

The Body and its Representations: Uncanny Embodiments of Modernity

Abstract: In this paper I am investigating the body as an area of the discourse, a site of the multiplicity of events, an object of transference—a space where wills and powers become activated, the historical realities set in motion, and endowed with meanings. I have encountered two types of historical narratives investigating the artistic responses taking form of the grotesque, uncanny, and surreal handling of the body. The first type takes form of the first-person account, and relies on retelling, describing, and elucidating the psycho-physical realities. The second type is told from the point of view of the observing subject. It presupposes clear subject/object division. Through the second type, the attempt is put forward to comprehend the perceived body by giving it unity together with symbolic relevance, and by classifying the multiplicity of perceptual information into categorical groupings which lead towards understanding of the particular as a segment of the general pattern. Rather than looking into these two types of narratives as enclosed unities, these paper examines “zones of intensity”, and perceptible ambiguities occurring through their representational activation.

Keywords: The Body, Conceptual Framing, Power of Representation, Modernity, Ideals, Displacement, Rational and Irrational

MODERNITY AND URBAN DYSTOPIA

How do authors purposefully disturb inner/outer dichotomies on which bourgeois morality relies to preserve the social order? Taking negativity of the expelled, questionable, murky activities and modes of being present, artists of the modern era often engage with the illegible aspects of the human psyche. Walter Benjamin points out that Baudelaire, as an accursed poet—*poète maudit* of the late 19th century Paris, “apprehended [...] the productive energy of the individual alienated from himself”.

Commodity capitalism generated a new kind of poverty. This poverty was contingent on the surplus activity due to the new possibilities for movement and the increased productivity engendering excesses of the labor force. The impetus to move and leave family in the countryside and start a new life was begot by promises of equality, availability of work, and individual capital accumulation. These hopes were often met by the immediate brutality, and palpable social and class contradictions within the urban mercantile economy. Baudelaire was “a prisoner of the myths of his age” and yet, he imposed “his own aesthetic logic”¹ onto the perceived potentialities and agitations within an urban environment. The increased appetites stemming from the variety of sensual stimuli, the speed of satisfaction made possible through the immediate accessibility of goods and ideas, and the loss of historical memory in a rush to meet the new on an equal footing engendered repetitive cycles ostensibly liberated from the religious

¹ Rainer Rochlitz, *The Disenchantment of Art: The Philosophy of Walter Benjamin* (1996: 196)

rites of the old times. What in the quotidian experience did not correspond with the utilitarian orientation, and the morality modeled on the legal system—the physical and psychic zones in which the intensity became almost tangible, rendered awkwardness of the modern embodiment accessible for the artistic documentation.

Blanchot² writes that literature is unquestionably illegitimate. Inscriptions written and choreographic are intertwined with the desire to legitimize thought and movement surpluses. Once they are translated into a signifying system, mental and bodily movements lose their elusiveness thus initiating an elaborate exegesis: process of offering medical elucidation, and social meaning. But, writing which purposefully stays self-involved, questioning its own nature as it arises, does not serve as an immediate source for the canonical knowledge. This kind of writing exposes wounds in the functioning of the apparatuses. Language bound to the experiences of the body reveals multiplicity of processes and through the negation of the common assumptions challenges the coherency of any systemic solution.

The movement produced in the body appearing on the margins of the subject construction along with the field within which it was objectified is cast as the pathologized otherness. The movement which is deemed unnecessary, free of the economic or psycho-social motivation, propelled by the forces of production but not apparently productive in itself, as it gains visibility, becomes a site of the discursive uncertainty against which the culture defines its positive values. When the contrast between dreams of progress and cyclical irrationality is intensified, a critical investigation of the effects of the productive and representational pressures on the live bodies becomes possible. The body on the fringes of the regulating structures reproduces and distorts the majoritarian imperatives. Eventually it meets a social invitation to endow the interdictions and resistances with the personal dimension. Here, personal is the modern categorical determination for an alienated, autonomous subject. Blurred memories, reactivity through senses, justifications of the unresolved impulses, and fragmented stories are amalgamated, leading to unique modes of expression. Personal, when propelled into a self-definition *in extremis*, becomes a murky zone where the contours of a subject's constant re-invention can be touched upon, and erasures of previously formed subjectivities apperceived. The vagabond body of the urban dweller, without standard employment and regulated social status, becomes a source for grotesque depictions. The material remnants of the elusive physical and psychic activity render accessible to senses mixing of the inner and the outer on the plane of the body and tensions stemming from the dictum of objective vision.

Body and Rise of Pathology

The experience of the normal does not conform to a specific rule. However, the assumed knowledge of normality will start and end at specific points. From a certain point on the expectations for normality are not met. This means that the experience deviates from the norm in a way that does not match anymore the relative fluidity of the socially recognizable normal. Nevertheless, when the knowledge of normal is already in circulation, the manifestation of deviations does not imply an *a priori* understanding of the point at which the normality ends. Deviations appear independent of the norm. Canguilhem asserts that “Norm” is scholastic and that Normal is “cosmic or popular”.³ A norm imposes “requirement on an existence”.⁴ On its

² In this paper, I refer to two theoretical works by Maurice Blanchot: *La Part du feu* (1949) and *L'Espace Littéraire* (1955)

³ Canguilhem (1991: 237)

own, it is not pertinent within everyday social exchange. It has to be activated through a specific contextual frame, and can serve, once it is exposed, to determine precisely what is not to be considered normal. An instant when the axiological precision of reality determination meets an immediately felt, intuitive truth can generate a new field for inquiry, and produce surprising reversals of previously held beliefs.

Based on the two types of textual traces mentioned in the introductory paragraph, the zone of experience-representations is being perpetually re-invented. These representations do not allow an independent existence for the bodily subjectivity. They interfere with an attempt to isolate and deliver as real the experience of the body.

Beginning with Modernity, the body, magnified by means of the sense extensions, cannot circumvent repeated doubling. New rips appear on the social fabric. Surfaces can be sewed together, but the discrepancies in the experiential field aggravated by new speeds and directions, persistent allegorical readings from the past, yearnings for both pure subjectivity and universal truth-procedures endure. The body of a runner in an urban environment is closely related to the antique ideal of a unified healthy human—*Mens sana in corpore sano*. It fulfills the promise of the unity of the inner and outer achieved through a disciplined effort. This moving corporality strives towards Apollonian beauty realized in space and time. However, it meets obstacles as it is engaged with the modern time characterized by fluctuations, and dissonance. Through locomotion the body of a runner gains contradictory representational power. It can appear that the runner is escaping constraints of the professional time fragmentation, or even, that he is competing with the automatization, literally with the speed of vehicles. Savvy, scientifically informed observers, who have inherited Enlightenment's empirical rationality, recognize running as a physiological occurrence manifested through the mechanics of the body. The breath, the heartbeat, and the muscle engagement take precedent over the mental activity which, through its ability to achieve quick reasoning, normally reigns over the embodiments of modernity. The jogger is both a fashionable icon of the twentieth century, and a sign for the return to the immediate physicality of the competition with one self-ideal or the imaginary other. Displays of strength, endurance and force appear as personal attributes of the body that is, in its entirety, brought back to visibility. In *The Normal and the Pathological* (written in 1966), Georges Canguilhem examines the effects the institutional power of the academia and the practices of the medical normalization have on the bodies. According to Canguilhem, normalization is "at once the extension and the exhibition of the norm. It increases the rule at the same time that it points it out." (1991: 239)

The acceleration of the speed in production during modern age, and the increased power of the representational apparatuses, influenced the body in ways that challenged the experiential tendencies of the old times. The sentimental desire to preserve archaic truths and identities is confronted in the encounter with the side-effects of progress. Is the screaming, aching, vomiting, non-stop talking body the representation of the excesses of the modern civilization? How is this multifocal embodiment trapped in the gap between theory and practice? Are the notions of excess, mistake and incoherence indispensable in assessing phenomena that challenge established truth and identities within the functioning society? Body is a site where the subjective truth is produced. Thus, a body that does not illustrate the harmonious functioning of a state and economical apparatuses in relationship to its subjects is a field for critical investigation. Here,

⁴ Ibid. p. 239

oppression is apparent, taking place within a perceptual reach. Questions arise once the wound of the feeling/sensing/thinking body is reopened.

Body, and Modern Understanding of Subjects and Objects in Motion*

The modern body comes into existence when the ideological constructs overlap, and start to operate as new realities through physical activation. Bodies mirror back to the spectators prevalent theories, and their distortions. They transgress the expectations set forth by scientific disciplines, and aesthetic ideals. With the slowing down of the physical act the hidden historical traces which eluded the gaze within everyday routines in the consumerist society are exposed as ruptures, distortions, and wounds. The body seen without an overt inner/outer separation discloses its imperfections. Representation activates the discursive field. It both confirms and challenges the normative body which is “supposed-to-be” obedient to the explicit and implicit prerogatives of the governing apparatus. Frozen in a representational frame, body loses the illusion of innate freedom:

For Modernity the human body the elementary unit of nature as well as of society is, in Newton’s famous designation, a “solid, massy, hard, impenetrable, movable particle,” which, endowed with inertial properties, remains identical with itself irrespective of time and space (Newton 1931, 400). This universal body interacts with other such bodies according to simple underlying laws, so that large structures result (Ferguson: 39).

The resistance to the subordination to the scientific laws that constitute credo of Modernity is actualized through the attempts to evade those structures of knowledge and power that are sustained by the empirical gaze and the rational worldview. Thus, a vagabond presence in the city- the apparently unmotivated mover who does not obey the logic of productive cycles, disrupts the self-evident assurance of empirical observation. The internal life of the body is not independent from the exchange market with its residues and echoes. Once it is exposed, it disrupts the common combinations of surface signification. The movement of an isolated body is not propelled exclusively through its rational aims but is subjected to the invented needs, desires, and fantasies which gain volume, expand range, and become reified through the belief in the autonomy of a single organism. In order to win its objective reality, a subject is supposed to endure working of the modern apparatuses. The enlightened attitude towards life arises when the thrust in the divine intervention vanishes. The compliant body of a modern subject is aware of requirements for the precision of movement of the specific parts of the body and of the temporal designations based on a previously determined expectation for a task at hand to be fulfilled.

A sort of anatomo-chronological schema of behavior is defined. The act is broken down into its elements; the position of the body, limbs, articulations is defined; to each movement are assigned a direction, an aptitude, a duration; their order of successions is inscribed. Time penetrates the body with all the meticulous controls of power (Foucault: 152).

The Enlightenment has engendered a social and political choreography determined through an elaborate cognitive web. The precision expected from the moving body is dependent on the division of time into past, present, and future. Here, the future is controlled through pre-conception, and through the utilitarian interpretation of historical development. The bodies that

strive towards perfection of the teleological order of modernity can be seen as rational automatons following prescriptive regulations of bodily functions.

The regulation imposed by power is at the same time the law of construction of the operation. Thus disciplinary power appears to have the function not so much of deduction as of synthesis, not so much of exploitation of the product as of coercive link with the apparatus of production (Foucault: 153).

Disciplined bodies of the 20th and 21st centuries are in their practices and devotion to the discipline of listening to the rhythms of modernity indebted to the ascetic and esthetic practices from the previous eras. The power of symbolic identification can even give rise to the cultic sense of belonging to a group. Joggers, yogis, dance practitioner, permanent students are motivated within the meaning reifying structures, but propelled into visibility through the productive apparatuses.

The excesses and residues from new forms of coercion and unification appear in a non-reflective manner as pathologies, illnesses, and anti-social behaviors. When informed by self-awareness, these disturbances of Modernity's inner/outer delineations gain both esthetic and critical dimension. They initiate a reading and open the gates of an interpretative maze; one that the enlightened rational critic attempted to reduce for the sake of pure understanding. Thus, the subjectivity of a viewer reappears in a self-reflective encounter.

Proust and Jiří Kylián's-body and Time

An instance of body consciousness, described by Proust, examines via written language resistances to the inner/outer dichotomies, and engages with the erasures of spatial organization and attempts to re-inscribe it. This occurs in an interval between active presence and recollection:

My body, too benumbed to move, would try to locate, according to the form of its fatigue, the position of its limbs so as to deduce from this the direction of the wall, the placement of the furniture, so as to reconstruct and name the dwelling in which it found itself. (Proust: 6)⁵

Commenting on the complexity of Proust's language, Deleuze writes that in this case qualities function "as components of deterritorialization⁶ passing from one assemblage to another" (Deleuze and Guattari 1980: 307).

When Blanchot speaks of the abstract negativity, he goes beyond the common sense negation. Through abstract negativity the author "bypasses time". Dynamics brought about by the defiance of the boundaries imposed by the rules of everyday life; lend authority to a thinking individual. A materialized thought, radically rejecting prevalent ideological formations, awakens a desire for

⁵ *Swann's Way* (*Du côté de chez Swann*, 1913); translation by Lydia Davis, 2002

⁶ Gregg Lambert elaborates on the notion of deterritorialization:

"[In deterritorialization] the formal property of the assemblage becomes an edge that is given motion and cuts through both bodies and statements. Only exceptional states of language cause language to enter into variation, or continuous variation, which is expressive of a state of the body as becoming." (Lambert: 38)

freedom. Poetic experience of time challenges notions about movement of the body in relationship to the established epistemological structures such as biological cycles determinable based on the observable data or social expectations according to the compartmentalization of knowledge into binary categories such as labor/leisure divides, and secular/sacred calendars. The apparent dissonance with the zeitgeist disguises as disease, degeneration, and dislocation (*enstellung*).⁷ Unclassifiable phenomena, once inscribed into the cultural landscape, display contradictions in thought formations resisting implicit prerogatives for uniformity in the service of efficiency.

Poetic imagination resists timings produced through the regulating mechanisms. It frames and reframes excesses and residues of the quotidian life. It endows with meaning that which resists articulation within rational systems for organizing thoughts and feelings. Already in 1919 Freud felt impelled to turn to the subject from aesthetics (Freud: 122). He attempted to unravel the meaning and contradictory connotations of the term uncanny (*unheimlich*; literally unhomely). He offered following elucidation: “the ‘uncanny’ is that class of the terrifying which leads back to something long known to us, once very familiar” (Freud: 124). Intellectual uncertainty is the key aspect of the uncanny. Following Jentsch, Freud concludes that uncanny is related to the sense of disorientation. Poetic flights into what does not correspond to the common sense of the era gain their momentum in the clashes between overblown romantic identifications, and absentmindedness propelled by the rapidity of change/repetition cycles. A particular meaning, born out of the mystification of the personal identity, rather than religious hierarchy, is displaced when the subject is separated from its imagined origins. The blatant sense of displacement in Kylián’s choreography is not unlike the feelings Freud analyses in his essay and Proust depicts in the portrayal above.

Last Touch First (2008 collaboration by Jiří Kylián and Michael Schumacher) presents the uncanny embodiment of temporal elongations engendering subjective dimension. Movement animates lethargic bodies of subjects, whose individualities have reached their peak, cannot go any further within the systems of control they inhabit and, thus, burst their identities into the multiplicity of references, initiating new semantic bonds. The piece begins with an intimate scene in the *fin de siècle* salon. Objects through presence of which six performers establish their existence as embodied subjects with specific histories, emerge as potent, multivalent, symbolic evocations, and irresolvable narrative instigators. Mirror appears as the symbol of doubling; rocking chair promises *joissance*⁸ representing the lack of stable ground; book is a knowledge source to be decoded; wine glass stands for pleasure and likely addiction in the face of the lack of “real” substance; table cloth and sheets obscure the desire for real producing a metonymy for multiplicity of histrionic devices and pretenses. Objects are displayed in a highly charged space of slow-motion and hyperbolic identifications within the theatrical space that resonates with gestures, gazes and impulses. Momentary correspondences between sound, gaze, and psychological lapses open-up interpretative and contextual possibilities short of defined action motivators which would advance coherency of the plot. Humor and acrobatics turn what could be deemed as pathology and perversion into a surreal landscape of dream-like behaviors, where

⁷ This is a German word, literally translates as distortion; as a psychoanalytic term refers to the displacement of the latent thoughts, their transition into manifested forms by the way of dream-work.

⁸ *Joissance* (pleasure, enjoyment), Slavoj Žižek writes about the traumatic loss of pleasure causing the fantasy to jump in. He writes: “translators of Lacan often leave it in French in order to render palpable its excessive, properly traumatic character...” (Žižek: 79)

objects (candle, mirror, book, and wine glass) gain allegorical potentials, and specific aspects of bodily presence (a naked legs, a foot in a high-heel shoe, fingers moving a card, mouth devouring a page, and eyes glued to a distant point in space as if awaiting someone) become fetish projections—remnants of the nineteenth century in the imagination of the spectators from the twentieth. The analysis of social habits is brought to surface through the prolonged encounters between eyes of the performers and objects of the gaze. Through recognition of particularity the tendencies in the observation of objects of vision can be traced. If the eye is directed, as it is in a choreographed event, the previously unnoticed can be transformed into a focal point, and then taken away, revealing the perceptual gap in between. The lack of real is exposed when the fragmentation continues without offering a new stable ground for identification. Signs of representations take lives of their own. A disorienting reality distilled from the atomic awareness of the details of psycho-physical events stimulates an intellectual questioning of ideas about the “real” bodies, expectations from them, symbolic values attached to them, and projections accompanying them.

Grotesque and Aestheticized Politics: Socioeconomic Contingencies, Real, and Symbolic

The grotesque reinterpretations of 20th century appear in a metonymical relationship to the body of Modernity with its imperatives, technological extensions, and coiling back into the romanticized past. Relevant for the research of the aesthetic phenomena is the genealogy of discursive formations embedded in the topography of culture. The androgynous grotesque performances of Valeska Gert present a critical commentary on the Weimar society while engaging physically with the paradox of intimacy within the capitalist economy. A paradox of a singular isolated, intimate replication rendered into a public event, elucidates the socioeconomic paradox of an entire era. Dance historian Ramsay Burt explains how Gert’s performance work in 1920s in Germany reflected the financial crisis and heightened feelings of inequality. He writes: “... her [Gert’s] presentation on stage constituted an attack by Gert that was aimed in particular at the provincial conservatism of Wilhelmine bourgeois society”.⁹ In *Canaille* she enacts a street prostitute, attracting customers, and engaging in sexual activities. Inspired by the artistic portrayals of prostitutes, Gert extends the mere reproduction of common stereotypes into the zone of physical reenactment. She introduces mirror-like hyper-realism as she performs details of a “real” sexual encounter, portraying both pleasure and pain. Finally, she leaves her customer “either acting satisfied, dissatisfied or angry with him”.¹⁰ Burt emphasizes that Gert focused on the experiences of female sexuality in the political climate in which masculinity of the bourgeois men was challenged by the new, experimental ideologies, and by the lack of security in the clear-cut binaries of the socially predictable gender role-play. Burt further asserts that Gert “made a shocking intervention [...] by desentimentalizing the image of the prostitute and through it attacking bourgeois sexual hypocrisy”.¹¹ Against the heterosexual pathos of the revived mythology of national renewal which championed the patriarchal family as its symbolic matrix, Gert embodied antagonism of the oppressed, overworked women. The feeling bodies of men and women, motivated by the psychoanalytic encouragement to understand their experiences beyond religious prohibitions, reflected conflicts between desires and injunctions. These were exposed

⁹ Burt: 53

¹⁰ Burt: 51

¹¹ *Ibid*, 53

through the heightened visibility brought about by the machinery of the industrial era. Bodies are seen on the screen, frozen on photographs, and examined through the evolving medical technology. Their subjectivity is juxtaposed to their idealized images and competitive requirements from the consumerist market. A lack of the real identification in the society where gods are mortal, is initially acutely felt due to the increase of leisure time, and heightened expectations for having good, comfortable life. During the interbellum, emotions were reactivated as a result of the assimilation of sentimental symbols, aesthetic ideals, and essentialist identifications from the mythic past. Valeska resisted this aesthetic transformation of the politics into the legendary struggle between good and evil. She articulated the anxieties and tensions together with the socioeconomic contingencies. Rather than transforming a sexual act into a physical correlative to the mystical reunion with a divine essence, she portrays it as a consequence of inhabiting a milieu dominated by the impulses unleashed through the economical struggle of young women, and the search for affordable pleasures by male customers.

In *Staging the Nation's Rebirth* Roger Griffin writes about the myth of rebirth—"a radical crusade *against* decadence" and the re-emergence of symbolic forms in politics during the times of economical hardships. "Clearly, the triumph of a new life over decadence and decay, the imminent rebirth from literal or figurative death, is a theme so universal within manifestations of the human religious, artistic, emotional and social imagination throughout history, that it is in itself inadequate to define a political ideology." (Griffin: 13) For clusters of meanings and symbols to be re-activated new corporality was to be produced by attaching individual to a group entity. This needed to be followed by the activation via naming and myth restoring within social apparatuses. For activation to take place "a present condition" had to be portrayed as unbearable. As the right wing nationalist leaders offered final solutions to the pain in society by mobilizing legendary eternal identifications with the ideal bodies and heroic stories with roots in powerful archetypes, leftist artists entered spaces of negativity informed by consciousness of the historical processes. The grotesque body of a leftist artist/performer sees itself reflected in a public display of cold voyeurism, reactivity, and mimesis. The artist responds to the social oppression through movement on the outside of the normative divisions. In a gap between experienced and perceived, a potential for social change sneaks in. This gap does not allow for the unbearable sense of suffering to grow to the point of climactic joining with the entire national being. In a moment when such a union would be accessible, the boundaries between the individual existence and the ideological construct would be lost. A myth produces the effect of real which would otherwise remain removed from the corporeal experience of a being caught in autonomy of the modern subjecthood. Deconstructed mythic structures and archetypes turned into role-play teasers disappoint the dream of restoring ideal, mythic unions.

The division of labor, and class determination, resulting from the developments of the modes of production, has given rise to the displaced identities for those who did not fit into productive cycle. The speed, the relative abundance of goods, and new kinds of technological landscapes with heterogeneous excesses and wastes, transformed outcasts into dandies, voyeurs, wanderers, and bohemians of a previously unknown kind. The "negative" body of nomadic elements such as beggars, petite thieves, bohemians, prostitutes and recent emigrants, gains its representational presence against the ideal of independent, ethical, progressive, forward-moving citizen striving to spread good in the world, thrusting in the advancements of civilization but for the emotional support still relying on the formations such as family, church, nation and state which carried traditional values.

Within a prolonged temporal interval, a singular body inevitably displays both harmony and dissonance. A body exhibits the signs of a specific era even when the person does not notice technological additions as extensions of the real body but rather integrates them immediately. The genealogies of representations do not only follow the main currents, they also point out the frictions between teleological orientation and the experiencing body with its mirror awareness. The points of friction become emphasized when “the time is out of joint” and the unforeseen outbursts cannot be prevented. The body momentarily ceases to follow the obvious, and traces its own unique thought trajectories. Isolated instances captured by the conscious subject stand against a tendency of the representation apparatuses to generate mystical symbols out of expressions, movements, and incoherencies dodging rationality. On the other hand, when the irrational is essentialized, hyperbolized, and multiplied, it gains resounding force that can be utilized for the political aims.

Conclusion

With the rise of medical science, the inner/outer dichotomy was disturbed. Bodies can now be read as medical texts. Artists transform these threshold subjectivities into performative acts par excellence. Questions arise at the juncture between the fictional and the factual. How is the body recorded through texts; how is it conceptualized, poeticized? When does body become transgressive? The body is both a source of the specific knowledge about reality, and an allegorical presence within a conceptual field. The loss of the firm ground of theism led towards an intensification of the interest in the supernatural, and to the resurgence of theatrical representations of the uncanny. In the nineteenth century, ghosts, apparitions, and monsters began flooding artistic imagination and psychoanalytic sessions. The “pathological” phenomena mentioned above, embodiments of residual impressions, transformed into poetic tropes. The repetition of the phenomena perceived as belonging to the unconscious could be brought to awareness as they produced the uncanny doubling of the real. The real-sought by the alienated subjects, who missed the direct contact with productive apparatuses can be now reproduced in such a way that the inner/outer dichotomy burrs. An artist contests hegemony of the main stream culture by interpolating poetic tropes into the live body.

The grotesque and the uncanny embodiments during the times of political uncertainties are unique events of becoming. The poets and poeticized bodies, who are courageous enough to embody these transitional spaces and times, challenge the fabrication of standardized meanings and aestheticized politics. The notion of an event, as described by a French philosopher Allen Badiou, is an occurrence within the truth process. With the dominance of the representational apparatus aiming to govern the organization of perceptions and mental choices, events challenging consistency of a given situation become not only esthetic exceptions, but also sources for moral appreciation of lives in their singularity and their mutual interconnectedness. The event is something “which vanishes as soon as it appears”,¹² and is other than that which is accessible through instituted knowledge.

...the fundamental ontological characteristic of an event is to inscribe, to name, the situated void of that for which it is an event (Badiou: 69).

¹² Badiou: 67

What Deleuze and Guattari, borrowing from Antonin Artaud, designate as *Body without Organs* is a battlefield of desires to flee determination. Here, the subversion of social codes and official representations is bound to escapes from the habitual responses to society's expectations. The decoding occurs with the unraveling of desires and their disappointments during encounters with the structures of subordination. It is with the experience of disappointment, and the discovery of the lack of any solid external realization apparatus that the body becomes a source for creative investigation, and rediscovers its internal sense of honesty. However, the disappointment which allows for this event to take place engenders also zones of indiscernible intensity.

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¹³ Listed are the main sources.