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AVTORSKI IZVLEČKI
★
AUTHORS' ABSTRACTS

TEMATSKI BLOK

ARHIVI SPOMINA

V tem tematskem bloku objavljamo fragmente dnevniških zapisov Miroslava Krleže med prvo svetovno vojno ter njegov spis Domobranca Gebeš in Benčina se pogovarjata o Leninu. Avtorja je avstro-ogrška vojaška oblast mobilizirala decembra 1915, januarja in februarja je prebil v šoli za rezervne častnike v Zagrebu, v 25. domobranskem polku, marca je uril vojake na poligonih na obrobju Zagreba, aprila se je zdravil za influenco in tuberkulozo v Zagrebu in Lovranu, potem so ga poslali na fronto v Galicijo (julij, avgust), kjer znova zbolil za tuberkulozo in ga odpokličejo s fronte. Po oprostitvi od aktivne vojaške službe se vrne v Zagreb, od januarja do maja 1917 je v pomožni delovni četi v Požegi, nato pa do oktobra v prevajalskem oddelku zagrebskega poveljstva in od oktobra do konca vojne civilni uradnik v uradu za pomoč žrtvam vojne. Objavlja politične članke in komentarje o stanju na frontah, oddalji se od socialnih demokratov in se usmeri k revolucionarni, leninistični poziciji.

KLJUČNE BESEDE: *Miroslav Krleža, prva svetovna vojna, dnevniki, Galicija, Lenin.*

THEMATIC SECTION

THE ARCHIVES OF MEMORY

This thematic section includes fragments of Miroslav Krleža's diary entries during WWI and his essay "Home Defenders Gebeš and Benčina Talk about Lenin". The author was mobilised by the Austria-Hungary authorities in December 1915, after which he spent January and February in the school for reserve officers in Zagreb, in the 25th Home Defenders Regiment. In March, he trained soldiers on a training ground on the outskirts of Zagreb; in April, he was treated for influenza and tuberculosis in Zagreb and Lovran, after which he was sent to the front in Galicia (July, August), where he again contracted tuberculosis and was called back from the frontline. After having been released from active military duty, he returned to Zagreb. Between January and May 1917, he served in the Požega auxiliary and then until October in the translation department of the command in Zagreb. From October until the end of the war, he worked as a civil servant at the Victims of War Assistance Office. He published political articles and commentaries on the situation on the frontlines, moving away from the social democrats and turning to the revolutionary, Leninist position.

KEY WORDS: *Miroslav Krleža, WWI, diaries, Galicia, Lenin.*

LILIJANA BURCAR

IZKRIVLJANJE IN DEGRADACIJA SAMOUPRAVNEGA SOCIALIZMA V IMENU LIBERALNEGA FEMINIZMA IN NOVODOBNEGA »ANTIFA«

Prispevek pod drobnogled postavlja razlike med socialističnim in liberalnim feminizmom, posledice mešanja obojega in revidiranja pridobitev samoupravnega socializma skozi nazaj projicirano prizmo liberalnega feminizma. Pri tem izpostavlja, da neomarksistična levica, vključno z novodobnimi antifašističnimi gibanji v nekdanjem skupnem jugoslovanskem prostoru, ni imuna na tovrstne zdrse, posledica česar je, da se deklarirana antikapitalistična levica v tem segmentu nehote približuje ali celo postavlja na isti ideološki breg kot sile kapitalistične reakcije, proti katerim naj bi se sicer borila. KLJUČNE BESEDE: *feminizem, socializem, samoupravljanje, antifašizem, neomarksizem, kapitalizem, neoliberalizem.*

LILIJANA BURCAR

LIBERAL FEMINISM AND CONTEMPORARY ANTI-FA MOVEMENTS: THE STORY OF THE DEFORMATION AND DEGRADATION OF SELF-MANAGING SOCIALISM

The article sheds light on crucial differences between socialist feminism and liberal feminism, pointing to the traps and finally to the negative consequences of retrospectively interpreting the gains of socialist feminism through the lens of Western liberal feminism. Inevitably, this leads not only to the distortion of the basic tenets of socialist feminism but also to the degradation and negation of systemic gains for women during the socialist period. The end result is the loss of a synthetic and broader understanding of the issues at stake, which can turn out to be deeply disorienting and could easily have negative consequences for neo-Marxist and anti-fa political platforms. The danger lies in the fact that rather than questioning the deeply essentialist and merely reformist stances of liberal feminism, these newly formed leftist or avant-garde movements in what was once Yugoslavia may find themselves unquestioningly supporting and endorsing them as part of their own political programmes. In this way, they could easily find themselves working in collusion with the system of capitalist patriarchy rather than acting or fighting against it.

KEY WORDS: *feminism, socialism, self-management, anti-fascism, neo-Marxism, capitalism, neoliberalism.*

LEV KREFT

KAPITALIZEM IN UMETNOST V MARKSISTIČNI ESTETIKI

Na poti h kritiki politične ekonomije sta za analizo estetske razsežnosti v razmerju med kapitalizmom in umetnostjo napoti dve pogosto izraženi stališči, ki sta se pojavili tako v marksistični teoriji kot v radikalnih in avantgardnih umetniških gibanjih. Prvo pravi, da je kapitalizem načelno sovražen umetnosti; drugo trdi, da je blagovna forma za umetniško delo neprikladna, če ne celo neposredno uničujoča. Članek zagovarja dve drugačni stališči. Prvo, da je razvrednotenje vzvišenosti umetniškega genija revolucionarno dejanje in da se umetnosti pod kapitalizmom ne godi kaka posebna krivica, ampak zgolj univerzalna. Drugo, da je razmerje med estetskim fetišizmom (avra) in blagovnim fetišizmom, odkar ima sleherno blago in ne le umetniško delo obe razsežnosti, treba raziskovati v blagu nasploh, ne pa zgolj v umetniškem delu in njegovi avri.

KLJUČNE BESEDE: *estetika, umetnost, marksizem, politična ekonomija, umetniški genij, avra, estetski fetišizem, blagovni fetišizem.*

LEV KREFT

CAPITALISM AND ART IN MARXIST AESTHETICS

On our path to the critique of political economy, there are two often expressed viewpoints, which appeared both in Marxist theory and radical and avant-garde art movements, that obstruct the analysis of the aesthetical dimension in the relation between capitalism and art. The first says that capitalism is in principle hostile to art; the second claims that the commodity form is inappropriate for artworks, if not even directly destructive. The article argues two different points. Firstly, that the devaluation of the elevated artistic genius is a revolutionary act and that art under capitalism has not been dealt a special injustice, but merely a universal one. Secondly, that since all commodities, and not only artworks, have both dimensions, the relation between aesthetic fetishism (aura) and commodity fetishism needs to be examined in relation to commodities in general and not merely in case of artworks and their aura.

KEY WORDS: *aesthetics, art, Marxism, political economy, artistic genius, aura, aesthetical fetishism, commodity fetishism.*

O KARLU MARXU, SUBLIMNEM IN KOMIČNEM

V zgodnjih člankih in pesmih se Karl Marx predstavlja z visoko književniško ambicijo, hkrati pa neprestano razmišlja o avtorskem slogu svojih besedil. Očitno je hotel, da bi ga brali in razumeli. Njegovo najslavnejše delo *Kapital* se opredeljuje kot analiza na način mikronomske anatomije. Da bi se izognili dolgočasnosti, zahteva od svojega bralca zmožnost abstrahiranja (*Abstraktionskraft*), ki nadomešča vsakršen empirični vpogled, kakršnega dobimo z mikroskopom ali kemičnimi reakcijami. Kako je kaj takega mogoče? V članku sledim Marxovim naporom, da bi svojo zmožnost abstrakcije spravil na raven jezika in pisanja. Trdim, da uporablja določena estetska orodja (metafore, podobe, zgodbe), da bi svoje ideje prikazal v sprejemljivi luči. Pozna taktatna besedila o estetiki, kot je denimo *Estetika ali znanost o lepem* (1844–1857) Friedricha Theodorja Vischerja. Marxa so naprosili, naj napiše članek o estetiki za *Novo ameriško enciklopedijo*. Njegove beležnice vsebujejo še izpiske iz drugih člankov o estetiki. Četudi članka ni oddal, se zaveda usmeritev taktatne estetike – o moči empirizma in fiziologije čutov v umetnosti in estetiki. Vischerjeva subjektivna estetika predstavlja ključno delo za kasnejše empirično usmerjene analize (*Einfühlungsästhetik*), kot so študije Rudolfa Vischerja, Theodorja Lippsa in Johannes Volkelta.

KLJUČNE BESEDE: *Marx, Kapital, estetika, Friedrich Theodor Vischer, sublimno, komično.*

ON KARL MARX, THE SUBLIME, AND THE COMICAL

Karl Marx's early journal articles and poems present a high ambition to write while he continuously reflects on the style of his writing as an author. His most famous work *The Capital* claims to be an analysis in the sense of a micronomical anatomy. To avoid boredom he requires the power of abstraction (*Abstraktionskraft*) from his reader. This power replaces any empirical account such as a microscope, or chemical reactions, as Marx argues. How is this possible? In this article, I trace Marx efforts to deal with his power of abstraction on the levels of language and writing. I argue that Marx uses certain aesthetic tools in order to make his ideas plausible. Marx is familiar with contemporary writings on aesthetics such as Friedrich Theodor Vischer's *Aesthetics* (*Ästhetik oder Wissenschaft des Schönen*, 1844–1857). Already in 1857, Marx is asked to write an article on aesthetics for the *New American Cyclopedia*. His notebooks contain excerpts from other articles on aesthetics. Even though Marx does not turn in the article, he is aware of the aims of aesthetics at the time – on the power of empiricism and sense physiology on the arts and aesthetics. Vischer's subjective aesthetics is a key work for later empirically oriented studies (*Einfühlungsästhetik*) such as those of Rudolf Vischer, Theodor Lipps, and Johannes Volkelt.

KEY WORDS: *Marx, Capital, aesthetics, Friedrich Theodor Vischer, sublime, comical.*

RACHEL AUMILLER

KOMIČNA TESNOBA: MARX IN HEGEL O GLEDALIŠKEM IN HISTORIČNEM PRIZORIŠČU KOMEDIJE

Članek preiskuje razmerje med revolucionarno akcijo, umetnostjo in družbenim nagibom v primeru Marxove in Heglove obravnave grške drame. Marx in levoheglovci vidijo v duhu komedije za revolucijo potrebno družbeno razpoloženje, razrušenje zgodovinske stopnje, za katero sta značilni tragično protislovje in trpljenje.

Postopek, ki pokoplje izčrpano ureditev, da bi nastal življenjski prostor za novo družbeno prakso in prepričanje, je v grški drami prikazan kot dvojna smrt bogov v tragediji in komediji. Marxova zgodnja dela anticipirajo ta dramatični obrat v lastnem času kot prehod iz zgodovinske stopnje tragedije h komediji.

Kot odziv na Marxovo označevanje revolucije kot »vedre ločitve« od preteklosti pretehtam Heglovo analizo prikritega tragičnega elementa pri komediji. Vprašujem se, ali pri nujnem rušenju tragične stopnje ni prostora za družbeno žalovanje. V zaključnem delu dokazujem, da mora družba, kadar hoče spraviti v življenje novo stopnjo, utemeljeno v etičnem razmerju, v komičnem rušenju zavzeti držo resnosti. Komedija zahteva nadomestek za zgodovinsko stopnjo, ko je bilo naše delovanje zanikano. Toda ali prinaša tolažbo?

KLJUČNE BESEDE: *tragedija, komedija, Marx, Hegel, rušenje, sprava, resnost.*

RACHEL AUMILLER

COMIC ANGUISH: MARX AND HEGEL ON THE THEATRICAL AND HISTORICAL STAGE OF COMEDY

The article explores the relationship between revolutionary action, art, and societal affect through Marx's and Hegel's appropriation of Greek drama. Marx and the Left Hegelians identify the spirit of comedy as the necessary societal disposition for revolution.

The process of bringing an exhausted order to the grave to make space for the life of new societal practice and belief is represented in Greek drama by the double-death of the gods in tragedy and comedy. Marx's early writings anticipate this dramatic shift within his own time in the transition from a historical stage of tragedy to one of comedy.

In response to Marx's characterization of revolution as a happy separation with the past, I consider Hegel's analysis of a lingering tragic element in comedy and question whether there is not a place for societal grief in the necessary destruction of a tragic stage. The final section argues that in order for a society to recreate a new stage that is grounded in ethical relationships comic destruction requires an attitude of seriousness. Comedy demands compensation for a historical stage in which our agency was denied to us. But does it offer solace?

KEY WORDS: *tragedy, comedy, Marx, Hegel, destruction, reconciliation, seriousness.*

STIL V MARKSISTIČNI TRADICIJI

Začel bom z razgrnitvijo splošnega okvira Marxovih zgodnjih spisov, v katerih ga zaposlujejo zlasti specifičnost moderne države in specifični tipi odtujitve, ki vzniknejo s spremeno produkcijskega načina, torej s prehodom od fevdalizma h kapitalizmu. Moja teza je, da kar je videti kot »zgolj estetski« privesek Marxovih refleksij – denimo njegova pripomba o stilu, ki jo najdemo v članku o cenzuri tiska –, tvori konstitutivni vidik njegove širše politične in ekonomske misli. S privzetjem primerjalne metode, na katero naletimo na tistih mestih Marxove »Kritike Heglovega državnega prava«, kjer moderno državo primerja s klasično *polis*, bom opozoril na implicitno teorijo razmerja med stilom in *polis* v tretji knjigi Aristotelove *Retorike*. Nato se bom posvetil določenemu odlomku iz Marxovega prvega članka o pruski cenzuri. Postavil ga bom v kontekst dveh slavnih (in nadvse modernih) teorij stila 18. stoletja, namreč Buffonove in Fichtejeve, ter pokazal na njune povezave z drugimi osrednjimi problemi, s katerimi se je v tistem času ukvarjal Marx. V drugem delu članka bom pokazal, kako ta zgodnja teorija stila kasneje postane vodilni princip Marxove filozofije zgodovine, podal pa bom tudi kratko interpretacijo nenavadne ideje »vsebine, ki presega frazo«, na katero naletimo v »Osemnajstem brumairu«. Za konec bom celotno razpravo umestil še v širši kontekst razmisleka o koncu stila, ki je po Jamesonu konstitutiven za postmoderno kot tako, a ga je na podlagi Barthesovega pojma *écriture blanche* mogoče razumeti še v drugačni luči.

KLJUČNE BESEDE: *estetika, Karl Marx, stil, retorika, cenzura, Aristotel, polis, Roland Barthes, écriture blanche.*

DANIEL HARTLEY

STYLE IN THE MARXIST TRADITION

I shall begin by setting out the general framework of Marx's early writings. In these works he is concerned in particular with the specificity of the modern state and the types of alienation to which a shift in the mode of production from feudalism to capitalism gave rise. I claim that what appear to be "merely aesthetic" appendages to these reflections – in this case, his comment on style in an article on press censorship – are constitutive aspects of his broader political and economic thought. Adapting the comparative method Marx occasionally uses in his *Critique of Hegel's Doctrine of the State*, in which he contrasts the modern state with the classical *polis*, I outline Aristotle's implicit theory of the relation between style and the *polis* in book three of the *Rhetoric*. I then hone in on a specific passage from Marx's first article on Prussian censorship. I set it in the context of two prominent eighteenth-century (and very modern) theories of style – those of Buffon and Fichte respectively – and suggest the ways in which it links to other central problems with which Marx was dealing at the time. In the second half of the article I outline the ways in which this early theory of style becomes transformed into a guiding principle of his philosophy of history, including a brief interpretation of that curious notion of the "content transcending the phrase," which we encounter in the *Eighteenth Brumaire*. Finally, I set all of the previous discussion in the larger context of the so-called "end of style" which Fredric Jameson has argued is constitutive of postmodernity as such, but which Roland Barthes's notion of *écriture blanche* allows us to understand quite differently.

KEY WORDS: *aesthetics, Karl Marx, style, rhetoric, censorship, Aristotel, polis, Roland Barthes, écriture blanche.*

ESTETIKA KRIZE: FORME ROMANA IN FORME VREDNOSTI

V intervjuju za *Latin American Herald Tribune* je perujski pisatelj in Nobelov nagrajenec Mario Vargas Llosa, samooklicani »liberalec«, tj. vernik v trg in demokracijo, trdil, da so »velike travme«, kakršna je aktualna finančna kriza, »zelo stimulatívne« za literaturo, da se nam obeta začetek »dobrega obdobja« za literarno ustvarjalnost. Dodal je še, da se kriza »še začneja« in da »nismo bili še nikoli priče čemu podobnemu«. Po takem razumevanju se masaker kapitalске vrednosti ne bo razširil na literarno vrednost. Po tej dialektiki slabi časi prinašajo dobro literaturo, zelo slabi časi pa še toliko boljše. Prvi znanilci romanov, ki se ukvarjajo s finančno krizo, niso prav obetavni, in čeprav bi lahko rekli, da je minilo že dovolj časa, še vedno čakamo »veliki roman« finančne krize. V luči te odsotnosti želim raziskati možnosti razmisleka o romanu, zaznamovanem s krizo, upoštevajoč vprašanje, ki ga je zastavil Fredric Jameson, namreč kako izraziti ekonomsko sfero, posebne dejanskosti in dinamike denarja kot takega, v literarni pripovedi in skozi njo, ter še posebej, kako izraziti dejanskost in dinamiko denarja, ki je postal toksičen. Kriza denarja, ki je privedla do maligne izgube vrednosti, bi lahko preoblikovala estetsko vrednost in tudi estetske forme, uporabljene za reprezentacijo te izgube. Kriza bi lahko v pojavnost prisilila celo tisto, kar ponavadi zaznamujemo kot sublimno nemožnost kartografitanja kapitalizma. Pri razjasnjevanju te problematike se lahko opremo na iz Braudela izposojeno razlikovanje Joshue Cloverja med kapitalizmom »jeseni«, v ciklu financializacije, in kapitalizmom »pozimi«, v obdobju krize. Raziskal in analiziral bom »znamenja zime«, vtisnjena v literaturo »jeseni«.

KLJUČNE BESEDE: *finančna kriza, roman, blagovna forma, reprezentacija, realizem, György Lukács, Bertolt Brecht, Joshua Clover, Fredric Jameson, Thomas Pynchon, Frederick Barthelm, Joshua Ferris, William Gibson.*

THE AESTHETICS OF CRISIS: FORMS OF THE NOVEL AND FORMS OF VALUE

In a recent interview, reported in the *Latin American Herald Tribune*, self-described 'liberal', i.e. believer in the market and democracy, the Peruvian novelist and Nobel Prize laureate Mario Vargas Llosa claimed that 'great traumas', such as the current financial crisis, were 'very stimulating' for literature, predicting the beginning of a 'good period' for literary creativity. He added that the crisis was 'just beginning', and that 'we've never seen anything like it'. On this reading the slaughtering of capital values is not going to extend to literary value and, in this dialectic, bad times make for good literature, and presumably very bad times make for very good literature. Early signs of the novels that engage with the financial crisis are not particularly promising, and although the timescale might be thought long enough for contemporary literature, we still await the 'great novel' of the financial crisis. In this situation of absence what I want to trace here are critical possibilities for thinking the novel occasioned by the crisis, and consider the question posed by Fredric Jameson, how to express the economic or the peculiar realities and dynamics of money as such in and through literary narrative. In particular, we could add, how to express the realities and dynamics of money turned toxic? The crisis of money, collapsing in malignant value-loss, may refigure aesthetic value, as well as the aesthetic forms used to represent that loss. The crisis may also force into appearance what is usually troped as the sublime unmappability of capitalism. In terms of tracing these problems we can use Joshua Clover's distinction, borrowed from Braudel, of capitalism in 'autumn', in the cycle of financialisation, and capitalism in 'winter', in the period of crisis. What I will trace and analyse here are what we could call the 'signs of winter' embedded within the literature of 'autumn'.

KEY WORDS: *financial crisis, novel, commodity form, representation, realism, György Lukács, Bertolt Brecht, Joshua Clover, Fredric Jameson, Thomas Pynchon, Frederick Barthelme, Joshua Ferris, William Gibson.*

TEMATSKI BLOK

ODMEVI IN OCENE

Tokratni blok je posvečen predstavitvi retrospektivne razstave Jožeta Ciuhe z naslovom *Labirint časa*, ki so jo pripravili v Galeriji Jakopič ob slikarjevi devetdesetletnici. Umetnostna zgodovinarka in filozofinja Nena Škerlj predstavlja razstavo kot spoznavno-estetski vrtinec, jo tematsko razčlenjuje in postavlja v kontekst svetovne umetnosti.

KLJUČNE BESEDE: *Jože Ciuha, sodobna umetnost, Galerija Jakopič.*

THEMATIC SECTION

ECHOES AND REVIEWS

The thematic section in this issue is dedicated to the presentation of the retrospective exhibition *Labyrinths of Time* which was held in the Jakopič Gallery on the occasion of the 90th anniversary of the Slovenian artist Jože Ciuha. The article by Nena Škerlj, professor of art history and philosophy, presents the exhibition on the basis of thematic analysis, as a cognitive-aesthetic whirl in the context of global art.

KEY WORDS: *Jože Ciuha, contemporary art, Jakopič Gallery.*

