and the value it brings to the table. **We all need to remember that culture is one hell of a big elephant and we are all blind men unable to grasp its entirety.** Every cultural text is a plant, whether an essay or a txt it has its roots embedded within a society, whether through its bibliography or its social network. As Land states, “information and ideas, like organisms, perpetuate and breed; mutate, recombine and fuse” (p.55, 1997). But within this process “a gene cannot ‘know’ when it is good until it has been tested within the system”. **My hope is simply that this book at least gets to undertake this test within the current psychosystem that we all have a stake in.** Whether it’s contents breed or mutate, much like textese itself, it’s yet another small movement within our sociolinguistic evolution.

## Appendix

\* A quote from an Ali G interview with Naom Chomsky. Chomsky is a renowned academic who specializes in linguistics, philosophy and politics. Ali G asked this of Chomsky to the reception of a humourless, analytical reply. For me this quote illustrates the schism between the esoteric nature of academia and the culture it resides within.

\*\* An acronym meaning 'short messaging system'.

\*\*\* The acronym for Global System for Mobile Communications.

This is the system that now dominates the mobile communications market across the world.

\*\*\*\* This statement was made by John Hupreys in The Mail back in 2009. David Crystal's article 2b or not 2b? was a direct response to this article

\*\*\*\*\* These scientific terms seem as scary to some as textese is to others, but they just mean (pre) before or after (post) fertilization, as in the mixing of genes.

\*\*\*\*\* OED; acronym for Oxford English Dictionary.

\*\*\*\*\* Ursonate is a poetic composition that sounds like complete gibberish. It is basically a whole range of words chosen by Schwitters that have been broken down into their elements and then used rhythmically.

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Dear Mr. Davies,

Thank you for your query. You requested advice regarding (i) whether the work you are undertaking infringes upon any existing copyright (ii) seeking out subsidiary rights. We have also included information on whether your own work would qualify for copyright.

### **1. Infringement**

Books are protected by the laws of copyright as 'literary works'. The first owner of the copyright is usually the creator or 'author'. However, in practice, these rights may have been assigned to the publisher in the publishing contract; this is likely the case here.

Section 21 of the Copyright Designs and Patents Act 1988 provides that any 'adaptation' of a literary work is considered to be a 'restricted act,' i.e. the right to make an adaptation exists solely with the owner of the copyright. Translation is mentioned explicitly as a form of 'adaptation'. An adaptation of work is made when it is recorded, in writing or otherwise.

Copyright in literary work subsists for 70 years after the date of the author's death. As the translators of the original French text (Richard Miller and Richard Howard) are both still alive, the translated work is still protected by copyright. Thus any translation that you may produce would be construed as infringing upon their copyright.

We would like to point out that translation into text language is a novel area and there is little precedent as to whether this would constitute as a 'translation' according to the Act. You may need to seek further legal advice on this matter. However, to err on the side of caution, it is best that we view it as a translation, and seek permission from the relevant copyright owners.

With regards to your plans to turn this work into an art piece as well as a book form, we would like to point out that case law sets out that infringement can occur even if you are converting from one type of work to another. Therefore, your proposed art piece will also be infringing copyright.

## **2. Subsidiary Rights**

As we stated above, translation into text language is a novel area, and it would be best practice to contact the publisher directly in order to gain permission to continue with your project. The publisher may decide to grant you the right to proceed with your work. Please note that an assignment of copyright is only formalised if it is in writing, signed on or behalf of the assignor (see section 90<sup>(3)</sup> of the Copyright Designs and Patents Act 1988).

When negotiating these subsidiary rights, here are a few commercial matters you may wish to consider:

### **First printing of the book:**

— If the book has been in circulation for a long period of time, it is likely that any assignment fee would be proportionately less than when it was first published.

### **The term of your rights:**

— Ideally, you would like the rights granted to you to last for a long period of time

### **Your plans for your project:**

— If your work is being produced solely as an artistic endeavour as opposed to for wide distribution, you may wish to consider this as a means of persuading the publishers. Your purpose should be reflected in any agreement you may reach.

## **3. Copyright in your work**

It should be noted that even if your work infringes someone else's copyright, you can still protect your own work from infringement by third parties.

For copyright to subsist, it must meet the following criteria:

### **Originality**

— The work must not be copied from any pre-existing copyright work. You mention in your query that the next stage involves creating new words. This would be a substantial part of the originality criteria and would be necessary for copyright to subsist.

### **Skill & labour**

— Sufficient skill and labour must have been invested in creating the work. This simply means that very basic or simplistic illustrations may not qualify for copyright

protection. You have mentioned that this project is labour-intensive so we can assume this criteria is met.

**Qualifying person**

— You must be a British citizen or domiciled in the UK or a Berne Convention country.

We assume that the above requirements are satisfied and that copyright subsists in your work

We hope our advice has been useful.

Yours Sincerely,  
The Own-it Team

**BPP Disclaimer**

This advice has been prepared on behalf of Own-it by law students in BPP Pro Bono Centre's Intellectual Property Pro Bono Group. Please note that this is general advice and is not a substitute for individual legal advice from a qualified professional.

ROI& BRtZ wz born in 1915 an stuDd FrNch lit an Cla\$ikz @ d Uni ov ParS. AftR tEchiN FrNch @ Uni's in Romania & Egypt, he joinD d CNtR NashNL de Recherche ScNTFEq, wher he DvOtD hMsLf 2 reserch in sOColoG & IXicolog. He wz a profSR @ d Colléj de Frans untL his def in 1980.

“BRtZ rePTdly compard TchiN 2 pIA, rEDiN 2 Eros, wriTiN 2 CdukshN. Hz vox BcAm mor & mor pRsNL, mor fuL ov grAn, az he caLD it; hz iNTlektUL Rt mor opNly a pR4mNs, lyk dat ov d othR gr8 anti-systM@izRz. But wheras Nietzch +r\$z d rEdR in many t0nz, mostly aGr\$iv, BRtZ invariably pR4mz in an aFabL regStR. Der R no r%d of profetK cIAmz, no pIEdinz wiv d rEdR, & no F4tz not 2 B undRst%d. Dis iz CdukshN az pIA, nevR violAshN. All ov BRtzz wrk iz an XplorAshN ov d hStrionik or ludik; in many NgenES m0dz, a pIE 4 sAvor, 4 a fStiv (rathR than dogm@ik or credulS) relAshN 2 iDaz. 4 BRtZ, as 4 Neitzch, d point is 2 mAk us bold, agll, sutL, iNTligNt, DtachD. & 2 giv us pISUR.”

—SUSN SONTAG



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