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AUTOGRAPHY AND INFRAPOLITICS

ABSTRACT

This article explores the relation between infrapolitics and autography in the work of Alberto Moreiras. This way, it offers a possible key to read Moreiras' most recent publications *Infrapolitics. A Handbook* and *Uncanny Rest* in connection to his earlier production. The relation to autography emerges as inherent and necessary to infrapolitics, as well as key to understanding infrapolitics in terms of a turn of deconstruction toward existence. Autography reveals itself as the incision of singularity that enables the emergence of the reciprocal and imperative relationship of thought and existence that is constitutive of infrapolitics. The first part focuses on the inceptive role of autography with respect to a certain preliminary displacement of thought on which infrapolitics depends, and it traces the autography-infrapolitics connection back to the affective register of thought that Moreiras first enounced in his book *Tercer espacio*. The second part focuses on the essential role that such a connection plays, and it analyzes it with respect to three main aspects of infrapolitical thinking, namely, the idea of an an-archic non-passing passage, the relationship with death and the affinity with the work of mourning, and, finally, the connection with "expatriation".

KEYWORDS

infrapolitics, autography, passage, mourning, expatriation, singularity, deconstruction, existence

[...] and the other register, more difficult to verbalize or represent, the affective register on which at once the singularity of autographic inscription and its specific form of trans-autographic articulation, that is, its political form, depend. (Moreiras 2021: 25, my translation)¹

Grief is the other of language, the affective passivity that carries itself in advance of every responsible act of thinking and writing. (Williams 2021: 35)

Since *Glas* played a special role in my own thought, what I have to say is necessarily about myself as well as about Derrida. (Hartman 2007: 345)

1 “[...] el otro registro, más difícil de verbalizar o representar, registro afectivo del que depende al tiempo la singularidad de la inscripción autográfica y su forma específica de articulación trans-autográfica, es decir, su forma política” (Moreiras 2021: 25).



The title, like the epigraphs, suggests a connection that is both theoretical and autographical.

In 2014, at the beginning of what has been my own adventure with the *Infrapolitical Deconstruction* collective, I was invited to write a piece² on Alberto Moreiras' work and Infrapolitics for the Chilean journal *Papel Maquina*. The piece, mostly accurate and somehow naïf in its diligent tone, explored Moreiras' production following the theme of the aporetic heteronomous nucleus of auto-graphic writing from *Tercer espacio* (1999) to the ensuing books *The Exhaustion of Difference* (2001) and *Linea de sombra* (2006), and the myriad articles and conference papers hither and yon that only recently found more of a placement in the burst of publications that followed the ten restless years of Moreiras' disciplinary exodus from Latin-Americanism. Today, the publication of *Infrapolitics. A Handbook*, gives me the opportunity to go back to that very preliminary account of a thought that I consider both theoretically and autographically decisive, to look through a new experience of reading and writing for a different attunement of thinking.

So today, choosing to inquire once more into the connection between autography and infrapolitics, means for me two things. First, it means taking up what at that time seemed more like a fortunate yet half-fortuitus interpretative insight to see whether such an insight could actually offer some solid ground for a more sustained meta-critical effort. Second, provided that the autography-infrapolitics connection reveals itself to be inherent to the very practice of infrapolitical thinking, then it also means creating the conditions in which to attempt an infrapolitical reflexive-analysis of my own coming to it as my place of thought. Then, instead of just using the question of autography as a thread to lead a more or less chronological account of Moreiras' production and theoretical contribution, this time it is rather a matter of asking to what extent the question of autography belongs inherently to infrapolitics.³

To what extent does the question of the paradoxical inherent heteronomy of all autographic writing, as well as the question of the autographic investment of all writing, have implications that go beyond the experience of writing and its exegesis? What does the connection to autography reveal of the two-fold nature of infrapolitics as a dimension of existence and reflexive practice? These questions are far from exhausting Moreiras' thought of Infrapolitics, or the many facets to which a complete reading of *Infrapolitics. A Handbook* should pay attention; yet I believe they offer a lead for a possible passage of thought that cuts across some crucial aspects of infrapolitics.

The 1999 book *Tercer espacio* precedes the inception of the thought of infrapolitics by a few years, yet it names something crucial about it. In the "Introduction", Moreiras refers to the need for "the meta-critical and autographical dimension of the project" of the book as what brought him to study the

² See Cerrato 2014.

³ On the topic see also Cfr. Baker, Cerrato "Autographic Praxis: an Infrapolitical Adventure" (under review at the time of this publication).

question of the autographic reflection in Nietzsche and Derrida. This study resulted in:

what at that time seemed to me a modest experiential discovery, yet with not solely personal implications: that is, not only is all writing autographic but it is also that no writing is completely so; that autography never constitutes itself in and of itself, it always is implied in the invocation of another which upon being written, comes to be reconstituted as the anticipation of one self, at the same time always understood as an entry into otherness. (Moreiras 2021: 25)

This became part of the properly theoretical register of the book, or rather, its second register, leading and informing the first disciplinary register of the book, namely, “the register of the Latin-American literature to be studied” (Moreiras 2021: 25). This second theoretical register is a deconstructive register; it is a register consistent with the idea of a “turn to deconstruction” of the field of Latin-American studies, or rather, a register still set within the limits of what Moreiras calls “the first turn of deconstruction”. Finally, comes one *other* register – the one that the present article’s first epigraph announces – that is, an *affective* register on which two things depend: the singularity of autographic inscription and its trans-autographic political articulation, that is to say what Moreiras will then call *infrapolitics* and *posthegemony*. This other affective register is what is ciphered in the Exergue of the *Tercer espacio* and is spoken in *Uncanny Rest*. This affective register is the register that makes possible what the Exergue of *Infrapolitics. A Handbook* calls “the second moment of deconstruction”, which is an *infrapolitical* one (Moreiras 2021: 15).

Thus, the inquiry into the autography and *infrapolitics* relation begins from *Tercer Espacio*’s “Exergue: on the margin”, not as it prepares the site for the book that ensues, but rather because it names a placement for the encounter of thought and existence that we call *infrapolitics*. From such a point of departure, the challenge is a *sui generis* an-archeo-genea-logical investigation that cuts across two of Moreiras’ most recent books *Against Abstraction. Notes from an Ex-Latin Americanist* [2020] and *Infrapolitics. A Handbook* [2021],⁴ connecting *Tercer Espacio* [1999] to *Uncanny Rest* [2022] where *infrapolitics* and autography emerge clearly as inherently and intimately interrelated.

Both *Against Abstraction. Notes from an Ex-Latin Americanist* and *Infrapolitics. A Handbook*, trace two mostly chronological although indirect genealogies⁵ of *infrapolitics* (and *posthegemony*), the former with respect to what one could call an academic autography, and the latter with respect to an intellectual autography. In what follows, I myself am going through a somehow genealogical exercise about Moreiras’ thought of *infrapolitics*, yet cutting transversally its chronological

4 Both books were first published in Spanish in 2016 as *Marranism e Inscripción* and, in 2020, *Infrapolítica. Instrucciones de uso*; and so was *Uncanny Rest*, first published in 2020 as *Sosiego Siniestro*.

5 In the preface of *Infrapolitics. A Handbook*, with respect to the order of the chapters in the book Moreiras says: “The chapters are then arranged to offer an indirect, if partial, genealogy of my own development”.

development in the, somehow preposterous, attempt to make such a genealogical exercise also an instance of an infrapolitical praxis of thought. And, on the way, it will become clear that it is the very character of infrapolitical thought and, more precisely, the distinctiveness of the connection between infrapolitics and autography that makes possible pursuing such a twofold – genealogical and infrapolitical – aim in these pages. It is such a connection that leads at once my critical attempt to think something like an *origin of infrapolitics*, as well as my meta-critical attempt to think infrapolitically about and from the *affective register* on which the singularity of its inscription depends. This also means that the affective register organizing these pages is necessarily going to be my own, that is to say, the one on which the autographic inscription of my reading depends, more than it is the one leading the process of thinking and writing the texts I am confronting here. Paraphrasing the third epigraph that I chose, since the reading of Moreiras' works over the years has played such a special role in my thought, what I have to say is necessarily about myself as well as about those works.

For the first chapter of *Infrapolitics. A Handbook*, Moreiras chose “The Last God: María Zambrano’s Life without Texture” as it discusses two concepts “at the core of the infrapolitical endeavor” (xii). The chapter coincides with the materials Moreiras presented during one of the five sessions – which I remember as the first one even though it was not – of the seminar he gave from December 9 to 13, 2008 in Naples at the Italian Institute for the Humanities. There, back then, I was a first-year doctoral student. Approximately a year later, Moreiras gave a talk as part of the processes that brought him back to the US, after a few years in Scotland, to work at Texas A&M University, where I have been now for many years too. The reference to Zambrano’s 1955 opus magnum *El hombre y lo divino* was key in the second text – published as “Infrapolitical Literature: Hispanism and the Border” – as well. Zambrano’s notion of *fondo obscuro* (obscure ground) – combined with those of *deslegación* (un-legacy), *vida sin textura* (life without texture), and *relación abismada* (de-grounded relation) – names the place of thought in a kind of enigmatic way. Moreiras writes: “Zambrano favors an excessive or transcendent element that in the end constitutes what calls for thinking and what needs thought – an element that remains utterly resistant to either philosophy or science” (Moreiras 2010: 188). It is beyond any specific interest in a productive textual exegesis of Zambrano’s work and maybe even despite myself, that such an obscure ground became for me the name of a secret call for thinking and writing, of the enigmatic fate that lead me to this here-and-now. The idea of *obscure ground*, just as it comes to me from a mist of vague and mystifying memories, names the de-grounded relation of autography and infrapolitics, and the place from which I think infrapolitics – in a way⁶ that owes everything to Alberto Moreiras, but for which he carries no responsibility. The obscure ground is for me a place of recurrent grief and mourning, and

6 Such a way, as the reader can certainly notice, is marked by a significant emphasis on a spatial register of thinking that tends to bear more on the “infra” than is appealing to the “political” of which it is “excess – or its sub-cess; at any rate, its difference” (Moreiras 2020b: 83).

a place of exile, but also a place of passage(s) where thought and existence – in their imperative relation – can experience freedom as displacement, as negative relation to destiny and legacy; and the following pages explore it. There, the reader will find neither a comprehensive study of Infrapolitics, nor an exhaustive and philologically accurate account of all Alberto Moreiras' most recent publications; I rather offer a possible and only partial reading that is deeply marked by the inscription of my own autographic investment in them.

Ergo two Exergues

Tercer espacio's "Exergue: on the margin" names the existential site of the crucial displacement where infrapolitical thought began. It invites us to a *passage* on the margin, that is, a displacement indeed to the *existential parergon* that about twenty years later Moreiras identifies as the site for infrapolitics. *Uncanny Rest's* May 6th entry reads:

Infrapolitics does not address the need for any one labor, or for any one central, oriented activity, or for a specific task; it is neither *energeia* nor *ergon*. Rather, it is a practice of the step back, an attempt to meditate, therefore, on the *dynamis* that enables and controls all *energeia*, all *ergon*, all *praxis*, all *poiesis*. We could call it a *reflexive displacement toward the parergon* that, as a frame, is a condition of condition. If on the terrain of human action there are truths, or works, in art, in science, in technology in the sense of the manufacturing or invoicing of a product, in love or in politics, then infrapolitics is, not that which meditates on the basis of those factual truths – that would be philosophy or also literature, since literature is not just a procedure of art but also something else – but a *reflective exercise on the condition of condition: an exercise on the existential parergon*, and therefore an anti-philosophy. (Moreiras 2022: 44, my emphasis)

The incipit of the passage to and on the margin is a picture (fig. 1) where the child author is in his mother's arms in front of a baroque mirror. At first glance, the picture seems to portray the mother and the child looking at each other, yet it actually captures much more and much less than that. Much more because it captures more than simply two subjects who would be the object of one another's contemplative attention, this is a spatial-temporal dimension that exceeds them. Much less because such a dimension actually emerges from the missed encounter of the gazes, from the lack of focus on the object looked upon as well as from the object's failed absorption of the gaze, and from the absence of existential suture between the anticipation of the maternal imaginary and the infant's life.

The child looks with anxious gaze the elision of the maternal gaze in this very excess of the gaze, and so also the focal point of that gaze, the eyes displaced by (the act of) viewing, absent from the very place of the encounter. That child, who does not yet know it, learns there a lesson in everything that exceeds him, in everything that his gaze does not manage to contain which the picture rescues for a then precarious future, now consummated. (Moreiras 2021: 39, my translation)



Fig.1

The mirror and the camera capture – or rather fail to capture – the scene of this crossing of attentive yet unfocused gazes that strive for an encounter yet do not meet. The mirror fails to exhaust the self-reflexive space of the child seeking to encounter himself through the otherness of his mother’s gaze in the autographical narrative sutured with the maternal narrative of filiation that would cosign him to a communitarian closure. The camera fails to contain and to return/give back something like an absolute knowledge of the totality of the beings captured in an orderly structured critical space. What emerges in such a double representational failure is the trace of existential anxiety of unexhausted and inaccessible possibilities that haunt and divert the gazes of the child and his mother. The irrepresentable existential conditions of the missed encounter escape the photographic capture, yet are revealed as its limit.

There is a third space defined by the fissure that separates the two gazes and blocks the meeting, defined by the fissure that, in postponing in patient anxiety the possibility of meeting, links however tentatively and hypothetically the first and the second spaces – links them at the same time as it separates them tenuously and infinitely. (Moreiras 2021: 39, my translation)

In the displacement from subjects portrayed to their existential surplus, a space for “the other register, more difficult to verbalize or represent, the affective register” emerges. There, and only there, we find the possibility of “the singularity of autographic inscription and its specific – political – form of trans-autographic articulation” (Moreiras 2021: 25). In the displacement from the ‘subjective’ spaces defined by the four points of view – both those captured in the picture, the mirror, and the camera itself – to the space that exceeds them and escapes verbalization, the singularity of affection, of grief, of mourning and of loss find their inscription as conditions of thought, rather than as individual possessions or shared experiences. From the disjuncture and offset of those four representational perspectives – child, mother, mirror, camera – what emerges is a space of the irrepresentability of *the singularity of autographic inscription*. Such an inherently marginal space of irrepresentability is the space for a *reflexive displacement toward the parergon* of existence. That is, a displacement toward the *condition of the condition* of those positions that can instead be named and narratively organized.

The exergue shows more than a visual instance of what represents the theoretical framework of the book, namely the heteronomous condition of autographic writing. It attests to the irruption of an irrepresentable existential (later infrapolitical) overflowing as the very condition of the deconstruction of the metaphysical onto-logocentrism that reveals such a heteronomous condition of autographic writing. The displacement to the margin reveals the affective register as condition of the operativity of the second theoretical register of deconstruction with respect to the Latin-American literature of the first register on the book. The *affective register* of the *singularity of autographic inscription* reveals itself as the a-principial (an-archic) condition for the deconstruction of the metaphysical onto-logocentrism as the order or condition on which not only both literature and philosophy depend, but on which their dichotomic separation as separation of life and thought also depends.

The *reflective exercise on the condition of condition* depends first on a displacement to the marginal site of autographic inscriptions of that affective register that exceeds and overflows the ontotheological structure of representability. The condition of condition, the excess of all metaphysical closure, the dimension that exceeds representability, the overflow of ontotheological understanding of the world, the existential leftover of the ethical-political capture of life are always-already-there. Yet in order to be addressed, they require a displacement to the margin, to the exergue that is the parergon, i.e. the framework and condition of all work and actions productionally understood. That is to say, the always-already-there infrapolitical dimension of existence (condition of condition) needs infrapolitical thinking to emerge, and infrapolitical thinking happens as reflection from the margin, from the existential parergon that is the third space where the autographic inscription takes place.

This way “Exergue: on the margin” is performing a displacement, a first essential passage to the site where thinking infrapolitics, and so infrapolitical thinking, become possible. This is a first displacement that summons us on the margin as the site of the inscription of an affective register of singularity that, exceeding subjectivism and metaphysics, makes their deconstruction possible. There, on the margin of life that thinking needs to locate over and over again, many other passages of thought – which yet do not actually pass but rather dwell there – become possible and needed.

The exergue opening *Infrapolitics. A Handbook* announces and enounces another displacement or transformation of thought. The exergue is titled “On Jacques Derrida’s *Glas*. A Possible Second Moment in Deconstruction”, and addresses the relationship of infrapolitics and deconstruction in its necessity and its – necessary – reversibility:

If there is a remainder of absolute knowledge, if Derrida’s work, even through its own unworking, seeks to perform the remainder, then no interpretative strategy can be conclusive or look for a conclusion. We ought to change the terms of the question regarding *Glas*, and from there *move on to change the terms* under which we have understood deconstruction. *This book is an attempt to begin such a change*. It posits that *the second moment of deconstruction is an infrapolitical*

one, and it looks for a rereading of the Derridean corpus in an infrapolitical key. It simultaneously proposes more and less than that: more, because infrapolitics has no interest in presenting itself as yet another modality of textual exegesis; and less, because Derridean exegesis quite exceeds it. But *we have to start somewhere*. Others have of course already done it, in their own way. (Moreiras 2021b: 4–5, my emphasis)

The second moment of deconstruction emerges in and from the first moment of deconstruction as an infrapolitical moment that turns deconstruction toward the infrapolitical dimension of existence. “What I am claiming as a ‘second’ moment of deconstruction has a specific sense, however, in that it requires a shift of focus from the text of *écriture* to existence”, (Moreiras 2021b: 197) explains the first endnote of this exergue. If this second infrapolitical turn of deconstruction was already, yet mostly secretly, cyphered in the displacement to which the exergue of *Tercer espacio* was inviting us, in this more recent exergue, Moreiras is still presenting it as a *change* that is just at the beginning. The nine chapters of the book are the beginning of such a change, that needs *to start somewhere*.

So, this exergue – which is announcing upcoming passages turning deconstruction toward the infrapolitical dimension of existence – also needs to invite us to a preliminary *passage* to the site that is the marginal-liminal place where thought encounters the infrapolitical dimension of existence. Here the displacement takes place on the margin of *Glass* (Fig.2) toward the excess of Derrida’s deconstruction of Hegel. It is the place at the margin of both the philosophical and literary captures, this is, at the margin of both Genet’s and Hegel’s columns, where one can find the secret of their existential excess, which is the limit of Hegel’s absolute knowledge and the remainder resisting the *Aufhebung*.

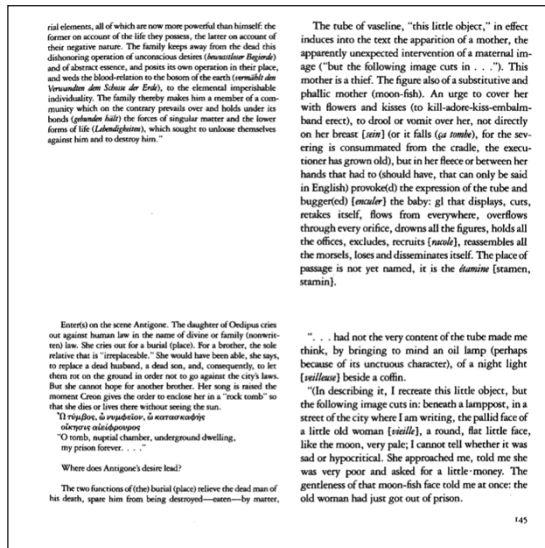


Fig.2

Derrida does not name this *third space*, but, just like in the case of the picture in the first exergue, the *third space* appears in the representative failure, as the gift of that which cannot be captured because “it is the remainder itself of any capture” (Moreiras 2020c: 16). This third marginal space is the non-place where we find Antigone’s inadmissible desire,⁷ that is, the “unnameable *jouissance*, resistant to its own concept and to any concept” (Moreiras 2021b: 7) which is the aporetic limit of Hegelian dialectic and the condition of its deconstruction:

Infrapolitics is also there, in that de-structuring non-place that is a condition of every structure, an un-nameable *jouissance*. In any case, that is the intuition on which this book is based. [...]

Antigone, or rather Antigone’s relationship to history, is literally the remainder of absolute knowledge, what subtracts itself, what overflows, what stays behind. Something in Antigone, in her character or existence, responds to the question of absolute knowledge by opening a path toward infrapolitics. (Moreiras 2021b: 7)

Antigone’s position is emblematic of the singularity of the autographic inscription marked by an affective register of grief, yet it is also emblematic of a practice of freedom that not only exceeds the parameters of the political, but takes place as withdrawal from it. The constitution of the political community tries to overcome the aporia of death of the master-slave dialectic in the narrative of continuity between family and people, yet Antigone breaks with the logic of filiation. Her desire moves her in the opposite direction of the passion that marks the character of world-historical heroes and secures the coincidence of their particular destiny with universal History. Grief de-sutures her existence from the individual destiny that would subsume her within world-history teleology. The autographic inscription of grief marks Antigone’s displacement to the infrapolitical dimension of existence from where she can think and act in a different register which is a register of singular freedom incipient/incepting from death.

Death plays a key role in infrapolitical thinking as it emerges clearly from both *Tercer espacio*’s and *Infrapolitics. A Handbook*’s exergues. In both cases, indeed, the autographic inscription enabling the first displacement of thought

7 “Derrida is still not naming the secret pleasure, the *jouissance* that would subtract from the path to absolute knowledge as it would resist any *Aufhebung*, perhaps because it would be an unnameable *jouissance*, resistant to its own concept and to any concept. The text then informs us that Hegel solves the problem of the master slave dialectic, which is the problem of the blow to the other, and the problem that every murder is also a suicide, by recourse to politics, that is, by way of the constitution of the community into the people, breaking the aporia. And it is only then that the figure of Antigone emerges into the Derridean text as a step back from the political resolution, as a rejection of the human law and the law of *Sittlichkeit*, as a rupture of the logic that links family and community and unleashes interminable war. The question is, “Where does Antigone’s desire lead?” (145). Antigone’s desire is inassimilable by dialectics. Derrida insists then that Hegel himself recognizes and affirms the inassimilability” (Moreiras 2021b: 7).

“opening a path toward infrapolitics” (Moreiras 2021b: 7) depends on an *affective register* of mourning. It is in relation to death that thinking is exposed to the experience of a radical inscription of singularity that exceeds the limits of representability. Death marks the irrepresentable space of the photographic text that calls for a meaningful passage beyond the limits of all narrative. This is a passage that, like death itself, cannot pass, rather only dwell on death itself as the very non-place for thought from which what is at stake is a de-metaphorization of the identitarian space of the subject and denarrativization of destiny, namely, of ontotheological history. Death is the non-place of the autographic inscription that is the inscription of an affective register of grief, and yet goes beyond it as a certain infrapolitical work of mourning that is a radical experience of freedom. In his most recent book *Infrapolitical Passages*, Gareth Williams describes this⁸ in the most distinct way:

Grief lies heavily at the heart of the decision for thinking. If grief uncovers the *singularly passive and inoperative experience of staring mortality* in the face, of keeping silent watch over that of which nothing can be said (death), then grief is the originary and unspeakable other of language that carries itself not only in advance of mourning, as the toil for a certain understanding, but also in advance of every action’s possibility. Grief is the other of language, *the affective passivity that carries itself in advance of every responsible act of thinking and writing*. (Williams 2021: 35, my emphasis)

The singularity of autographical inscription of grief opens up the possibility of a displacement toward the third space on the margin of existence where thought can dwell to explore the limits of all metaphysical subjectivation and access a singular experience of freedom. The experience of radical singularity is the incision that breaches the ontotheological order, opening a path for a displacement of thought toward the *condition of condition*. It is in this sense that one should understand both exergues as an invitation, which is constitutively and inherently *marginal* yet crucial to understanding infrapolitics. Both exergues invite us to a displacement that is at once a step back and a step out. A step back from the any oriented action or practice, a step out of the work or the picture. A step back from ontotheology and a step out of the subject of metaphysics. A step back from Hegelian dialectic and a step out of the positionality that sustains it. A step back from the order of the world and a step out of the coincidence between life and politics. A step back from onto-theo-archeo-teleological⁹ historicity and a step out of identitarian subjectivation.

8 The emphasis on the concept of grief, which comes from Gareth Williams’ work rather than Moreiras’, seemed to me particularly significant in the context of this article for at least three reasons: first, it helps emphasize the relationship between autography and infrapolitics in terms of passage (rather than ultimate coincidence) and the gap between the autographic inscription and mourning-like infrapolitical work of thought attuned to death; second, it captures effectively Antigone’s affective register; and lastly, it helped me to name my own autographic inscription in thought and writing.

9 Cfr. Derrida 2006: 93.

A step back from *destiny* and a step out of *character*, to refer to the key terms that Moreiras uses in the beautiful essay “Ethos Daimon”.

Both exergues invite us to a displacement that involves at once a denarrativization and a demetaphorization. A denarrativization of the narrative that subsumes the particular into the universal, that reabsorbs singularity of life into common representations, that is, into metaphors that find their place in the realm of Absolute Knowledge. Denarrativization and demetaphorization name two modes of infrapolitical deconstruction as a practice of freedom. They are rather two coterminous and interrelated forms of infrapolitical thinking, or two ways of thinking in and from the infrapolitical dimension of existence, and two anarchic practices of freedom that are implying one another. As from the conclusion of “Ethos Daimon”:

If writing and thinking can do something other than serve the fallen fate of universal history, if we can *rescue ourselves from narratives of destiny that have in fact already lost their destination*, it is to healing we turn, not as a reestablishment of health, but as the possibility of *retrieval of the open region where freedom can still make an advent*. (Moreiras 2020: 181, my emphasis)

Denarrativization of thinking (and so of writing) and demetaphorization of existence let infrapolitics emerge as a dimension of existence that is a site for thinking open to an experience of freedom. And such denarrativization and demetaphorization can only come from an inscription of singularity, that is, an autographic inscription. Referring Paul De Man’s essay on “Autobiography as De-Facement” (De Man 67–81) one can say that autography¹⁰ is a dimension of writing that insists on the deconstructive power of singularity rather than a di-gegetic representation rooted in the identity of the self. Autography has already renounced to its function of prosopopoeia, chosen to reveal rather than veil the de-facing and muting effect of autobiography. The autographic inscription resists the narrativization of life into a destiny and exceeds the metaphorical subjectivation of the character. The singularity of the autographic inscription enables our rescue *from narratives of destiny that have in fact already lost their destination*, as it points us toward a dimension of existence haunted by inexhaustible possibilities and marked by the utter limits of singularity, namely, its infrapolitical dimension. The infrapolitical dimension of existence is that *open region where freedom can still make an advent*.

Compulsion to Passage

The reading of the two exergues helped to clarify the inceptive role of autography with respect to a certain preliminary displacement of thought on which infrapolitics depends. In this second part, I would rather like to focus more on how a connection with an autographic and affective register of thinking and

¹⁰ Cfr. Baker, Cerrato “Autographic Praxis: an Infrapolitical Adventure” (under review at the time of this publication).

writing is constitutive of infrapolitics, yet sometimes only implicitly so. This very connection with autographic inscription holds the key to the inherent articulation of two sides of infrapolitics, namely, infrapolitics as a constitutive dimension of existence and infrapolitics as a practice or mode of thinking from, or being attuned to, such a dimension. In the fifth chapter of *Infrapolitics. A Handbook*, “The Absolute Difference (Between Life and Politics) of Which No Expert Can Speak”, Moreiras captures the internal articulation of the twofoldness of infrapolitics in terms of the imperative dimension¹¹ of the relationship between thought and existence:

One thinks because one must think, thinking is existing and inhabiting, thinking is inhabiting existence, and it is not an option among others, but a human need, even if frequently unthematized. But, if the relation of thought to existence is imperative, then it can be said that so is the relation of existence to thought: that is, thinking inhabits existence, but existence imposes its necessity on thought. If we can distinguish between two modes of infrapolitics, one of which would be *factual infrapolitics*, unavoidable as such, because it is infrapolitics as always already there, as *a constitutive dimension of existence, of every existence*, as the simple precipitate of the caesura between life and politics that subtracts from the language of the expert, there is also *a reflective infrapolitics that accepts its imperative dimension* and takes it on. Of the latter it can be said that it is at the same time cause and consequence of a certain existential rupture. (Moreiras 2021: 106, my emphasis)

The imperative relationship between existence and thought anchors itself in the singularity of autographic inscription exceeding the language and the register of metaphysics. The imperative relationship between existence and thought that marks infrapolitics imposes itself as an existential incision in thought that lets the infrapolitical dimension of existence become available as site for thinking. At the same time, as the imperative relationship between existence and thought is always bidirectional, *a reflective infrapolitics that accepts its imperative dimension* will cause “a certain existential rupture”, i.e. a thoughtful incision in existence or, as Nancy calls it, a *decision of existence*.

The infrapolitical imperative relationship of thought and existence translates itself in a practice of freedom that is a practice of transformation that happens as *passage*. The notion of passage, which has already arisen hither and yon across these pages, is critical to understanding infrapolitics, its relationship with a certain Heideggerian (un-)legacy, as well as its theoretical and existential stakes.

Infrapolitics as a practice or register of thinking locates itself in the wake of a certain Heideggerian tradition of thought dealing with the end of metaphysics and with the transformative potential of thinking through such an

¹¹ On the imperative form of thought Moreiras is following Reiner Schürmann, *Wandering Joy*: “Two forms of thought confront each other. The type of thought that urges a path upon existence can be called ‘imperative’ thought; this is opposed to ‘indicative’ thought, which apprehends the real and establishes a noetics of it” (Moreiras 2021: 206).

end. This rather manyfold tradition¹² – which has been often referred to as Left-Heideggerianism – takes up Heidegger’s deconstructionist enterprise as “the delivering over metaphysics to its truth” (Heidegger 2003: 92) as the beginning of what – in his 1954 “A Dialogue on Language: Between a Japanese and an Inquirer” – Heidegger calls a transformation of thinking “that occurs as a passage [...] in which one site is left behind in favor of another [...] and that requires the sites to be placed in discussion” (Heidegger 1971: 42). As I noted elsewhere, this idea of “the passage that places in discussion both the site left behind as well as the nameless landing place” (Cerrato 2015: 89) is key to the topology of infrapolitics as topology,¹³ of what Zambrano called the *obscure ground*. In this respect, here I am especially interested in three aspects of the idea of passage that have already emerged in the discussion of the two exergues, and that relate to Moreiras’ controversial announcement of a second turn of deconstruction. These are: the an-archic character of the non-passing passages, the passages’ relationship with death and their affinity with the work of mourning, and finally the de-patriated nature of the *non*-place of the passage and its connection with expatriation.

AN-ARCHIC NON-PASSING PASSAGES. The passage is a register of thinking that has neither a principle or a rule, nor a destination. The passage does not pass. It is the register of thinking that dwells in its own failure of capturing the inscription of singularity. The passage is not predetermined by the intention or hope to arrive somewhere. It is not a quest for a change of location. The passage that transforms thinking is an exodus or step out from metaphysics, rather than a relocation in the realm of different sovereign principles or representations. The passage means backtracking from ontotheological structure, yet without transferring to another order of thought. The passage is a displacement toward a nameless place, that is to say, it is a displacement without relocation. Such a

12 Moreiras refers to it many times. For example in *Infrapolitics*, he says: “It must have become clear already that our project places itself in a tradition of thought marked by the work of Martin Heidegger, which it seeks to interpret or reinterpret by learning from a number of thinkers in his wake: from Reiner Schürmann to Cathérine Malabou, from Simone Weil and Luce Irigaray and María Zambrano to Felipe Martínez Marzoa and Arturo Leyte, Jacques Derrida, Jean-Luc Nancy, Massimo Cacciari, Mario Tronti, Miguel Abensour, Oscar del Barco, Agustín García Calvo, Giorgio Agamben, the Invisible Committee, Roberto Esposito, or Davide Tarizzo, from Sigmund Freud to Jacques Lacan, Jorge Alemán and the Lacanian tradition, including of course many others. There is nothing too original here, except that we aim to keep alive a certain simplicity in Heidegger’s thought that he himself covered up at times – a problem that has repeated itself in its reception” (Moreiras 2021: 69).

See also what Jaime Rodríguez Matos says: “Left-Heideggerianism is meant to designate those thinkers for whom the work of Heidegger is a fundamental point of departure, but who ultimately assume that in Heidegger there is no answer to the question “What is to be done?”, and thus no useful link between theory and praxis” (Rodríguez Matos 2015: 37).

13 Here one can understand *topology* either etymologically as logic of place, or mathematically as a logic of spatial transformation.

displacement is first and foremost an anarchic practice of existential freedom. It is a practice of existential freedom that does not seize it into a stable/permanent attainment. In this sense, the passage is always an adventure toward a new site for thought that is never conquered. Existential freedom is experienced as an adventure of thinking dwelling in the passage. What is at stake in every passage is the repetition or reactivation of a twofold atelic practice of freedom grounded in the *imperative dimension* of the relationship between thought and existence. (Moreiras 2021: 106)

The passage passes neither topologically nor temporally. There is not an after the passage settling in a post-metaphysical horizon, rather only a restless passing and, eventually, a momentary anxious dwelling in it. What is at stake in every passage is always a spatiotemporal step back from the ontotheological structure of metaphysics to dwell in its limits, or better, in the passage to its limits, to the extent that the passage to the limits of metaphysical thinking enables an atelic practice of existential emancipation. This means not only, as Heidegger was pointing out with his Japanese interlocutor, that the transformation of thinking “however, cannot be established as readily as a ship can alter its course, and even less can be established as the consequence of an accumulation of the result of philosophical research” (Heidegger 1971: 42), but also that what is at stake is not a path for redemption or a sequence of – either improvised or predetermined – stages to reach final salvation. Infrapolitics is constitutively bound to an imperative of repetition to the extent that rather than a principle and teleology or theoretical object-*ive*, what defines it is an anarchic and atelic practice of thinking that dwells in a marginal, transitional, and intentionally withdrawn position.

It is only a decision of existence, to make oneself into what one is, which is an unfinishable project, and demands therefore in each case ceaseless repetition. It is a repetition of the simple, of the very *factum* of an existence, my own, which is neither consumed nor consummates itself in any interiority. (Moreiras 2022: 60)

Different passages are neither to be thought as topographically different, as located in separate sites of thought, nor temporally as subsequent points in a linear understanding of time, but rather as singular inscriptions of thought in the text of existence which are also singular (autographic) inscriptions of the existence in the text of thought. Such inscriptions, as we have seen in the previous section, take place on the margin on *the parergon of existence*; and this means neither where both existence and thought are involved into any sort of productivity and organized or absorbed by politics, nor in some sort of enclosed interiority: “A step back toward the world as *parergon*, toward the outside, which is never just the outside, since it in-sists and re-sists in the dimension of the existential ‘ex-’” (Moreiras 2022: 63).

INFRAPOLITICAL PASSAGES AND DEATH. The relationship of infrapolitics with death has different, yet connected dimensions. As already noted in the first section, there is grief as the epitome of autographic inscription, that is, of an existential incision

of singularity that calls for a transformative experience of thinking, a displacement of thought that is inherently infrapolitical. As Williams clearly evidences:

As such, grief per se can never be political. Rather it is only ever an erstwhile infrapolitical caring for the depths of the abyss of being-toward-death, or for the *painful assumption of a certain responsibility toward the limit and possibility of existence*. For this reason, the work of mourning, the laborious pursuit of an assignable place for death, or for the death of the other, traverses *the pre-political passage from grief to an attunement in thinking and writing* (and therefore in acting) that *strives to account for the possibility of freedom and existence*. (Williams 2021: 35, my emphasis)

Grief is the incision of death in existence. Grief signals the coincidence of the utter limits of singular existence with the abysmal perspective of the unaccountable and inexhaustible possibilities that haunt it. It is the irruption of the affective register that speaks the “originary and unspeakable other language” uncovering the “singularly passive and inoperative experience of staring mortality in the face” (Williams 2021: 35), that is the experience of being thrown “toward the ownmost, nonrelational, and insuperable potentiality-of being” (Heidegger 2010: 241). There, grief opens up a breach between the singularity of existence and the individual-subject of the ontotheological historical-political order. What such a breach of grief reveals is a gap that is already there, that is, “the caesura between life and politics that subtracts from the language of the expert” (Moreiras 2021: 106). This way, grief opens up the possibility for a displacement of thought from the realm of ontotheology to “the open region where freedom can still make an advent” (Moreiras 2020a: 181), that is, infrapolitics as constitutive dimension of every existence. Grief as existential incision of death opens up the possibility of a different *attunement in thinking and writing* that depends on *the painful assumption of a certain responsibility toward the limit and possibility of existence*. Grief is the existential rupture that calls thinking to assume the responsibility of its imperative relation to existence. Such an assumption coincides with the decision to dwell in the passage and on the passage to strive *to account for the possibility of freedom and existence*. This is a commitment to a certain work of thought, that is, an attentive and attuned work of thought – which is also a work of writing – that commits itself to an emancipatory transformation of both existence and thinking on the basis of their difference, yet at the same time to an infinite and indefinite repetition of such a commitment.

In this sense, infrapolitics as *passage* is deeply akin, even kindred, to the work of mourning as is so clearly shown in Williams’ quotations. So, the relationship of infrapolitics with death goes beyond its inception, this means it goes beyond the initial autographic inscription, as it has to do with its very constitution as an anarchic and atelic practice of passage. To borrow once more Williams’ terms, “laborious pursuit of an assignable place for death” does not exhaust itself in one passage from the *affective passivity* of grief to the attunement of thinking and writing, rather this is one passage that happens in

multiple yet not sequential, almost simultaneous although not synchronized, passages. These multiple passages, although they never coincide, take place between one known site of “life” ordered according to an ontotheological understanding of existence – that is to say, according to the dichotomic binomial Life/Death activity/passivity and to the ordinary understanding of time based on the privilege of the present – and another nameless place that is never conquered. These passages deal with a suspension of the opposition of activity and passivity, as well as with an experience of the ecstatic and horizontal unity of temporality that exceeds the limits of representability. The passages dwell in there and move back and forth as if to reconcile oneself to such an uttermost experience of displacement. They are never about moving beyond and establishing different existential parameters, as they are about coming to terms with the possibilities implied in the ultimate negativity in the encounter with one’s own nothingness in a way that reminds one of the *Fort/Da* game of the child dealing with the disappearance and return of the mother from Freud’s analysis¹⁴ of the compulsion to repetition.

So, death with respect to infrapolitics is the experience of the autographic inscription of one’s singularity as being-toward-death, as much as it is the experience of loss of the metaphysical order of the real, the ontotheological texture of life. It is the loss of the texture of meanings that *initially and for the most part* organizes life, i.e. the loss of everydayness. It is an experience of extreme negativity that turns into the possibility of a radical and anarchic pursuit of freedom. This is what is at stake in Zambrano’s notions of *deslegación* (un-legacy), *vida sin textura* (life without texture), and *relación abismada* (de-grounded relation) that Moreiras discusses¹⁵ in the first chapter of *Infrapolitics. A Handbook*:

In Zambrano, nothingness does not announce nihilism. On the contrary, “*la nada hace nacer*”, nothingness brings into the world [...] Nothingness is for Zambrano the excess of subjectivity, the absolute resistance to – as double resistance, as double distance – subjectivity, “a resistance that is not being, since the thinking subject knows nothing about any being that is not itself” (Zambrano 1991: 174). And that which is not being is nothing, “*mas es todo; es el fondo innominado que no es idea*” [“but it is everything; it is the nameless ground that is not idea”] (Zambrano 1991: 174). To think through to this nameless ground, nothingness, since not-being, not-idea. (Moreiras 2021: 23)

14 See Freud 1961: 8–9.

15 “Starting from her radicalization of the notion of legacy, that is, from the experience of the legacy of un-legacy, Zambrano says: “[The action of nothingness] is a living action. One could call it life without texture, without consistency. Life with texture is already being, even though in life there is always more than texture, and so in man life is in excess of what it is in those for whom life is only texture. In man, life shows that it is more than being, being, that is, in the way of things, of objects. That is why in man, as being grows, so grows nothingness. And then nothingness works as a possibility. Nothingness *hace nacer*, brings into the world [I must point out the untranslatability of *hace nacer* here, since nothing could be more wrong than the obvious translation, “brings into being”] (169)” (Moreiras 2020c: 35).

Zambrano's *life without texture* captures the negativity of singularity emerging from the experience of being-toward death as "the ownmost, *nonrelational*, and insuperable potentiality-of being" (Heidegger 2010: 241). Zambrano foregrounds the radical non-relationality of such a negativity in the concepts of *un-legacy* and *de-grounded* relation. They reveal nothingness as singularity's uprooting power with respect to the ontotheological order, that is, its ability to produce an incision that severs the ties to the common ground, to the bond to the ideal place of continuity, i.e. the place of continuity and legacy. Nothingness is the excess of subjectivity that brings to light the possibility to resist all identitarian captures, transforming singularity into a particular subject acting on behalf of a common destiny grounded in the naming of an unescapable legacy. Nothingness gives birth to uprootedness as a possibility of freedom, that is, "as the possibility of retrieval of the open region where freedom can still make an advent" (Moreiras 2020a: 181).

PASSAGE AND EXPATRIATION. There is a point of coincidence and of reciprocal implication between death and ex-/(de-)patriation and it is there that infrapolitics as emancipatory practice of the imperative relation of thought and existence insists, as the reference to Antigone in the Exergues of *Infrapolitica* clearly shows.

Such a point of coincidence between death and ex-/de-patriation is the explicit symbolic anchor point for *Tercer Espacio's* analysis of literature and mourning in Latin America. There, in the *Introduction*, Moreiras identifies US Latin-Americanist field as the *third space* that was the "lively" place of the symbolic projection of the work of mourning related to the experience of expatriation as double uprooting with respect to the ground of historicity. The autographic inscription of death and expatriation that marks the book since its dedication to the memory of a dead mother and a father left behind, is somehow rescued and repatriated in an academic field although inhabited in a critical, even heretic, always marginal yet transformative way. However, in 2018, for the re-edition of the book, Moreiras adds a brief unequivocal footnote to the introduction's passage about the US Latin-Americanist field: "I cannot but retract: in US Latin-Americanism there is not 'vital' space at all, and not understanding it from the beginning turned out to be harmful" (Moreiras 2021: 24). This footnote actually ciphers Moreiras' more than ten years long disciplinary exodus from Latin-Americanism, whose recollection and sanction is actually at stake in *Against Abstraction*. This academic expatriation played a crucial role in the emergence of the thought of infrapolitics and marks in some way all and every *passage*.

There are many forms of expatriation, and one of them, perhaps the freest, is to expatriate yourself for the sake of another fatherland, another home, perhaps only a symbolic one. But there is an expatriation without the minimal possibility of return, a *second-degree expatriation*, when one finds oneself having to give up that other home, because it has already been lost. (Moreiras 2020a: 59, my emphasis)

In terms of the connection of autography and infrapolitics here at stake, the *second-degree expatriation* from the symbolic other home of Latin American studies represents the autographic inscription marking a displacement necessary to the call for a *second (infrapolitical) moment of deconstruction*. I have no presumption of philological and exegetic accuracy in this respect (it is actually quite a misstep with respect to the specific context of this quotation), yet the text that I have just quoted “My life at Z. A theoretical fiction” and the memory of the time when I read it brings together, all conflated into an uncertain diffuse sense of fatality, a number of sundry passages of existence and thought that seem inclined to align themselves to tell something like a “story”.

In 2014, while I was still struggling with the implication of my own expatriation(s), my husband and I went to Chicago twice for so-called *university business*. I would not remember that they were two if had not been for a striking climatic difference. The first time was in January during a quite significant winter storm, and on the plane, I read a first draft of “My Life at Z” that I had printed before leaving. I remember the cold, I remember the snow, I remember thinking about the text during those cold disoriented days. I remember the encounter with a small fox in a big park covered with snow in downtown Chicago while we were walking back one evening. I remember it because in those pages I had just read, Moreiras describes his encounter with a fox “*I was running through the forest by our house, as I had done hundreds of times in fourteen years, but only that once I encountered a fox...*” and then “Nobody knows how a destiny is hatched, although sometimes things happen” (Moreiras 2020: 57–58). The text does not say anything about snow, yet that is how I imagined that encounter with fate revealing something like “that the world is after all that magical conspiracy one always wished for it not to be” (Moreiras 2020: 58). The second time we went to Chicago, that spring, was for the 2014 Latin-American Studies Association conference. At that conference, responding to the interpellation to account for a supposed “turn to deconstruction” in the field of Latin American studies, Moreiras put forward the possibility/necessity of a “second moment of deconstruction” for the first time.¹⁶

“My Life at Z” starts with the incision of grief, signaled by the dedication “to Elena, on her death in memoriam”, followed by a short italicized exergue:

To render an account neither from defeat nor from victory but from a passage, starting in the passage, at a given moment of the passage, or when the exit from the passage can only be thought in terms of one’s own death. To scorn both the notion of defeat and that of victory. The ground is active nihilism, the confrontation with personal values that die and vanish. I do not seek exculpation, I intend neither to critique nor to celebrate, but without telling, no matter how elliptically, what almost destroyed me, I could not return to writing. And it is time to write. [...] (Moreiras 2020: 55)

16 The intervention originally published in Poblete 2018, and part of Moreiras 2020a.

These words mark the passage from grief to “attunement in thinking and writing (and therefore in acting) that strives to account for the possibility of freedom and existence” (Williams 2021: 35). And in what follows, thinking and writing are indeed called to the mourning-like infrapolitical work of *denarrativization* that Moreiras captures so clearly in “Ethos Daimon”. What is at stake in such a denarrativization is the chance to rescue oneself “from narratives of destiny that have in fact already lost their destination” (Moreiras 2020: 181). The inscription in thought of the singularity of death acts as an incision severing all relational ties binding us to a destiny which is a mandate to belonging, to continuity, to conformity to a place and an order. Grief prepares us for expatriation as mournful practice of freedom. So, one can say that “My Life at Z” accomplishes the denarrativization of a destiny built around a symbolic repatriation in Latin American studies, sanctioned by *Tercer Espacio*, and this way it allowed Moreiras’ *second-degree expatriation*, that is, a disciplinary expatriation, in turn sanctioned by *Against Abstraction. Notes from an ex Latin Americanist*. And the autographic inscription of such a disciplinary expatriation has actually been the condition for thinking a second infrapolitical turn in deconstruction.

It is certainly accurate to say that infrapolitics and the project of Infrapolitical Deconstruction “has a common genealogy, and it must have it, although it is lived differently by everyone, we must find it in our provenance—the common link is the university, and the specific field of Latin American Studies in it” (Moreiras 2021: 67). However, I would contend that the common mark is rather the experience of an autographic inscription of expatriation(s) that is also first and foremost a second-degree expatriation from any academic field as one’s thought’s place of belonging toward a non-place of *un-legacy* and *un-grounded relations* for a *life without texture*. In a sense, infrapolitics needs not only the first deconstructive displacement to the margin announced in the exergue of *Tercer Espacio*, but also an autographic disciplinary displacement of the site of enunciation. This is a displacement not simply with respect to the demands of a particular academic disciplinary field, rather with respect to the ontotheological structure that organizes academia as a space of production *tout court*. If in the first displacement it is existence insisting on thought, in the second it is thought insisting on existence. Both displacements belong to the interminable repetitive work of thinking and writing about our facticity in order to modify our relationship to it under the sign of a different understanding of freedom.

Uncanny Rest in the Obscure Ground

At the very beginning of these pages, I suggested that in *Uncanny Rest* infrapolitics and autography emerge as inherently and intimately interrelated and that the affective register is spoken. Indeed, a different autographic relation with the site of enunciation seems to distinguish it. The material displacement of the confinement, the artificial suspension of relationality, the mandated

abandonment of the academic spaces of production, the subtraction of common forms symbolic compensation, the interruption of the daily *harassed unrest* of late capitalism¹⁷ have left a space of uncanny rest to thinking. Also, the book seems to bring with it – in a noncumulative way like different scars on the skin – the autographic incisions on thought and existence that the other passages left. There is no progress or simple going forward in infrapolitics, yet every decision of existence, every dwelling in the obscure ground, every time thought tunes itself into its own singularity and accepts its imperative relation to existence, then an existential trace and a thoughtful scar are left.

The difference that *Uncanny Rest* marks with respect to the rest of Moreiras' books, including the ones that came to light almost at the same time, is ciphered in the placement and treatment of another picture (which is not the only picture part of the book, yet the only one Moreiras addresses directly).



Fig.3

The picture appears in the fifth of the entries of Moreiras original meditations throughout the lockdown for the Covid-19 pandemic. It is not an exergue, it is not a marginal note, or a digression from any productive or *poietic* task. It is infrapolitical thinking addressing the *existential parergon* in its own obscure site. The picture is neither the object of thinking, nor does it capture its subject, i.e. the thinking subject. The picture is a material prompt for an autographic inscription that brings the infrapolitical dimension and its idiosyncratic trans-chronic temporality to manifest itself to thought. The extemporaneous encounter with the old picture lets emerge and identify the then-unnamed,

¹⁷ Crf. Moreiras 2020b: 41. There Moreiras is referring to Heidegger's conference "Building, Dwelling, Thinking".

uncanny, and intimately perturbing feeling of loss and displacement that was haunting the moment of the picture, making it part of what the picture memorializes although unintentionally. Such an unnamed haunting marked then the experience as an experience of loss and disjuncture, that is, of the impossibility of being there, attuned to the time-place of the photograph. And now, at the encounter with the picture, that very same experience is not only named, but also registered as haunting the present in the form of the question that asks for who has always already teleologically ordered our existence and disposed it according to “the acquisitive time of destiny and progress” (Moreiras 2020a: 172). This is the question that unveils the existential parergon that exceeds and subcedes ontotheological capture, and so-doing opens up the path for a quest for an-archic freedom. There, one can say that deconstruction *shifted to existence* and turned into infrapolitical practice.

As though some previous pact would have already consummated the impossibility of being there, then. As though my soul verified its previous sale – who bought it? – for a future that was never to come, but which has nevertheless ordered my life. As though everything that was done or every place I had to be was always in relation to a subtraction of time to which I would have consented immemorially, a disguise. Some form of trickery, of error. As though I was not able to be there even while being there, by virtue of being or having to be in some other place that does not exist. (Moreiras 2022: 21)

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Madalena Čerato

Autografija i infrapolitika

Apstrakt

Ovaj članak istražuje vezu između infrapolitike i autografije u radu Alberta Moreirasa. Na ovaj način, rad daje mogući ključ za čitanje novih Moreirasovih publikacija *Infrapolitika. Priručnik i Nelagodni odmor* u odnosu na njegova ranija dela. Odnos prema autografiji ispostavlja se kao inherentan i nužan za infrapolitiku, kao i ključ za razumevanje infrapolitike u pogledu zaokreta dekonstrukcije ka egzistenciji. Autografija se pokazuje kao rez singularnosti, koji omogućava nastajanje recipročne i imperativne veze između misli i egzistencije, koja je konstitutivna za infrapolitiku. Prvi deo rada usmerava se na početnu ulogu autografije i tiče se određenog preliminarnog izmeštanja misli od koje je infrapolitika zavisna, te prati vezu autografija-infrapolitika nazad u afektivni registar koji je Moreiras prvi put najavio u svojoj knjizi *Tercer espacio*. U drugom delu rada, fokus je na suštinskoj ulozi ove veze i, shodno tome, analizira se u odnosu na tri glavna aspekta infrapolitičkog mišljenja, naime, ideja an-arhičnog ne-prolaznog prolaza, veza između smrti i afiniteta prema radu žalosti i, konačno, veza sa „ekspatriacijom“.

Ključne reči: infrapolitika, autografija, prolaz, žalost, ekspatrijacija, singularnost, dekonstrukcija, egzistencija.