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## Creative and Critical Writing: The Hybridised Nature of a Networked Theory

Creative and Critical Writing appears as somewhat anathema to the current trend in higher education's bent toward the popular (and most importantly profitable) proliferation of the Creative Writing programme. Despite the ostensible similarity between the two degrees, Creative and Critical Writing is markedly different to what can be described as the typical structure of a creative writing course. For one thing, Theory is indelibly at the heart of Creative and Critical Writing, powering and converging with a speculative gaze that produce works that function hybridlike. These works are in a position that combine the creative and critical that engages with contemporary social and political forces in a reconfigured form. Literary studies today are still engaged in an invaluable commitment to this endeavour, however, Creative and Critical Writing deploys itself in a way that

is both intrinsically linked to these commitments yet notably different in its form and style.

Creative and Critical Writing at the University of Sussex encourages students to adopt a writerly posture in regard to the originary thinkers that are responsible for the contemporary manifestations of theory today. At the core of this degree are thinkers such as Freud, Derrida and Marx, as well as broader theoretical concepts such as Postcolonialism, Utopia and New Historicism. All the while, the student is encouraged to engage in the wealth of theoretical content as a creative writer. Armed with a framework with an unfettered speculative gaze, the conceptual space in which these works are formulated mark the potential trajectory of the future of theoretical inquiry. This paper will make the case for the emergence of Creative and Critical Writing as a hybrid praxis. Giving examples of the reinvigoration of Marx's works via the poetry and academic writings of Keston Sutherland, Professor of poetics at the University of Sussex.

Creative and Critical Writing is somewhat resistant to marketised ideology as it also responds to a wider transatlantic reaction to contemporary market and ideological forces. Creative and Critical Writing is a 'networked' theory as it is an example of the intersections and convergences that constitutes the hybrid theory and praxis contained within one unique conceptual space. That this is formalized in the Creative and Critical Writing Masters at Sussex does not mean that this new engine of creative and critical thinking is in any way exclusive to the University. As Rita Felski notes in her innovative work *The Limits of Critique* 'the era of Theory with a capital *T* is now more or less over' (2015, p.25). Although theory may have lost its capital letter its nonetheless still an integral dimension to engaging within the contemporary, it is not the purpose of this paper to discredit theory's relevance. Indeed, although this paper writes on Creative and Critical Writing it is not an example of it and it would be somewhat indefensible to deny that I am adopting a conventional way of speaking of the potential next

chapter in theoretical art. Felski's comment still raises the question: what will come next? Will the work that is being done here at the University be the start of a far larger phenomenon? Or, will the domination of Creative Writing programmes sweep away the small but resistant force of which Creative and Critical Writing is embodied?

I do not wish to suggest that Creative Writing is not a rich and rewarding mode of study, however I do believe that the proliferation of these courses throughout the academy are deployed rather cynically for the profitability of the institute versus the enrichment of the student. This is no doubt a by-product of the demand for such courses, as Mark McGurl writes in his text *The Program Era*, 'one truth about creative writing instruction seems undeniable: the kids love the stuff' (2011, p.364). McGurl is referring to the U.S, however, the exponential rise of the Creative Writing 'program' can be observed here in the UK too. One of the risks I foresee in creative writing's popularity is that it potentially misleads the student into partaking into a course that implicitly promises publication when the evidence points to the contrary.

One can trace how the neoliberal project manifests itself in Creative Writing from Mark McGurl's text where he describes that Universities in the United States have 'to compete for customers, bending all the more toward that quasi erotic institutional-economic force known as "student demand"' (2011, p.363). This, he argues, is to the detriment of traditional 'literary studies', which 'has the disadvantage, in this economy, of being orientated toward the past, and of making students submissive to the genius of someone other than themselves' (2011, p.364). McGurl goes on to write of the popularity of Creative Writing and the very unlikely chances of publication after taking the course, but also somewhat defends institutional adoption of the 'program'.

This is partly why creative writing programs are a relatively easy sell to university administrators and also why—the odds of any one student making

it as a professional writer being vanishingly small—they are subject to criticism (sometimes fairly, but often not) as entrepreneurial exploitation of the American Dream of perfect self-expression (McGurl, 2011, p.364).

McGurl appears to be reluctant to suggest that Creative Writing profits from the expectations of the student with regards to being published or to having a career after the course, however the following evidence should be considered. Almost all these courses include some promise of exclusive insight into the machinations of the publishing industry, and how best to manipulate it. Bath Spa, for example, mentions, just one subheading down from the title, how one can build ‘industry connections’ (Bath Spa, 2018). The University of East Anglia – often seen as having one of the most sought after and prestigious Creative Writing programmes, assures its prospective student-consumer that it has ‘excellent links with agents and publishers, many of whom visit the campus to give talks in the spring semester’ (University of East Anglia, 2018).

Although McGurl thoroughly dissects the rise of Creative Writing and the implications that may have on other fields of literary study, he nonetheless leans towards a favourable attitude towards the proliferation of the ‘program’ without, in my view, giving proper reflection between the problematic nature of Creative Writing as being indelibly linked to the project of neoliberalism. Now I wish to shift focus from McGurl’s invaluable insight into the rise of Creative Writing in the states to what I believe is a similar trend occurring here in the UK, and with it, the same problematising dimension between Creative Writing and the virulent infiltration of neoliberal ideology rampant in the UK higher education system.<sup>1</sup>

One need only briefly peruse the internet to see how this neoliberal market logic manifests itself. Currently there are 675 variations of the course (The Complete University Guide, 2018) throughout 85 institutions (Which? University, 2018). All of them promise explicitly or implicitly how one may (for a nominal fee) play the system. It would be perhaps too idealistic of me

to suggest that the marketisation of the university curriculum is not apparent within every arm of the academy. I do maintain that creative writing is particularly guilty of promising a job in a market that is over-saturated to the point of drowning. To put this point in context, I would like to draw attention to an article that was published on the Guardian website by journalist Kate Kellaway entitled 'That Difficult First Novel' (2007).

The article exposes the inner world of the publishing industry and the sheer obstacle faced by unpublished authors. The article's original publication in 2007—where competition from Creative Writing graduates would be roughly half of what it is now (McGurl, 2011, p.364)—means that the chances of students becoming published in today's climate, 11 years on, will be exponentially more difficult. One seemingly arbitrary contention lies with the author's looks, as you are 'less likely to be taken on [by the publishing industry] if [you] are not photogenic or newsworthy' (Kellaway, 2007). Creative Writing is mentioned, but only as an explanation of the holistic improvement of manuscripts that are routinely turned down. The general quality of novels submitted to publishers has, it is generally agreed, improved, thanks to creative-writing courses. But courses are seen by some in the industry as no more than a cynical way to bring extra revenue to universities. And the problem is that the market is overwhelmed with competent novels (Kellaway, 2007).

On the one hand we have the domination of the creative writing programme, a potentially exploitative course, I maintain, that threatens to drown out both the academic and commercial world. On the other, Felski argues, we have the problem facing literary studies, which 'is currently facing a legitimisation crisis, thanks to a sadly depleted language of value that leaves us struggling to find reasons why students should care about Beowulf or Baudelaire' (Felski, 2015, p.5).

In-between these two extremes, in both the exponential growth of Creative Writing and the apparent diminishment of literary studies lies the

most recent ‘legitimation crisis’, and this is manifested in the decline of the realist novel’s power to authentically represent our contemporary reality. Due to this depleted language of value we witness a synergetic decline in literary studies and a subsequent surge in Creative Writing. If this is the case then we seem to be left with the question: how do we reenergise this depleted language?

Peter Boxall elaborates on this notion in his text *The Value of The Novel* (2015) and couches this current crisis in the humanities within the representational accuracy of the realist novel. This current debate around whether realism ‘is really realism’—orbits around the success or failure of a text that is the closest representation of our collectively lived lives. Boxall, like Felski, notes how ‘we have seen a depletion in the energy that drove the theory wars themselves’ (Boxall, 2015, p.2). According to Boxall the realist form finds itself between two equally unenviable positions. Either the realist novel is ‘ever more remote from a world with which it has no cultural or representational tie’ or, it ‘resumes the business of telling stories about the world, in the half knowledge that such storytelling is inauthentic and politically and aesthetically bankrupt’ (Boxall, 2015, pp.44-45). Yet, as Boxall himself writes, between these two bleak predictive trajectories of the novel, there lies a third space, a potentiality of a new kind of art that has the ability to reaffirm its position as being authentically representative of our contemporary lives. This new kind of art could potentially provoke the kind of responses needed to be able to react against and resist ideological forces of the contemporary:

[W]e realise that the realism the novel has given us isn’t really realism after all, and that it takes a different kind of art—an art alive to the gap between word and thing, and to the arbitrary relation between signifier and signified—to capture real reality, a reality in which ‘the words on the page will no longer stand up and be counted, each proclaiming “I mean what I mean.”’ (Boxall, 2015, pp.47-48)

Boxall suggests that there is a 'a crisis in the authenticity of the realist modes' that the task 'of contemporary writing and contemporary criticism needs to be able to articulate' (2015, p.48). This task, this urgency to readdress the failures of realism, is one in which Creative and Critical Writing is in a privileged position to enact. Indeed, if we are to constitute the means of attempting to re-represent the present in an authentic form—to develop 'its means of its going on', then it may be required to seek new ways of articulating the present that are decoupled from the realist mode (Boxall, 2015, p.48).

There is undeniably a strong link between the crisis facing the realist novel, the crisis in English Studies that Felski mentions above, and the domination of Creative Writing within the landscape of the academy. I believe that Creative and Critical Writing is the bridge that reconciles the best aspects of Creative Writing—namely its emphasis of experimentation with form and style and its mobile interpretive gaze—with a reinvigoration of theory's importance and relevance (and resistance) to contemporary market and historical forces. When one brings to bear the hybrid function of theory and practice within the same conceptual space, one witnesses the bridging between two formal practices that have long since been suspected of being intrinsically linked.<sup>2</sup> Not only does Creative and Critical Writing function as a hybrid theory, it encompasses, as Felski writes, a Creative and Critical praxis that works, in the case of this paper for example, to reinvigorate the work of Karl Marx:

Critique is not just a matter of content ("knowing that" something is the case) but also a matter of style, method, and orientation ("knowing how" to read a text or pursue a line of reasoning), involving emulation of both tone and technique. Ways of thinking are also ways of doing. (Felski, 2015, p.26)

Scarcely is this sentiment better emulated than in the works of Keston Sutherland (a Professor on the Creative and Critical Writing MA at the



University of Sussex), who brings to bear a tripartite critical and creative posture that exists between the academic text, the theoretical origin, and the creative (in this case poetic) interpretation of the originary text of Karl Marx's *Capital Volume One*. The result from this application of a Creative and Critical Praxis is a reinvigoration, a recharged interpretation of Marx's text that encourages and reflects a convergence and intersection between these three conceptual spaces.

Keston Sutherland brings attention to the way that a type of poetics is currently already at work in attempting to re-interpret an encounter with key concepts from Marx's *Capital*. During a lecture that Sutherland gave on September 19<sup>th</sup> 2015 at the University of Chicago, he stated that the trajectory of Marxist poetics was veering back to the original text of *Capital* in order to better articulate the problems persisting in our present. This was, he argued, a response to the dissipation of civil protest to engender political change after the failed remonstrations to the 2003 invasion of Iraq (BBC News, 2003). According to Sutherland, a 'different kind of Marxism was required', one which reflected the 'proximate mediations' which could interrogate and make sense of the kind of concepts which complicated and problematized the cataclysmic failure of public outrage to provoke political change (Sutherland, 2015). Consequently, the poetic focus shifted from the simplified Leninist interpretation of imperial expansionism (The Socialist Party of Great Britain, 2017) and a need to return to 'a detailed and patient engagement with the very text of *Capital* itself' (Sutherland, 2015). With this return to the source of Marxism also came a more complex 'reencounter with the categories in *Capital* of labour, of value, all of the various accounts of relation, of mediation, the accounts of various value-form, systems of production, surplus value' (Sutherland, 2015). This sense of a return to the text of *Capital: Volume One* is further elaborated on in Sutherland's essay 'Marx in Jargon' (2011) where Sutherland critiques 'pure theory's' reduction of the nuances of the literary quality of Marx's text. Sutherland argues that

the reductive tendency of 'pure theory' has jeopardised an important facet to Marx's literary style, in particular the dismissal of satire as a mere gloss to more 'valuable' theoretical concepts:

Marx has been read, and continues now to be read, as though his thinking had nothing to do with literariness and with style, not at least in any radical sense. A little attrition of figurative or tonal particularity in the passage from text to commentary can be regarded as trivial from the perspective of "pure theory" and its higher interpretive protocols. In other words, so long as Marx's concepts can be specified, Marx's style need only be enjoyed. (Sutherland, 2011, p.6)

Sutherland's singling out of the deficiencies of 'pure theory' sees an intersection with Boxall's and Felski's commentary. Sutherland demonstrates in his poem that the notion of exhausting a particular thinker's theoretical potency is only limited to one's self-imposed interpretative parameters. Indeed, Sutherland states as much in his essay, 'Marx in Jargon', where he charges 'pure theory' of having reduced the latent richness of Marx's writing into 'a mere array of undifferentiated concepts for theoretical consumption' (2011, p.6). Sutherland states that this reductive interpretation of Marxist theory strengthens the 'scientific resolve' that excludes nuances of style as 'good for theoretical efficiency' (2011, p.13). The result can only ever be 'a one-sided and impoverished description of Marx's writing and thinking' (2011, p.13). Sutherland, in his essay 'Infinite Exhaustion' (2016), offers the inverse of this theoretical reduction and proposes that it is with creative and critical thinking which offers true opposition to the juggernaut of the capital-relation. He specifies that in order, 'to be the ardent, living adversary of capital and not its sycophant, requires poetry' (Sutherland, 2016, p.109). Most vitally, Sutherland suggests that it is in the realm of a creative framework to resist the 'pathological disposition to conform to the crushing pressures of capital' and faithful truthful representation of the present—in all of the exerted and concealed

constructs that bear on us all—will ‘demand the most serious exertion or the most intensive straining’ (Sutherland, 2016, p.109).

It is Sutherland’s poem ‘Sinking Feeling’ (2017) that demonstrates the rich potential of a Creative and Critical Praxis. It does this through an unfettered speculative gaze that is intensely focused on the theoretical concepts of Marx, and in doing so unleashes secondary and tertiary strands of theoretical inquiry that encompasses such divergent thinkers such as Theodore Adorno and Giorgio Agamben. This is something that traditional modes of creative or critical writing, I would argue, are not typically seen as being able to do. Sutherland’s position and the main thrust of my argument are aligned to the notion that a creative encompassment of theoretical concepts yields potentially new and rewarding avenues of intellectual inquiry. I would further add that Creative and Critical Writing is a way of overcoming potentially entrenched and seemingly intransigent theoretical bedrocks such as Marx in a new and relevant way. This hybrid way of refocusing on theory may be the very path in which we can re-energise the ‘depleted’ language of literary studies—whilst also circumventing and resisting the neoliberal gridlock to which the creative writing industry is indelibly linked.

Sutherland asserts that it is poetry which offers a unique kind of resistance to contemporary ideological forces. Indeed, Sutherland mentions that an intellectually creative ‘intensive straining’ (Sutherland, 2016) is needed to resist these pressures and ‘Sinking Feeling’ is the very embodiment of a certain type of creative and intellectual strain. This straining is twofold. First of all, it attempts to represent something like a mimetic recreation of contemporary existence in all of its de-concealed, networked constraints. Then, in rendering the present in an arguably far more realistic representational mode, the poem deciphers a more fluid notion of the subject trapped in an ideological gridlock. From here the poem attempts to see through or work through this reality in its most de-concealed

and stripped bare form. As Theodore Adorno writes in *Minima Moralia* '[r]igorous formulation demands unequivocal comprehension, conceptual effort' (2005, p.101). Adorno gives expression that this 'conceptual effort' is far more authentic than any kind of supposed 'realism'; '[a] writer will find that the more precisely, conscientiously, appropriately he expresses himself, the more obscure the literary result is thought, whereas a loose and irresponsible formulation is at once rewarded with certain understanding' (2005, p.101). 'Realism', in Adorno's formulation, would in this case be the universal equivalent to 'certain understanding', yet a truer representation of our lived lives would result in something radically new and therefore more difficult to comprehend at first. Here we can link this back to the 'crisis in realism' that both Boxall and Felski commented on above. Therefore, I would contend that Sutherland's poetics expresses a new kind of realism that seeks to capture contemporary existence in an ideologically de-concealed form.

The distinct appearance of 'Sinking Feeling' is also resolutely couched in a creative exploration of Marx's writing. Its condensed and packed appearance, bears resemblance to other poetry that Sutherland presents in his lecture as 'blocks'. Sutherland, in the lecture given at the University of Chicago, goes on to describe the appearance of 'blocks' as being entrenched in the Marxist concept of 'the comprehensive-subject' of which Marx gives two accounts (2015). One is the natural form which arises from cooperative harmony between a group of people, and the other is the mutated form demanded by the capital-relation. The latter Sutherland describes as 'the fully automated or mechanized form' of which individual lives 'become mere organs' of this monstrous formation. The 'block' form, then, is a poetics 'of binding, of comprehending, of grasping together in one sealed unit, all of the thoughts that it might contain' (Sutherland,2015). We can expand on this idea to encompass the state of literary studies and the landscape of the academy today. This can be seen in the kind of compression exerted onto the student body that is forced into a commercialized space within the sphere of

the academic-industry. Indeed, the shared cooperative space in which Creative and Critical Writing resists these pressures share something of the ‘comprehensive subject’: a space in which a body of people collectively work to achieve new interpretations of theoretical relevancy.

Another philosophical work I believe that poem alludes to is Giorgio Agamben’s writing on sovereign power in his text *Homo Sacer* (1998): of particular relevance is his concept of ‘the zone of indistinction’. ‘Sinking Feeling’ is evocative of Agamben’s writing in the idea of a space in which normal conventions of property or ownership of spaces are radically altered, for example in the lines: ‘I went into wide open space that was neither inside nor outside, neither a room nor the world beyond a room, but like a flight deck or the top of a high building’ (Sutherland, 2017, p.2).

This radical reconsideration of spatial arrangement is further extended when Sutherland writes, ‘In front of me is an expanse of space, a/distance whose wish is to be stretched indistinctly’ (2017, p.2). Indistinction is a key word here and is repeated further in the following lines, ‘these mats or pallets too were/indistinct, though not in the way calculated to/exaggerate your curiosity to know why and what they/were there or who they were’ (2017, p.2). Agamben’s concept of ‘zones of indistinction’ argues that our status as political subjects is only ever validated because of the potential for violent and immediate removal of our political subject-hood. One of the defining traits of the sovereign power is its ability to form these ‘zones of indistinction’—in fact it is also the defining trait which legitimises this sovereign power, defining itself against this space (1994). Agamben writes, ‘what is excluded in the exception maintains itself in relation to the rule in the form of the rule’s suspension. The rule applies to the exception in no longer applying, in withdrawing from it’ (pp.17-18). Similarly, the student-consumer is being suspended in the zone of indistinction, in this case a marketized education system, forced into the machinations of the neoliberal project without the ability to properly critique or construe this space.

Sutherland's 'zone' is one in which the normal mechanization of social relation is rendered in its most consolidated form and then smashed into something far more unfamiliar. In rendering this space 'indistinct', the poem attempts to reimagine space in a potentially non-economical way. We are shown this potential space of zones which is disconnected from the law of capital-relation or indeed the Agambian sovereign power. Sutherland actualises this kind of originary space, where 'human potentialities' may become a viable form:

there, and the other, the limit in front, an  
inescapably transparent symbol of paradise and  
death at once, the unknown shore rigged up as a  
garishly explicit fresco of what it cannot hurt to  
call meaning, and yet breathtaking still and of a  
gravity that overwhelms the space of existence,  
throwing out the interior floor and air like  
dislocated shoulders, for you dear secret object,  
who are at once its agony and its anaesthesia,  
unbreathable as meaning and the kiss of life itself.  
(Sutherland, 2017, p.8)

This is not the only reference to 'interiority' mentioned, and it is coupled with ideas of destruction, or manic renovation. The ability to attempt to shape a conceptual space devoid of prior contamination, in the sense of a subject that is absent from prior ideological influence. This is as close as linguistically possible to imagine a subject attempting to implode ideological pressures inherent in the relentless machinations of the juggernaut of capital. If Sutherland's poem can be tentatively framed within a philosophical structure, if it wrestles against some kind of external entrenched force, which I formulate as the pressures of capital, capital logic and the suffocation exerted on the individual caught within the relentlessly insatiable drive for capital,<sup>3</sup> it also reckons with ideas of authenticity and authentic moments between people.

Sutherland inches closer to an unmediated moment between two individuals in the following lines: ‘nothing felt close/enough, where nothing could be closed, and yet where/nothing was without an end or unbound either, where/people could wander about exchanging ideas’ (2017, p.6). Notice the kind of causal relation between achieving this un-infiltrated moment and the proceeding individuating sovereignty of those around the speaker. Comparing Adorno’s writing which posits the need to dismantle ‘if people were no longer possessions they could no longer be exchanged’ (2005, p.79) with Sutherland’s sudden decoupling of people to the economy, we can glimpse a transformative reconsideration between object and subject. ‘Ideas’ are the universal equivalent in this speculation, and, for the briefest of moments ‘people’ and not merely ‘bodies’ are circulating in an unmediated space. ‘Ideas’ (Sutherland, 2017) are also commodified in the academic sphere, especially in the entrenched atmosphere of ‘pure theory’ (Sutherland, 2011), or in the prescribed blueprint of the Creative Writing ‘program’ (McGurl, 2011). The Creative and Critical circumvents this by being able to deploy itself in such a way as to foster a collaborative space in which ‘ideas’ are a circulated in a symbiotic and not entirely didactic form. Perhaps even long enough for these people to realise ‘the potentialities slumbering within nature, and subjects the play of his forces to his own sovereign power’ (Marx, 1990, p.283).

This essay is not in and of itself an example of Creative and Critical Writing; further, it is not my intent to ridicule or to suggest that creative writing or literary studies are redundant or reduced in their potential to open up new and meaningful ways of interpreting contemporary society, only that Creative and Critical Writing brings about a potentially new form of critique that enables a perspective that is perhaps more mobile and immersive than previous modes of literary criticism. It is also the case that in the burgeoning years of the second decade of the 21<sup>st</sup> century that the lines between the creative and critical have necessarily blurred. What appeared to be binary

opposites have become increasingly symbiotic in the fields of creative writing and critical writing, as Peter Boxall observes in his text *The Value of the Novel*, 'the distinction between creative and critical writing is becoming more difficult to sustain, and in which critical writing itself is becoming increasingly 'literary' (2015, p.5). Yet despite this flux into which the creative and critical seems to be merging at an accelerated rate, Creative and Critical Writing is itself an entity that is a conscious fusion of the two disciplines rather than a reflex, this is something that separates itself from the current trend that Boxall is observing.

Critique has its limits, yes, although Felski is not suggesting critique is dead, only that there are numerous frameworks and perspectives that have perhaps been neglected. As this paper hopefully shows, the framework that I have adopted is more suggestive of traditional theoretical application, rather than the metamorphic spaces occupied by Creative and Critical Writing. The primary reason for this is that I wish to demonstrate the emergence of Creative and Critical Writing in a critical vocabulary that I believe is still vital to the progress of literary studies. Also, to write about the value of and exciting potential of Creative and Critical Writing is, hopefully, to in some way formalise and consolidate a field of academic art that is against the grain and trend of most universities in this country. Sutherland's work is useful in this endeavour, it demonstrates the Creative and Critical process at work. His networked intersections between his own academic work, the poetic application that unlocks new modes of realist representation, and the engagement with Marx's original text show the convergences and potentialities realised with a Creative and Critical Praxis.

Mark McGurl's text is an invaluable insight into the history and mechanisms of the creative writing 'program'. One of the most noticeable occurrences throughout the book is his numerous diagrams that seek to present the machinations of the craft of writing, all of them are invariably centred on the writer's experience and techniques that create writing. The



doomsday scenario that I see, (perhaps paranoiac, perhaps hypochondrial), is the eradication of literary studies in favour of the more profitable implementation of creative writing programmes that endeavour to foster a student body that looks ever inwards in the effort to perfect a way of writing that has no room for a formalised and reflexive account of the contemporary world.

## Notes

<sup>1</sup> See Hugo Radice's informative paper on the effect neoliberal ideology has had upon University's financial restructuring (2013).

<sup>2</sup> See Boxall, *The Value of the Novel*, 'the distinction between creative and critical writing is becoming more difficult to sustain, and in which critical writing itself is becoming increasingly "literary"' (2015).

<sup>3</sup> See Sutherland, 'Infinite Exhaustion', "'labour-power'" is the crushing designation of life ground to a halt in the perpetuum mobile of capitalist accumulation. It is Marx's name for the form of the subject strictly evacuated of time, desire, memory and pain. The worker who desires and hurts must count these experiences, one by one, as extraneous to the subject that it is. The subject is a void of experience' s(2016).

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