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ULTRAS

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1.

a. OBJECT. The name itself = great textual expectations: “this is the world. / this is the if if.” “I am compromised by my object.” A generation seeks not just “trained tones,” “living and working under Literature Sorters”. Neither a nostalgic classicist modernism, nor a copycat plunge into high gloss consumerist pomo, a sampling aesthetic revisits the claims for The New, raising “possible question ... of stock provocateur”.

b. Amidst cultural inundation, how do we select? What principles work? How do we get beyond fretting over the “false and manufactured” or “the inauthentic” (notice Jeffrey Nealon’s preface slapshot of “inauthentic repetition of a remaindered inventory”). “Invent where nothing was yet another / Time.” But do we really expect any genre to be permanently inventive or reliably disruptive? As if: “For only school is real.” “As if something ever happened happening / is not the same”. So “let be be finale of seem” with existence made up of moments of *production* rather than captive to illusion. Sampling—against any triumphalist transparency like Emerson’s “I become a transparent eyeball”—“rather than / points where the distraction meticulously crafted for contemporary tastes”. To get out from under the past’s tight confining straps: “geeze this triumph of responsibility over the orgiastic really sucks”.

c. Instead, “stay distorted,” a timelier agenda, a “mental hinge / queasy w/anticipation,” given “our absolute freedom to amble”. “Nudging the entropy,” within “syndicate quarrels of object” takes flight within “a wholesale dissimulation of form / of writing, of mood, of of”—“insatiable paradigms of transcendence relegated to the sundry court of a charm beat / white out of / ... its essence”.

2.

a. The writing still an incitement (& excitement) on the plane of the sign, with the basic adventures of signifying. “One thick word.” An experimental heritage taken so far as to “alarm every letter to random”: “the surface is a complex / shattered, masked / torment to carry sound / so far”. “Paper cut cut cut” as a way to show up the phoniness of the organic

& the transcendent; “the finite reasserts a body”. A costuming of words, a “curio suspension” makes “molecular locatedness” possible “—it *it* it:” “working the vocabulary into a doughy mass”.

b. This project offers an excellent chance for triumphs of tone & attention to detail, language nuance, for “choice’s delay // nominative” given the elusiveness of signs even when “exact and systematic”. Here, “hingefinity’s” “inked is yield” & far from any traditional “procedural moping”.

c. “Scribbleishousness.” “Grammatically moody examples” enlacing us in “giant, disoriented / and blackest / data-sensitive tasks”. An activated reading as “tone ink” “no less thematically affected heap of it collapsing” “jujitsu all the dislocated way home.”

d. Pure linguistic atomizing isn’t the answer. “Everything that could have been moodlit, but a pattern / weighs transiently deploring the divisibility.” “Constellations... bump.” An informalist mutual implicatedness of the atoms, “phrases tending together” “and words going behind each other instead of after.” Relationism: “The systems are the seizures.” “I’m happy but boy is there a lot of commotion.”

3.

a. But doesn’t commotion need a subject, or need us to project a subject?: “Language / doesn’t do”. “When very little if any motivation seemed to accompany the acts... I could only suppose the sympathy such acts were meant to convey.” “I, um, ah, ah, um; I, ah, um, um, um, ah; ah, I, um; ah”. “So-called traumas of lapsed selfhood go figure.” Or would that just be nostalgia?—prosthetic, deluded.

b. Identity as resolution. “Say a miserable ‘something-to-prove’ / meeting the description of the subject / in chronic synch.” “Authors of themselves... Their passive aggressivity.” Or therapeutic seizure, “temporary nestings, trust in someone”—in the cross-hairs—where “fettered agencies / Resort to ‘real-life’ rhetorics of will” as compensation. “The point, however, is to change *it*.”

c. And to be more open to the social's convertible currencies. The possessive grasp, the 'gold standard' of the personalized clenched fist: not porous enough. Too much of a filtering device, "the existential hum cups the readerly minutia in its guppylike beginnings". "Minor modes bubble up the surface. Freeze into false cadence of solitary snowmen." Resolved, complacent, compensatory, complicit. "Feminish / nomenclautre comes into the offish close to closure / contemporary prefab." Or is it: "Free people, not merely pawns / of self-created behavioral science". "I thought that they / could see inside me // but I had no inside"—in a contemporary culture of "brains pratfalling".

4.

a. Sampling. Not even the unique is unique—"not a product but a promo". A shadow from the copy stains any original, tempers its pride; the swarm's shadow darkens any individual mood, or makes it less trustworthy—"raw / data, close to, apprehend / dispel." But "these incidentals that / stagger, stagger me / whole in the other"—"sampling a likely story." And 'likely' whiffs statistical, based on cues, collective effects—not anything that personal expression could validate as singular: "the archives invite / an awareness principle". "Stains versus marks..."—& so pointillism too individualistic?

b. Let's start looking for meaning as "the topological", instead of "optical delusion / ... the strong weak forces of / this sedimental education," as we "REPOSE PARAPHRASE". Meaning as reception, messing with the norms. "A writing of listening." Let's array.

c. The style modes in which we store the social raw matter do not get hammered & smashed open like a nutshell to let us pry out the meat inside. We eat the shell too. Read me the code: "meaning pudding" so we can "recast the mold." With what? "replicas of visions, hopes, mores" "license on the whole timorous innuendo that's foraging."

d. Plunge into "vernacular hell of" "how to work the inventory otherwise... a re-inventorying of the seemingly old." But how? Each author's differing slant on this re-inventorying reveals a personal agenda almost indistinguishable from a selection

procedure. Self-control becomes the means, almost purely instrumental, not an end to celebrate but the prerequisite tool. “As the sensation of secondary roles / As they say, takes on a life of its own.” “And if everywhere ready, everywhere weak.” Or instead, less porous: “as a ream / of sovereign subjects / set up their own web sites.”

e. Sampling, in the most engaging work, is not of familiar formal strategies within Literature but of ‘rawer’ material in the social body (or is it the social baby). “Expansion as focus.” How extended is the scale, the work of implication—is it circumambient enough? Only skindeep? Shouldn’t the intertext be an all-inclusive discourse, universalized (or a nudge in that direction), more encyclopedic than just ‘my Desert Island Shelf’.

f. Appropriation: a punched-up emphasis on *part* of the heritage, the context, the discursive compost heap, syncopates the *whole*. It sets it dancing, in motion, even in ‘pedestrian movement’. If “a fragment of the beat disappears and of this disappearance, rhythm is born” (Catherine Clement), & what about a *social* beat. Where we operate surgically on the pounding, repetitive insistence of social habit—to give it a buoyancy, an *internal* contrast. That’d be a social syncopation. To shake up—or even light the fuse for detonating—the social raw material. Where we try to help readers “unearth the unblurred / exclusive machinery”—“the music is moved to syncopate / an all-at-once momentary candor / the provocation of which / update the tools, leave the metropolis / unfinished / the material unforgiving”.

5.

a. Start with Hannah Weiner’s quote: “don’t over obey”. To stage “a stake in spontaneity.” To “let be be the dance hall”, to risk, crazily enough, the monad-like closures of inwardness & stylistic preoccupation. Otherwise, we run into the younger writers’ “concern that we have devolved into a set of socialist one-liner writers.” How dissonant is production? What’s the noise quotient? Where did the quarantine lines get policed?

b. “Here, the society for nonnarrative municipal government.” Set or dress the collective stage, with allegorical energy, “where the one of a kind stands among its own ilk.”

To be “contrarier” in its “pop-up contour”. For the stylistic surface tends to renounce its neutrality. (As if the thematic depth models presume something more *statics*; here, instead, a Heisenberg principle kicks in so that we acknowledge how much our (even) tentative mapping will rearrange the outlying territory. Every *terra incognita* now subject to redecorating *in order to* make its changeableness known.)

c. The norms (outside) aren’t superficial. So, how deep (into the socially tilted inventory) do we want to go? We amortize our code “into the fiscal structure / of feeling.” Unwittingly? “And so blister nation cans smaller portions of pop scrape factotum to the grand theme of trust.” “You want assurances, *choke*.”

d. “Self-penetration is dispersive.” The social viewfinder takes in “a cross-stitched sampler of cries for help,” as the “sorrow of numbers hangs transfixed”. “Cashspeak.” “Disposable culture” — or “unlike dada” — in a commercialized landscape, always already plenty disjunctive enough where “culture stocks the innocent tourist”. So let’s unbother: “I had had uncharacteristics drilled into me once” — as “the *disappearance* of an extinguished conditioned response with positive reinforcement” — “to hold its shape as a world / and none to bond it to”. Not just a social but a critical social vision. “Replace the world / [I want to get on]” — less complicity — “and send deenforcements”.

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Quotes, authors from issue cited:

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Davis, Fodaski, Ngai. 4b. Champion, Goldman, Farmer, Levy. 4c. Grim, Toscano, Toscano, Stefans. 4d. Davies, Jeffrey Nealon (Introduction), Wiener, Stacy Doris, Jeff Derksen. 4e. Wiener. 4f. Goldman, Fodaski. [5] 5a. Weiner in Goldman, Farrell, Goldman, Davis quoting Derksen. 5b. Davies, Ngai, Farmer, Farmer. 5c. Derksen, Ngai, Toscano. 5d. Doris, Smith, Farmer, Toscano, Ben Friedlander, Davis, Grim, Farrell, Farrell, Goldman, Neilson, Davis.