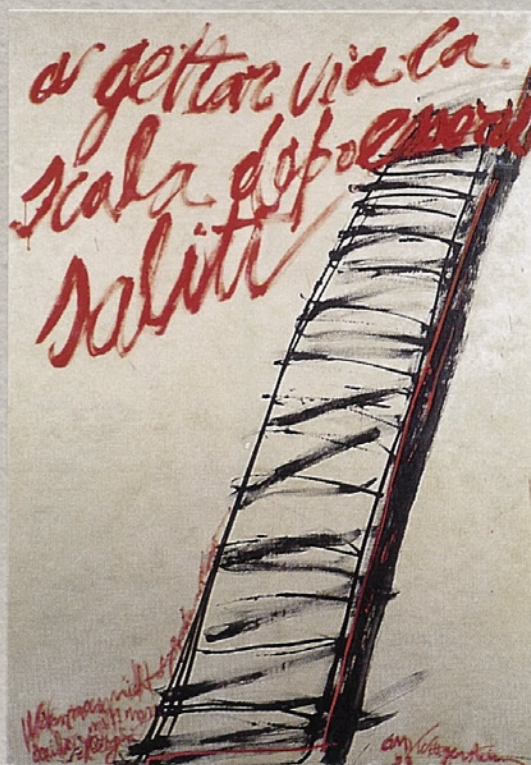


Martino Oberto  
OM

# ANAPHILOSOPHIA



CAMPANOTTO EDITORE UDINE

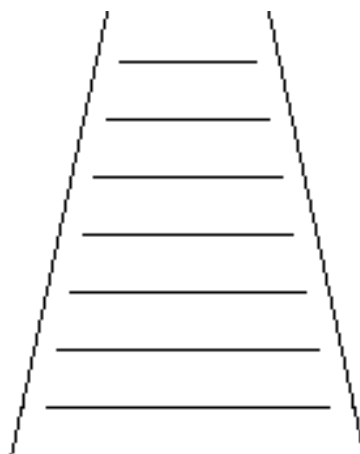
MARTINO OBERTO  
(OM)  
ANAPHILOSOPHIA

FILO / SOPHIA abstract OFF PHILOSOPHIA  
ars philosophica  
1951 – 1971

**FILO / SOFIA abstract OFF PHILOSOPHIA**  
**ars philosophica**

EDITED AND TRANSLATED BY PETER CARRAVETTA

I  
dis-think



Campanotto Editore Udine

## OM, PHILO / SOPHY abstract OFF PHILOSOPHIA ANAPHILOSOPHIA

ANA / ANAPHILOSOPHIA / ANAISMUS

PHILO / SOPHY

PH / PHILO / SOPHY of the bar  
fiction philosophia  
anautopia in extraplanetary philosophyabstract PHILOSOPHIA  
OFF PHILOSOPHIAphilosophia abstract-distract absolute  
philosophia off off philosophia  
sense off sense  
abstract analanguage off philosophia  
off language (in project)  
PROOF TO DISTHINKANAPHILOSOPHIA  
ars philosophica  
ana  
anaesserialism  
ana & metaphilosophy  
ANA handbook of ana

<i>anavocabulary</i>	anamodels
anapoietics	ANA chart of ana
anaphilosophia	linguistic anarchy
anaphilosophalis	ANARCH LANG
anaistics	GAPhI anaphilosophic writing
anapolitics	analanguatics
ana/lysis	analogon analectics
anacybernetics	anagraphics
anatropy	anasemantics
anacronism	ideographic anaphilosphia / visual philosophy/

poietic philosophy JOURNAL ANAPHILOSOPHICUS antelitteram –anaspeculations

new/sc  
chamber anaphilosophia

ANAISMUS

anaphilosophicus manifest/	anavant-garde
anaculture / off kulchur/	metaculture
cultural anarchy	metapolitics
STOP PHILOSOPHY	metacommunication

OM, FILO / SOFIA abstract OFF PHILOSOPHIA

ANAPHILOSOPHIA

ANA / ANAPHILOSOPHIA / ANAISMUS

FILO / SOFIA

F / FILO / SOFIA della barra  
fiction philosophia  
anautopia in filosofia extraplanetaria

abstract PHILOSOPHIA

OFF PHILOSOPHIA

philosophia abstract-distract absolute  
philosophia off off philosophia  
sense off sense  
abstract analanguage off philosophia  
Philosophia off language  
off language (in project)  
PROVA A SPENSARE

ANAPHILOSOPHIA

ars philosophica

ana

anaesserialismo

ana &amp; metafifosofia

ANA manuale di ana

anavocabularlo  
anapoietica  
anaphilosophia  
anaphilosophalis  
anaistica  
anapolitica  
ana/lisi  
anacibernetica  
anatropia  
anacronismomodelli di ana  
ANA scheda di ana  
anarchia linguistica  
ANARCH LANG  
AGLF scrittura anafilosofica  
analanguatica  
analogon analettica  
anagrafica  
anasemantica  
anaphilosophia ideografica  
/ filosofia visuale/

Filosofia poietica JOURNAL ANAPHILOSOPHICUS antelitteram –anaspeculations

new/sε

Anaphilosophia da kamera

ANAISMUS

manifiesto anaphilosophicus /  
anacultura / off kulchur/  
anarchia culturale  
STOP A FILOSOFIAanavanguardia  
metacultura  
metapolitica  
metacomunicazione

(la filobarrasofia pone la possibilità (virtuale, immaginaria) di un rapporto in termini di 'atteggiamento' di fronte al sapere spostando l'attenzione su; primo termine nella valenza del rapporto " / " filo / sofia - possibilità sta al posto di necessità per cui l'errore possibile sta nel giudizio anavalente del rapporto (virtuale, immaginario) in essere o non può essere --- senza possibilità dell'errore (virtuale, immaginario) sta l'anavolenza di un atteggiamento ano (/) filosofico con l'effetto allontanare la norma convenzionale filosofica. F/ off philosophia)

FILO /

amore al sapere, disposizione inclinazione intenzione ana della sofia  
una è in project, ciò che non sappiamo

/

rapporto anavalente per pensare  
senza illimitato di qua e di là dalla filosofia  
ano dell'indifferenza filosofica

SOFIA

sapere di ciò che sappiamo di ciò  
conoscenza di come sappiamo, un qualcosa  
pensare a pensare senza {un} fine

amore dell'amore e amore della filo / sofia  
filo / sofia come insoddisfazione filosofica  
sta come ignoranza filosofica (ano di ciò che è non-sapere)  
FILO / SOFIA virtuale, immaginaria

## PHILO / SOPHY

(the philobarsophy poses the (virtual, imaginary) possibility of a relation in terms of 'attitude' vis à vis knowledge shifting the attention to the first term in the valence of the *relation*  
 ' / ' philo sophy – possibility stands in place of *necessariness* so that the *possible*  
 error rests in the anavalent judgment of the (virtual, imaginary) relation in being or it  
 can not be - in the possibility of the (virtual, imaginary) error there exists the anavalence  
 of an ana (*/*) *philosophic* attitude with the effect of distancing the conventional  
 philosophic norm. PH / off philosophia)

## PHILO /

love for wisdom, disposition inclination ana intention of sophy  
 ana is in project, that which we do not know

/

anavalent relation to disthink  
 boundless sign on this and on that side of philosophy  
 ana of philosophic indifference

## SOPHY

to know of that which we know of that  
 knowledge of how we know something in pozess  
 to think of thinking without (an) end

love of Me and love of philo/sophy  
 philo/sophy as philosophic dissatisfaction  
 ' / ' means philosophic ignorance (ana of that which is not-knowledge)  
 virtual, imaginary PHILO/SOPHY

manuale di ana  
(manifesto dell'anaismo)  
ana è ciò che è manifesto  
ana es meta sens abstractin (-tentions, -difference  
a a misura per misura prendo a sé  
come metro ana chiamo (a) verba  
le (neutro di cosa ciò che/ dico di  
ana  
ana è ciò che è ana  
ana è ciò che è manifesto e l'ana  
si mostra (cosa non-è ana  
ana è ana parola (sola) a a  
ana la prima parola riferita ad  
un'idea ha una semantica transme  
ntale  
ana semantizzato semantica i sign  
ificati dei fini essere & senso  
ana indica anità definizione per  
astrazione ana come analisi  
ana è la definizione arbitraria p  
er definizione della definizione  
ana significa per lo più un movim  
ento dal basso all'alto e anche un  
movimento in contrario  
ana è qualcosa di nuovo, un fatto  
nuovo anticipo anche sul linguag  
gio e sulla parola  
ana qualcosa che anticipa l'idea  
(di questo qualcosa è difficile par  
lare)  
ana l'impensato operazione ana  
lettica sottrazione di pensiero alie  
nazione totale  
ana 'progetto' è possibile parlarne  
(potendo cioè pensare ciò che non  
si può pensare  
ana in questa direzione significa

fare  
Ana cioè il fine nell'esercizio del  
fare  
ana procede dall'esteticità fino a  
superarla nell'autenticità  
ana e tutte le mutazioni di qua e  
di là dalla forma (notare che il te  
rmine greco eidos diventa idea e  
idea deriva anche della radice id  
eiv, vedere)  
ana per analisi, ana per analogia,  
anatreptica l'arte di rovesciare le  
proposizioni  
ana proiezione dell'idea anti cioè  
non il contrario di idea che ha pr  
ecedenza sull'idea  
ana come si manifesta  
ana una fase alfa  
ana vocabolario articolazione ide  
lica  
ana operazione di strappo filosof  
ico  
ana filosofale  
ana di genere neutro  
ana della qualificazione  
ana l'indicibile  
ana ineffabile  
ana irriducibile  
ana antimateria  
ana simbolica  
ana qualunque  
ana come  
ana pensiero è assenza – pensare /  
condizione  
ana impensato  
(ana) parola-pilota  
ana linguistico per ogni dosi egu  
ali artificio esercitato nel senso si



ana handbook  
(manifesto of anaism)  
ana is what is manifest  
ana es meta sens abstract  
in (-tentions, -difference  
a a measure for measure i take ana  
as yardstick i call ana verbal  
(neuter of thing that which / i say  
of ana  
ana is that which ana is  
ana is what is manifest and the ana  
is shown (what is-not ana  
ana is (only) a word a a  
ana the first word referred to  
an idea has a transmental semantics  
semanticized ana semantics the  
meanings of the ends being & sense  
ana indicates anity definition  
through abstraction ana as analysis  
ana is the arbitrary definition for  
the definition of definition  
ana signifies for (the most part a  
movement from bottom to top  
and also a contrary movement  
ana is something new, a new  
fact precedes even language  
and the word  
ana something that anticipates the  
idea (of this something it is  
difficult to speak)  
ana the unthought of analectic  
operation subtraction of thought  
total alienation  
It is possible to speak of the ana  
'project' (being able to think  
what can not be thought  
ana in this direction means

to do  
ana that is the end in the exercise  
of doing  
ana proceeds from aestheticity and  
surpasses it in authenticity  
ana and all the mutations on this  
and that side of form (note that  
the greek term eidos becomes idea  
and idea derives also from the  
root ideiv, videre)  
ana through analysis, ana through  
analogy, ana trepties the art of  
reversing the propositions  
ana projection of the idea anti that is  
not the opposite of idea that has  
precedence over the idea  
ana as it manifests itself  
ana as alpha phase  
ana vocabulary ideic  
articulation  
ana operation of philosophical  
tearing  
philosophal ana  
ana of neutral gender  
ana of qualification  
the unutterable ana  
ineffable ana  
irreducible ana  
ana antimatter  
symbolic ana  
any ana  
ana as  
ana thought is absence – thinking /  
condition  
unthought ana  
(ana) pilot-word  
linguistic ana for every equal dose  
artifice exercised in the sense



filosofia poietica, come reflex language e offare poiesis philosophia anaphilosophica fuori dei confini del pensiero e del linguaggio OFF PENSIERAL LANGUAGE

per un modello di AGL / f-p si mostra il GRAPHO come specifico di

SPENSARE OFF LANGUAGE

irriducibile a linguaggio verbale o non verbale per ana misura di ana (come angolo

visuale

e p d v) ana dimensione filosofico-poietica nel senso dell'operazione metametodologica di attività (come disegno di un'opera e di un'azione) lascia aperta (open) la definizione

dell'idea + il più dell'idea x (per) una misura grafica di ana (anagrafia)

ana una pietra filosofale, la parola poietica, ana filosofia come porta-parola

(cf lefebvre)

'le logos est ce qui fonde la possibilité du langage philosophique et poétique - la pensée discursive restera en communication avec le verbe poétique - ...tinérante' (axelos)

aver mostrato quanto il linguaggio è libero e produttivo (poiético) (per) ana misura del manifestativo-ostensivo (cf ayer) 'io so che sto formulando un'asserzione'

l'essere linguistico è nella misura in cui manifesta e nomina l'essere

ana misura si misura attraverso operazioni di misura, bridgman, e la somma è più

che le sue

parti o è diversa da esse, ed appaiono nell'insieme effetti nuovi, bridgman, la

philosophie

est dorénavant une forme privilégiée du langage axelos, per ana diversificazione fra poiesis (attività creazione) e praxis (azione) – l'acte qui inaugure la connaissance et

la praxis est poiétique, lefebvre, l'alchimia del verbale, della parola, sinonimia,

ambiguità, polivalenze semantiche, sono etimologia: l'etimo di etimo è propriamente il

neutro di 'vero' - l'intorno-context è restauro del senso originale, ana ricerca del

'vero' nell'unica dimensione di senso possibile e probabile e viceversa, cioè che si

può provare dunque futura (come probabile possibilità) una 'civiltà manifestativa' del

pensiero speculativo del senso delle cose, all'attività del pensare un'attribuzione

di fare creativo di rapporti come intelligenza del senso poiético (fare, produrre) nella

omologia anafilosofica schedaristica privata del 'segreto' filosofico (cf journal)

## POIETIC PHILOSOPHY

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poietic philosophy, as reflex language and to offate poiesis philosophia anaphilosophica  
beyond the confines of thought and language OFF PENSIERAL LANGUAGE  
as a model of GAL/ph-p, the GRAPHO is shown as specific of

### DISTHINKING OFF LANGUAGE

irreducible to verbal or non verbal language through an ana measure (as visual angle  
and p o v) a philosophic-poietic dimension in the sense of a metamethodologic activity (as design  
of a work or action) leaves open (open) the definition of the idea + more of the idea x (for) a  
graphic measure of ana (anagraphy)

ana: a philosopher's stone, the poietic word, a philosophy, as word-carrier

(cf lefebvre)

le logos est ce qui fonde la possibilité du *langage philosophique et poétique - la pensée*  
discursivo restera en communication avec la verbe poétique - . . . .tinérante" (axelos)

to have shown how free and productivo poietic language is for a measure of that which is  
ostensible-manifestative (cf ayer) 'i know that i am formulating an assertion'

the linguistic being is in so far as it manifests and names being

a measure is measured through operations of measurement, bridgman, and the sum is

more than its

parts or is different from them, and new effects appear on the whole, bridgman, la

philosophie

est dorénavant une foro privilégiée du langage, axelos, through a diversification between  
poiesis (activity, creation) and praxis (action) – l'acte qui inaugure la connaissance et la praxis  
est poetique, lefebvre, verbal alchemy of the verb, of the word, synonymy,

ambiguity, semantic polyvalence, are etymologies: the etymon of etymon is literally the neuter  
of 'true' - the around-context is the restoration of original *sense*, a search for

the 'true' in the sole dimension of a possible and likely sense and vice versa, that is: *it can be*  
proven therefore *future* (as probable possibility) a `manifestative civilization' of

speculative thought of the sense of things, to the activity of thinking an attribution

of a *creative making of relations* as the intelligence of poietic sense (to make, to produce) in the  
anaphilosophic indexistic private omology of the philosophic 'secret' (cf journal)

scheda di ana(ismo)

ana la 'nuova cosa'

ana è allergia

ana uno 'stallo' in filosofia

ana uno scarto filosofale

ana cioè a non dire come non detto che non-è la 'cosa' di cui si parla

ana non-è la misura di ana (misura fuori misura) (ana smisura di ana)

ana a ciò-è essere essere cioè esseriare la copula 'è' che unisce il 'oggetto al nominale esse

ana per anadefinire una 'cosa' e il suo contrario dire una 'cosa' e il suo contrario in anacontradizione per affermare e negare la stessa 'cosa' (di ana)

(possiamo dire di sapere ciò che ana non-è non ciò che è) (ana di ciò che non sappiamo) (ana è forse proprio ciò-che-non-sappiamo)

ana in contraddire l'indicibile ciò-è a dire cosa è ana dicendo cosa non-è (ana) di

ana non abbiamo niente da dire eccetto dire che non abbiamo niente da dire)

ana è ana parola 'quale' la `cosa' (è indifferente ana della cosa)

ana anadefinibile ana non è definibile ana non ha definizione ana e ciò che non si intende definire ana non si definisce non si definisce ana non c'è nulla che si può definiré ana l'unica cosa che si può definire ana è che non c'è nulla che si può definire ana

ana il nome di ciò che non può essere detto a nominare le cose di cui non si parla

ana è qualcosa e anche qualcosaltro

ana è ana parola è quindi qual-cosa con la stessa relata della cosa

per dire addio alle cose che si sanno

e salve a quelle che non si sanno

ana ex cetera fuori definizione controdefinizione anti ecc

ana è mentale (di scarto come di lato)

ana è una scarto pensierale

per pensare ana è necessario spensare (una operazione analoga al processo menstale del rovesciare una palla di gomma senza tagliarla) (questo processo è possibile solo mentalmente e attraverso uno 'sforzo' mentale si può avere chiara un'idea della ennesima anadimensione)

ana un salto o spensare

ana è l'altra maniera di pensare

ana per AGL mostra la 'figura' di analogon (anaequivalente visuale) nel senso del senso ana come operazione menstale)

ana de / termina l'equivalenza del pensiero con il linguaggio (cioè possiamo (prima)

pensare e (poi) tracciare una linea intorno al pensiero stesso - ana sta al

di qua e al di là di essa ne de / finisce quindi il limite possiamo cioè pensare

entrambi í latí di (questo limite cioè spensare e cio / è possiamo pensare ciò

che non si può pensare ciò che non è - fuori linguaggio O L)

possiamo straparlare di ciò che non si può pensare e ciò che non può essere dello può essere spensato (cioè spensato come ana etc) (a superare la parentesi wittgensteiniana)

ana è uno specifico filosofico de / terminante la possibilità progettuale del processo linguistico virtuale (oper/azione menstale) anaspeculativa)

ana come jolly a dis/misura di valori e di significati (non corrisponde alta 'definizione')

ana è un paradosso una strappo linguistico nella controviolenza usata al

linguaggio e nel silenzio d'opposizione ana rompe con il linguaggio con la

cultura e con il pensiero (convenzionali) attraverso un'operazione di anarchia linguistica-(anadebabelologia)

chart of ana(ism)

ana the 'new thing'

ana is allergy

ana a 'stall' in philosophy

ana an écart in philosophy

ana that is not saying as non said which is-not the 'thing' of which one speaks

ana is-not the measure of ana (measure outside measure) (ana dismeasure of ana)

ana that-is to be being that is to esseriate the copula 'is' uniting the s'object to the nominal esse

ana to anadefine a 'thing' and its opposite say a 'thing' and its opposite in anacontradiction to affirm and negate the same 'thing' (as ana) (we can say we know that ana is-not not that which it is) (ana of that which we do not know) (ana is perhaps the very thing we do not know)

ana in contradicting the unsayable that-is to say what ana is saying what is-not (ana) (of ana we have nothing to say except to say that we have nothing to say)

ana is a word 'such' the 'thing' (it is ana indifferent from the thing)

ana anadefinable ana is not definable ana has no definition ana is that which we do not mean to define, ana is not be defined not to be defined is ana there is nothing that could be defined ana the only thing that can be defined as ana is that there is nothing which could be defined as ana

ana the name of what can not be stated to name things of which one does not speak

ana is something and something else as well

ana is a word it is therefore some-thing with the same reality of the thing saying good-bye to things known

an hello to those unknown

ana ex cetera outside definition counterdefinition anti etc

ana is mental (as écart, as sideways)

ana is a pensieral écart

to think ana it is necessary to disthink (an operation analogous to the menstal process of turning a rubber ball inside out without cutting it) (this process is only possible mentally an by means of a mental 'exertion' one can have a clear idea of the n<sup>th</sup> anadimension

ana a leap to disthinking

ana is the other way of thinking

ana through GAL shows the 'figure' of analogon (visual anaequivalent) in the sense of sense (ana as menstal operation)

ana de/termines the equivalence of thought with language (that is we can (first) think and (then) trace a line around thought itself-ana standas on this and that side of it hence it de/fines its limit that is we can think both sides of this limit that is disthink and that/ is we can think that which can not be thought that which is not-outside language O L)

we can talk to no end of that which can not be thought and that which can not be said can be disthought (that is disthought as ana etc) (to overcome the wittgensteinian parenthesis)

ana is philosophical 'specific' de/termining the projectual possibility of de virtual linguistic process (menstal anaspeculative oper/action)

ana as wild card to dis-measure values and meanings (it does not correspond to the 'definition')

ana is a paradox a linguistic tearing in the counterviolence used against language and in the silence of opposition breaks with (conventional) language culture and thought by means of an operation of linguistic anarchy (anadebabelology)

ANACULTURA è anarchia culturale, la nuova anarchia

AE pensata come un 'manifesto' anaideologico anautopistico etc

anaismus manifesto dell'anaismo      anaistica applicata      analinguistica  
un movimento

riflette una situazione (di una piccola comunità culturale spontanea)

non accettare l'ipotesi che la strategia e non violenza e la tattica puo essere violenta

l'unica ideologia possibile è la non-violenza come risposta alla violenza

la manifesttazione della non-violenza nelle attività mentali si esercita appunto

attraverso il linguaggio manifestativo per determinazione di consapevolezza e

atteggiamento filosofico - la manifestazione l'affermazione la negazione la

rivoluzione anaculturale, l'anaviolenza esercitata sul linguaggio è anaviolenza sul

potere, negazione del potere

LA RIVOLUZIONES LINGUISTICA è rivoluzione politica

l'anarchia linguistica è anarchia culturale, la nuova anarchia (pensierale, anafilosofica)

la disobbedienza degli sfruttati come una misura di consapevolezza filosofica della

libertà dalle strutture oppressive del sistema (linguaggio, cultura, economia, politica,  
burocrazia)

la rivoluzione anaculturale muove la consapevolezza degli sfruttati e degli oppressi

alla soluzione dei problemi economico/politici attraverso la formazione di una nuova

coscienza culturale LIBERTA' DALLA CULTURA (come mercato, di consumo)

DERATTIZZAZIONE DELLA CULTURA      DI CULTURA SI MUORE

lettera a una professoressa p. 34: ho riaperto gli occhi su di voi e sulla vostra cultura.

per prima cosa ho scoperto l'ingiuria giusta per definirvi: siete soltanto dei superficiali

(m & a oberto)



ANACULTURE is cultural anarchy, the new anarchy

AE thought as anaideological anautopistic 'manifesto' etc

anaismus manifesto of anaism applied anaistics analinguistics

a movement

it reflects a situation (of a small spontaneous cultural community)

do not accept de hypothesis that strategy is non violence while tactics may be violent

the only possible ideology is non-violence as a response to violence

the manifestation of non-violence in mental activities is exercised precisely

by means of manifestative language through the determination of awareness and

philosophical attitude - the anacultural manifestation affirmation negation the

revolution, *anaviolence exercised upon language is anaviolence upon power*, negation of power

THE LINQUISTIC REVOLUTION is a political revolution

linguistic anarchy is cultural anarchy, the new (pensieral, anaphilosophical) anarchy the

disobedience of the exploited as a measure of philosophical awareness of freedom from the

oppressive structures of the system (language, culture, economics, politics, bureaucracy)

the anacultural revolution incites de awareness of the exploited and oppressed toward the

solution of economic/political problems through de formation of a new cultural consciousness

FREEDOM FROM CULTURE (as market, consumption)

SMOKE OUT CULTURAL RATS CULTURE IS DEADLY

Letter to a woman professor p. 34: i have reopened my eyes upon you and your culture

i discovered immediately the right insult with which to define you: you are merely superficial

(m & a oberto)



## High Fidelity (On Translation)

(*Afterword* to: Martino Oberto, **Anaphilosophia**, Udine, Campanotto, 1993, pp. 530-38)

When the whole issue of meaning is subjected to incessant questioning, and the possibility of thinking becomes itself object of one of the most radical researches into the philosophy of language - which is precisely the case with Martino Oberto's work, - one can rightfully wonder whether it is possible, or even conceivable, to translate such a cosmos from one language into another. But with the task accomplished, a few remarks are in order to illustrate how ANAPHILOSOPHIA was handed over to the English-speaking universe. First of all, I cannot but have cosmos *and* language in the same sentence: it is no mere association, but rather a fundamental embrace of word/concepts. Yet part of what the anasopher proposes is a thinking that extends beyond word/concepts. We ordinarily have one meaning for a word which covers more than three-quarters of its entire, imaginable semantic field (the remaining twenty-five percent being made up by entries No's 2 through 54, which also dwell in the *cosmos* of, say, the American word "doing"); and on the basis of such a convention we pronounce our judgements and discipline our quotidian existence. This would constitute its use, its "proper" use, in what some philosophers call "ordinary language." It is from this basic assumption that we gain access to the concept of the word in question, that is, *language*; and we are thereafter assured of the meaning of the word (for all practical purposes in the most diverse transactions, like comparing mortgage rates or building computers). Now, aside from the luring possibility of being able to extend beyond this "hypothetical" 100% of said cosmos (since we know that the very notion of 100% of anything is in itself as de-limiting and as relative as any other concept, as the history of thought in general and of mathematics in particular can readily demonstrate), we must wonder why this concept of language - Croce would surely have called it a "pseudoconcept" - cannot *but* incorporate into its meaning the SENSE of the word *cosmos*. Doesn't this word ultimately entail "order," "an organized universe"?

Suppose now that you pronounce the word *language* aloud, you say it in such a way that you yourself and/or others can hear it, and be forced to think about it for a second ("silence if it is a word is no longer silence;" p 36). You will immediately envision a concrete universe, complete with its most desirable attributes, speech defects, jumbo jets, and inevitable recall of past images - say, the first time you heard and learned of the word; or a particular teacher who made ample use of it so that you always associate the word language and that particular person; or a trial where the defendant loses whatever chance he had to win the case owing to his having made "improper use of language," during his cross-examination, and the attorney later on telling him that "it is all a matter of language;" and so on; - and chances are you will also envision its abstract, perhaps geometric configuration, as you have read in some book or have been told by some authority on the subject, who went so far as to demonstrate the whole idea of language by means of graphs, charts and... statistics! Any or all of this will surge and camp out in your thinking-time, and you are now in possess, or so you believe, of the inter-dependance of the word/concept *language*, and the word/concept *cosmos*.

Of course, these two concepts make up a third concept, fused as they are into one, and language/cosmos is now become its own word. But what labors just to prove that we can arrive at the limits of the idea of concept! It would have been enough to say: take a few essential words (or roots, or clusters) from the Tradition, discover and explore every nook and cranny in them until you can live and play within these universes with the ease with which you can grab a fork and eat, and prove that to think language *directly* is the only and



best way to expose and explore *thinking language*, maybe even come close to.. .  
linguistics!

Having explained my frame of reference, I can now proceed with some brief observations concerning the possibility of *sense*. In order to gain access to the language/cosmos, thinking-time dimension, one must transgress, for almost every other word encountered on the way to the supermarket, the semantic network of allusions and implications of a word, in short its *horizon*. In fact, the ultimate goal is to establish a sort of magnetic contact with regions and.. . universes that do not yet have a word/concept to make us understand, or communicate, what they are. If all of this is in any way related to Being, we are in the periphery of some of the *thoughtfull* exercises OM attempts in this book. This is the plateau of the incommunicable, and it normally takes years before these uncharted forests of sense are plotted and sold as telltale digital polígraphs. The problem, suggestivity, and importance of ANAPHILOSOPHIA originates hereabouts. Let's read:

to communicate the incommunicable we must use a non-conventional (non-descriptive) language, a private (non-ordinary) language, that is, an analanguage in off language as metalanguage, a type of communication that we may want to define as metacommunication; it is the only possible attempt, the panaesthetic, the anarchic one, without rules, that is, outside of communication. (p 236)

Like every great artist, or thinker - the distinction between the two being a matter of "conventional" meaning-less praxis, - OM makes up his own language; he excogitates, or thinks out *forcefully*. And the text is replete with coinings, hitherto unthought of associations, challenging implacably all codes, rules, paradigms in the most diverse fields of knowledge. But at the same time, each stem, fragment, morpheme, trace, is elaborated to exasperation: just think of *ana*!

Which posed no lesser challenge for the translator. We began by asking whether such a task was even conceivable, and we sought in vain to meet Jerome's ideal, "*Non verbum de verbo, sed sensum exprimere de sensu.*" One of the preliminary decisions made by both publisher and author was the line-by-line rendering of the text, which meant a nearly word-by-word correspondence - a mirror image! -- with the original in Italian. The shortcoming of such a procedure is the creation of what we can label, with a mild euphemism, an inelegant translation: beauty sacrificed to fidelity. Yet this XVIII Century notion presupposed that beauty can only be bequeathed upon the original, and could never be seen again under different guise. In a text where issues of beauty, fidelity and the truth are asked to glance beyond their backyards or perform microsurgery upon their historical fibers, we felt that the beauty of the original did not pose a problem: there *are* alternatives to both Platonic and Kantian aesthetics. If beauty is an ordinary essence, then the first concretization of ANAPHILOSOPHIA in English will of necessity make *its own* aesthetic statement. In fact, OM's ideal of the *panesthetic* was the guiding light that beaconed and signalled our choices through the labyrinth; beauty here is part and parcel with the function of truth. In effect, we were compelled to disthink English!

This of course may have some vexed purists denounce apodictically such outrage with grounds copiously and, to be certain, carom aseething to scythe down the guisling: such practices are not tenable in our age, and ANAPHILOSOPHIA is no Bible.

Yet consider what the author does. OM combines the insights and the techniques traditionally relegated to specific domains of discourse, like philosophy (the analytical school, the existentialist movement, the ideologically motivated currents); the visual arts (concrete and visual poetry); linear poetry, ( the rhythm and magic of appropriate lyrical wording); journalism and its directness and cogency; and the discernment of the polyglot. Above all, there is a mind set upon creating new modes of thought so deeply rooted in language that thought *is to be* language itself, before the age of heroes and the age of

men, that is to say, before grammar and ordinary language. There is no way in which OM's ideas can be paraphrased, re-phrased, or synthesized, and subsequently recast into "ordinary," quasiphilosophic prose:

it is not possible to say something in different ways, in each case it is a matter of different things. (p 34)

One of the basic tenets of this work is that one thing cannot or ought not be defined with another thing (cf p 152), which is unfortunately what happens during translation (if we understand translation to be the passage from one code (linguistic, cultural, etc.) into another: word/object or word/concept AB in code X = word/object or word/concept AB' in code Y). Each word or word cluster in OM's text is so charged semantically that it can burst on the page. Or in the mind. The ideal of exact correspondence is a tacky predicament. Consider the use of the word *measure*, which appears so often. At times, it would have been correct to tender it with "degree," or "extent," as in "with a (certain) degree of anarchy," or "anarchical to a given extent," employing fillers to simulate acceptable idiomatic utterances. But the phrasing closest to the original, literally "towards a measure of anarchy," forces the reading/ thinking mind to go beyond the established patterns of customary or acceptable language patterns, in order to ponder the word/concept of *measure* in its full import, as metaphor, symbol, dissociating pulsion, or as reference point between anarchy as critiqued and redefined by OM and closed systems of thought, like ideologies and philatelic yearbooks. The word is also emblematic of the war waged against rationalist thought (and the misinterpretations concerning certain alleged rationalists, like Wittgenstein and Quine, some twenty years before the problem was ever addressed). The word cluster maintained in the English posits thus an array of questions: what does it mean, "a measure of anarchy"? does it mean a "charge" or just "some" anarchy? can anarchy be measured? is anarchy a quantifiable entity? and how does it relate to all presumably measurable ideologies? finally, what about the difference between this structure and a synonymic one using the word "extent," in this specific context?

The underlying theme is a constant questioning of all established forms of communication, matched by a just as persistent provocation to adopt new, or different, or "Other" modes of understanding communication and thinking tout court. Though the battle cry against petrified word/concepts and habitual communicative practices is, today, only a faraway echo or a discounted, subliminal pretext to most people in this business, it is nevertheless important to take stock of some far reaching, fundamental questions OM raises, among which:

It is possible that language was not really meant to correspond to reality, but to ordain the practice of some hypothesis of reality.

Given this outlook, the interlinear relocating into the American idiom may not be such an arbitrary and contingent solution after all. The predominant stylistic trait of the work, its paratactical construction, is no *mere* styleme, but a philosophical necessity apt at letting the mind float and dangle and then work amidst suspended connectives and vivifying unmanned terminals. This only apparently unpremeditated accumulation is essential to the freedom thinking outside-of language entails. The paratactical construction can be transposed from one language to another without much effort, and the task was further aided by the almost total absence of diacritical marks. Here the problem of some "interpreting" did arise, but it was both unavoidable and in specific instances desirable; often, I'm sure, the English will be more readable than the Italian, for the simple reason that in completing sentences and in adding a slight amount of punctuation, I gave the reader some respite.

And then there's the lexicon which ANAPHILOSOPHIA creates and proposes convincingly. Some of the choices adopted were warranted by the extreme suppleness and ductility of

the English language in admitting and adapting new word formations and neologisms. It is true that the Latinate derivations, even at the syntagmatic level, predominate; but it could not have been otherwise. The work makes an all-encompassing and revitalizing research into and deployment of the Greek and Latin Tradition, and except where an everyday expression was involved, it was felt that re-producing the original play upon the historical semantics of a given word, was essential to a clear intelligence of the text. OM pushes the Italian language to its limit, and very often he gladly navigates beyond, as in the case of neologisms like "imperscriptible," (p 149) "menstal," (p 8) "sensificant," (p 106) and the all important "to esseriate," literally "to be (talking, doing) about Being," and implying an activity to get there where we already are. Other times, I had to dig deep into the OED to come up with a likely equivalent term, as with the technical "specifical," not very common these days (yet at least once we even see a "spezificus").

Some word choices were dictated by the intrinsic discourse OM is expounding, like the recurring of words which have either a linguistic or even a graphic resemblance to one another. *Ad sensum*, which takes the place of such more expressive and metaphoric locutions as, "to play it by ear," or "feeling one's way out." was adopted due to the continuous exposure/erasure of the visual and historical semantics of *sense*. *Écart* was preferred to "swerve," "deviation," "discarding," or even "dribbling" (one of the possible meanings of the verbal form of *scarto* in Italian), and the term is now current in literary criticism of Parisian extraction. Yet allowance was made for the idea of "play" in rendering *jolly* with *wild card*; other candidates were "joker" (but many of the meanings associated with this word are in no way present in the original), or "all around," as in soccer or gymnastics. OM does a lot of theorizing about making philosophy violate the boundaries of all codes and practices, and in counterpoising the graphic analysis of language, with the will to risk by thinking *differently* (not to repeat, again, disthinking), playing the *wild card* means taking the chances which such act entails in the game of the mind. In at least one instance, moreover, the original word play in *mo(n)do*, --composed of *modo*, "mode" or "manner", and *mondo*, "world", -- has been recreated with a formal, not a semantic, equivalent, *wor(l)d*, thus giving the English version something extra to make up for the original loss. Wherever necessary, the verb *esse* has been maintained untranslated. Its translation into English would have interfered with the unfolding of the original writing process and/or obscured the connection of the sense of the verb with coinings derived from it, or graphically related to it, such as *es*, *es-sial*, etc."

This is coherent with the anasopher's dictum that whenever possible the word should be left untranslated (cf p 60), and in personally supervising this labor, OM insisted upon the closeness, the "fidelity" to the original, preferring "vocabulary" and "manifestive" where "dictionary" and "manifestation" would have been more appropriate.

Finally, when OM takes on the problem of anarchy, his social critique of the *operatori culturali* is merciless. The phrase denotes that sector of the intelligentsia responsible for the creation, distribution and circulation of that very effable ghost called culture. In Italian it may include variously qualified and at one time or another: publishers, editors, managers of foundations, representatives in the area of Education and the Arts, professors, pulp writers, ex-Nobel prize winners, journalists, professionals, underground poets, and reviewers. It is an offshoot of Gramsci's organic intellectual, degenerated and debased in prostituting its talents to the evanescent remunerations of the mass media industry. Yet the "cultural operator" is such an important ganglion in this web of words that constitutes our communicative experience, that in indicating alternative patterns of behaviour (and of thinking), OM becomes almost pedagogical. The notion is important enough to justify, after a few dubious attempts at paraphrasing, its introduction untranslated into the English, (p 241) considering it a better alternative to yet another Gallicism, or to the deployment of the stock expression "cultural worker," which has a different, mainly *non* political resonance. Language, says OM echoing Benjamin, is the translation of the unnamed into the named (p 151).

So here we have the first *trans-lation* of ANAPHILOSOPHIA, where the bringing across is once and ever again borne by the written sign. This work of love was meant to name (OM would have insisted on "nominate") what in the English tongue does not yet exist. The disclosure of the new is certainly a worthwhile enterprise, in and by itself. But this is only *one* voice speaking. The full-scale hermeneutics of this truly revolutionary masterpiece must await the time when some have perhaps completely turned to disthinking anaphilosophically!

(Dallas, 1982; rev. New York, 1990)

# Zeta Università

Collana di Saggi

Anaphilosophia, un lavoro in corso - articolato nella consapevolezza operativa (Ceccato) dell'esercizio specifico di termini linguistici, livelli d'integrazione per un tipo di linguaggio programmato all'astrattismo filosofico (verbalizzazioni sul modello operazione senso nel language-game di Wittgenstein, anascrittura a montaggio variabile e una nuova estrazione del termine 'astratto') dal 'catalogo dell'esserialismo' al 'manuale di ana', si tratta di filosofia pensata come ars una filosofia poetica. Ana, un'operazione filosofica personale all'avanguardia in filosofia (manifesto dell'anaismo), attraverso un movimento di anagrafia linguatica fondata sui radicali delle lingue indo-europee, privatizzazioni in aree linguistiche, per interessi manifestativi rivolti al linguaggio simbolico, una svolta anaistica in filosofia; dalla general semantics (Korzybski) alla tendenza a inaugurare una post-analytic era (Heinemann) della filosofia di punta, una revisione di atteggiamento nella revolution in philosophy applicato a deistituzionalizzare il linguaggio comune di base nell'ambito del movimento analitico; l'analisi grafica del linguaggio, la 'prova a spensare' fuori dall'uso linguistico, ana off language: un'operazione diversiva per una misura di anarchia.

Martino Oberto, Genova ombelico del mondo 1925. Intorno agli anni'50 OM si ferma a Pegli, alla periferia culturale, studia violino, economia politica all'Università, poi l'Accademia Ligustica. Autodidatta avvia ricerche in Fillo/sofia (1951), scrive Ana (1955) anche su la tela in termini equivalenti bianco su bianco, scrittura visuale anafilosofica come Pittura Analitica, pubblica Ana eccetera, una rivista di filosofia astratta e linguaggio (1958), elabora il Journal Anaphilosophicus, filma il Cogito ergo zoom (1967) e Prima dell'anarchia (1968), partecipa alle mostre autogestite di Poesia Visuale, inaugura il Mercato del Sale alla sua prima personale Ana Art - arte scritta (1974), fa parte del gruppo la Nuova Scrittura, aderisce al Circolo Anarchico Ferrer e collabora al catalogo della biblioteca, promuove l'Unione Culturale, edita in autonomia Aefutura, pubblica il libro-opera Anaphilosophia (1977) ora titolo per l'edizione Campanotto - Archivio di Nuova Scrittura ANS - Differentia; nello studio di New York (1986) opening Differentia review of italian thought, cover art OM, Ineluctable Modality of the Visible..., dalla ricerca anaistica in libera scrittura al restauro dell'opera d'arte pratica l'analisi testuale nella perfetta regola. Alla ricerca dell'Opera Virtuale, l'immagine della scrittura, avvia l'attuale Anaartattack, scrive omnia Anasofia futura vive a Megli, lavora a Genova.