

10. SUMMARY

As seen in the title of this thesis, the main argument is the stance taken by Breytenbach against fixity in societal and other structures. This point of departure is entrenched in his art, poetry, writing, aesthetics and philosophy. In order to cover the diversity of Breytenbach's work and thinking, a hybrid approach has been adopted and this often complicates the writing and reading of the thesis. Aspects in Breytenbach's work investigated, are his views on the notion of consciousness, the movement of the body, social inscription and power, his time of incarceration, identity, and the nature of reality. Breytenbach's concern with flux, is emphasized. In the process of unfolding these diverse arguments, the thoughts of Deleuze & Guattari form the main backdrop of the discussion of Breytenbach's abhorrence with stratified orders and ways of thinking. Critical and anarchical thinkers such as Hillman, who works in the anti-psychiatric tradition, and Hofstadter, with his views of consciousness, are compared with Breytenbach's views on patterns, the self and consciousness. The movement of the body is discussed against the background of Deleuze & Guattari's philosophical inquiry into the notions of multiplicities which play off on the field of immanence. The notion stemming from the Surrealist game of *Cadavre Exquis* had an important influence on the work of Breytenbach. Theoretical points of departure by the Surrealist are discussed. There are numerous images of decapitation in Breytenbach's art. Thus, Bataille's *Acéphale Group* and Kristeva's interest in decapitation are looked into. Descartes' view regarding the intellect, are also discussed. The role of the social critic is investigated. Therefore, Sartre, Camus, Gramsci and Breytenbach are discussed in relation to Walzer's theories about the social critic. The theoretical view of Bakhtin regarding the carnival and the grotesque, are discussed. Breytenbach's time of incarceration is discussed against Foucault's views on power. Bachelard's and Breytenbach's inquiry regarding space, as well as the Zen Buddhist view regarding the void are discussed. About the question of Breytenbach's concern with identity, the theoretical view of Said, Bhabha, Spivak, and Fanon are discussed. The eminent Japanese thinker, Nishida is concerned with the nature of reality. Both Nishida and Breytenbach propose that all artificial divisions between what is seen as thought and the world, or between art and politics should be removed as obstructions in the way of creative involvement in the

ongoing process of creation of differential worlds. The similarities between Breytenbach's views of reality and those of the Zen Buddhist masters are looked into. Marxism and its views concerning reality, which is utopian, are discussed. Baudrillard is the theorist who is concerned with the simulacrum. His work is compared to that of Breytenbach. The theoretical points of departure of New Realism are investigated, also that of Surrealism as found in the work of Breton. Breytenbach's use of ideas in his art, writing, aesthetics and thinking are compared with European writers, film-makers and artists who follow a similar approach. Valuable research into Breytenbach's involvement in the art scene in The Netherlands provides information regarding his career as an artist.

List of Key Terms:

Surrealism, New Realism, Zen Buddhism, Consciousness, Memory, Identity, Nomadology, Social Critic.

OPSOMMING.

Soos blyk uit die titel van hierdie verhandeling, neem Breytenbach standpunt in teenoor gevestigde strukture in die samelewing. Hierdie vertrekpunt is ingebed in sy kuns, digkuns, skryfwerk, esteties en filosofie. Ten einde die wye omvang van Breytenbach se werk te dek, word daar gebruik gemaak van 'n hibriediese benadering wat moontlik die lees van die tesis kompliseer. Aspekte van Breytenbach se werk wat ondersoek word, is sy siening oor die idee van bewussyn, beweging van die liggaam, sosiale inskripsie en mag, sy tydperk van gevangenisskap, identiteit en die aard van realiteit. Die denke van Deleuze & Guattari vorm die hoof vertrekpunt vir die bespreking van Breytenbach se afkeur teenoor gestratifiseerde ordes en denke. Kritiese en anargistiese denkers soos Hillman, wat 'n anti-psigiatriese benadering volg, en Hofstadter met sy sieninge van bewussyn, word vergelyk met Breytenbach se vertrekpunt ten opsigte van patrone, die self en bewussyn. Die beweging van die liggaam word bespreek teen die agtergrond van Deleuze & Guattari se filosofiese ondersoek van die idee van meervoudigheid wat afspeel op die terrein van immanensie. Die idee wat voortspruit uit die Surrealistiese spel, *Cadavre Exquis*, het 'n belangrike invloed gehad op Breytenbach se werk. Teoretiese vertrepunte van die Surrealiste word bespreek. Daar is veelvoudige uitbeeldings van onthoofding in Breytenbach se kuns. Bataille se *Acépehale Groep* en Kristeva se belangstelling in onthoofding word met hierdie verskynsel in Breytenbach se kuns vergelyk. Descartes se siening betreffende die intellek, word ook bespreek. Die rol van die sosiale kritikus word ondersoek en Sartre, Camus, Gramsci en Breytenbach word bespreek na aanleiding van Walzer se idees oor die sosiale kritikus. Die teoretiese siening van Bakhtin betreffende die karnaval en die groteske, word bespreek. Breytenbach se tydperk van gevangenisskap en die kuns wat daaruit voortgespruit het word ondersoek. Foucault se siening oor mag is hier belangrik. Bachelard en Breytenbach se navraag na ruimte en die Zen-Buddhistiese siening van niksheid word bespreek. Breytenbach se siening ten opsigte van identiteit word vergelyk met die teoretiese idees van Said, Bhabha, Spivak en Fanon. Die belangrike Japanse denker, Nishida is gemoeid met die aard van realiteit. Beide Nishida en Breytenbach stel voor dat alle kunsmatige skeidings tussen denke en die wêreld, of tussen kuns en politiek verwyder moet word – hierdie skeiding verhoed 'n kreatiewe betrokkenheid in die

deurlopende proses van skepping van differensiële wêrelde. Die ooreenkomste tussen Breytenbach se siening van realiteit en dié van die Zen Buddhistsiese leermeesters word ondersoek. Die Marxistiese beweging en sy sieninge van realiteit, wat utopies is, word ook bespreek. Baudrillard is die teoretikus wat gemoed is met die simulacrum. Sy werk word met dié van Breytenbach bespreek. Die teoretiese vertrekpunte van die Nuwe Realisme word ondersoek, ook Breton en die Surrealistsiese siening oor die aard van realiteit. Breytenbach se gebruik van konsepte in sy kuns, skryfwerk, esteties en denke word vergelyk met Europese skrywers, filmmakers, en kunstenaars wat dieselfde benadering volg. Belangrike navorsing in Breytenbach se betrokkenheid in die Nederlandse kunswêreld verskaf inligting van sy loopbaan as kunstenaar.

Lys van sleutelsterme.

Surrealism, Nuwe Realism, Zen Buddhisme, Bewussyn, Herinnering, Identiteit, Nomadologie, Sosiale Kritikus.

Declaration before the Commissioner of Oaths.

"I declare that the thesis, which I hereby submit for the degree Doctor of History of Art at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at another university".

Witzgen
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Name.

11 Maart 2002
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Date.

Sworn before me at *Stellenbosch* on this *11th* day of March 2002.

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Commissioner of Oaths.

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