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Dissident Poetics, Experimental Excess: Jaakko Yli-Juonikas' Finnish Novel *Neuromaani*<CT>

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In this chapter, I discuss the dissident poetics in *Neuromaani* (2012), an excessive Finnish experimental novel by Jaakko Yli-Juonikas (b. 1976). I examine how and what kind of, in-betweenness is produced in the novel that both harbours dissident literary modes and, at the same time, exposes the always-already murky undercurrents of the so-called mainstream and the current capitalist 'system'. First, I introduce *Neuromaani*, its composition, themes, context, background and reception. After that, I lay out the theoretical background of my reading: the concepts of actual, virtual and repetition. Lastly, I examine the excess produced by the dissident poetics of in-betweenness in *Neuromaani*. Brian McHale argues that (descriptive) poetics itself is in-between of interpretation and theory: it can be informed by and have implications for both (McHale 1994, 59). In this regard, *Neuromaani* offers an interesting point of departure for contemplations on both the novel's own poetics and on their possible interpretations but also more generally the nature of literary in-betweenness or the possible contemporary poetics of dissidence—and their counter-cultural potential.

Following the Oxford English Dictionary, poetics is here understood as the creative principles or techniques informing any literary construction. This also applies, according to the *OED*, to social and cultural constructions, and thus, brings a wider scope of human interaction and meaning-making on various platforms into play. Jacques Rancière argues that literature (and, more generally, art) is a specific mode of language: 'a language that speaks less by what it says than by what it does not say, by the power that is expressed through it' (Rancière 2011, 59). He then continues naming this the 'poetic power' (Rancière 2011, 67). In this regard, literature is both a self-sufficient form of and an expression of society. Through these remarks, I seek to map out ways to configure and re-configure poetic spaces of being an outsider within—and along the lines of Jacques Rancière, maybe a possible way out.

On the Poetics of *Neuromaani*<Level A>

Neuromaani is—following a collection of short stories and two novels—the fourth literary work by Jaakko Yli-Juonikas, a prominent Finnish writer of experimental prose literature. It is a vast and versatile book of over 650 pages and with exceptionally elaborate cover design by Markus Pyörälä, who received an award for this work. As soon as it was published, *Neuromaani* was described as 'having no predecessor in Finnish literature' and the comparisons were largely sought from Anglophone literary traditions. *Neuromaani* received generally good and even hesitantly applauding reviews but was repeatedly titled as 'too difficult' or 'too much' by the critics (cf. Piippo 2016). It has since then attracted also academic interest (cf. Piippo 2018, Piippo 2020).

Neuromaani circulates and permutes various found texts, both canon and outsider, factual and fictional. Certain types of outsider literature often apply certain elements and traits very tightly knitted to the language associated with madness which is a very particular kind of otherness. I concentrate especially on the usage of literary traits typical for the so-called 'outsider' or self-published literature that often resemble the ones of madness and

schizophrenia. The novel also operates with and within the language and jargon of neuroscience, clinical research, hospitalisation and science frauds. There is also a lot of ambivalent and literary humour which partially lightens the mood of the novel but at the same time creates a harsher contrast for its more abrasive or traumatic contents. In this chapter, I look into what kind of poetics these traits produce when they leak into mainstream or highbrow prose literature.

The novel opens with a paratext. On the first page there is an abstract in English which states that '[t]he study focuses on a series of crimes committed by a loose group of Finnish neuroscientists in 1999–2000' and that '[t]he complexity of this bioethical problem is not so much due to the unparalleled nature of the incidents themselves, but the fact that the phenomena in question force us to fundamentally reformulate the distinction between researcher and researchee.' The abstract ends saying: 'On the course of research work, this study has gradually adopted a multi-layered, novel-like form. The unorthodox method of processing should not be seen as artistic vagaries but rather as desperate, blindfolded groping towards, possibly, 'the unspeakable''. There is a list of keywords, as well that reads as: 'neuroscience, forensic psychology, antisocial behavior, defalcation, scientific misconduct, bioethics, rationality of science, fMRI, Finnish cases'.

The actual novel begins—as so many postmodernist classics—as a Nordic-noir-esque detective story or mystery, two neuroscientists arrive at a hospital where a convict, a man named Silvo Näre, is placed under a mental examination. We do not know what crime he has committed (and we shall not learn that during the course of the novel) but in the presence of the scientists and medical staff, we find out that he hears voices—one voice in particular:

<BQ Begins>

- Do you still remember, Silvo, how we talked yesterday, on Monday? You told us, how some man is giving you orders. Do you remember? It would be nice if you told us more about this man who bosses you around. Is he scary? Or do you feel safe when he talks to you?

- Gereg.

Kahakka and Rambo glance at each other surprised, write the unexplainable word down swiftly. Explanations and theories begin to circulate. Näre stares at Harriet relentlessly.

- Did you say gereg, Silvo? Can you tell us, what gereg means? Have you invented this word by yourself?

- Gereg says: pick up mom from the station.

- Aha, so gereg is a name? Is gereg the man that commands you?

- It isn't just some stadtholder. Mostly he talks utter nonsense. And not always to me but to someone else. This, that and the other. Mindless allegations. Such a twittering chipmunk. Fourth of them, the lastborn, the prodigal son still unknown to the general public. (Yli-Juonikas, 13–14)¹ <BQ Ends>

Soon after this paragraph, the narration shifts from Silvo's point of view to the one of Gereg's. There seems to be, however, multiple narrators and diegetic levels in *Neuromaani*, and it is generally hard to distinguish them clearly from each other. The structure of the novel is borrowed from the choose-your-own-adventure-novels from the 1980s and *Neuromaani*, thus, represents the genre of ergodic literature. The term ergodic, coined by Espen J. Aarseth, is defined as follows:

<BQ Begins>In ergodic literature, nontrivial effort is required to allow the reader to traverse the text. If ergodic literature is to make sense as a concept, there must also be non-ergodic literature, where the effort to traverse the text is trivial, with no extranoematic responsibilities placed on the reader except (for example) eye movement and the periodic or arbitrary turning of pages. (Aarseth 1997, 1) <BQ Ends>

There is also no main narrative, plot or storyline to be found; the novel keeps constantly fragmenting and changing directions. There are multiple endings where usually the protagonist dies and the reader has to go back a few chapters or start over from the beginning. Therefore, the reader is deprived of the final answer or interpretation of the story—if there even is (only) one. This structure, fragmented by the jumping from chapter to chapter, is a clear nod towards the (ontological) metalepsis (Genette 1980, 234–235) made popular by the Anglo-American postmodernist novels. It also serves another purpose—the partly paratextual instructions for moving about within the book resonate with the fragmentation of the mind which is also one of its recurring themes. As the novel progresses both the narrator(s) and the reader grow increasingly suspicious, even paranoid, about the events:

<BQ Begins>If you suspect the father, turn to chapter 57. Or (option c) the note includes a coded message appointed to someone else, which you are in fact not meant to understand. If you are interested in breaking the code, move to chapter 118. On the other hand, it is not completely ruled out, that (d) I have imagined the whole thing. Maybe these curious occurrences are born in my mind and only reflect my worst fears (or *hopes!*?!). Read more in chapter 103. And yet, in the last resort one might ask, (e) does it really matter? One might as well drop the whole schizoid business and move on to more exciting adventures. More exciting adventures available in chapter 202.² (Yli-Juonikas 2012, 33) <BQ Ends>

The fragmentation also reaches the level of the text, breaking up and apart both the cohesion of the story and the reader’s meaning-making processes and efforts:

<BQ Begins>I wish we had had the sense to settle our ‘differences’ a little earlier [---] when it wasn’t too late yet [---] so much important is left unsaid [---] on child spies [---] on irradiation of the brain [---] don’t blame your father, he can’t help the ruthlessness of his life instinct [---] white grass, the fleeting with respiration [---] ‘laterna magica’ [---] father’s white ear [---].³ (Yli-Juonikas 2012, 530) <BQ Ends>

Not even the wording is left untouched:

<BQ Begins>Shocking images and flashes from the lowest levels of the consciousness—a city in ruins, a pillar of fire in the h*riz*n, black j*nipers in front of the housing cooperative, which turn into a pack of wolves during the night [---] unstable state of mind leaves only 2 options: ex*t st*ge l*ft and dem*l***on of th* f*** h*se—move to chapter 25, or rising in the atmosphere—move to chapter 180. This is admittedly a hard choice, and requires an ability to emphasize with a deviant individual’s psyche. Have courage, friend—one must only throw oneself into the stream of expression, seek the seekers path, c*nnect with the *umanit**s *j*****⁴ (Yli-Juonikas 2012, 77) <BQ Ends>

All these traits form the slightly unhinged style and feel of the novel. Many of these literary devices are also related or comparable to the linguistic features of madness. This not only reinforces the theme of the outsider or dissident within but also connects the style of the text directly to the consciously forced speech of schizophrenic patients. Other typical linguistic

features associated with madness or schizophrenia are neuronal or recurring sentence structures, neologisms, mixed metaphors and uncontrolled associations, as well as the banal and vulgar vocabulary which is also associated with social stigma (Covington et al. 2005). The medical-clinical discourse of neuroscience is placed in an absurd light right from the start. This effect is enhanced by the overly specific reproduction of names of registered trademarks, pharmaceuticals and instructions on doses.

The whole composition of *Neuromaani* is interconnected in many ways. Mimicking the academic style of writing with footnotes, references and citations (much like in *Infinite Jest* (1997) by David Foster Wallace or *The House of Leaves* (2000) by Mark Z. Danielewski), it urges the reader to look these references up in order to find the key metaphor or solving the riddle of the text. However, all these lines of investigation, no matter how intriguing, turn out to be a *cul de sac*. Some of the references are correct and accurate, leading to other texts that actually exist but some are fictional or misleading. For example, journals and articles mentioned are often amalgamations of both factual and fictional names and references.

This kind of mixing up different textual material is rather common, especially in postmodernist fiction (McHale 1987, 202–203) but it is interesting from the perspective of the materialising effects of reading. The conscientious reader, who tries to track down and map out every quotation and reference very soon becomes overwhelmed with the sheer quantity of the material and even sooner finds themselves rather let down by the book. The seemingly vital clues turn out to be plain mockery of either the reader's endeavours or just sheer literary parody. The large quantity of the referenced material—whether already existing or fictional make-believe—overwhelms the (especially academic) reader who tries to keep track of everything and take a note of every single potent metaphor or literary device. There is, although, just simply too much to take into account and the book thus lures the reader to extend their reading-time over anything that would be considered trivial (cf. Aarseth 1997, 1). All of the different aspects of the novel, no matter how hilarious or intriguing, fold into a bundle of affections best described as frustration or exhaustion. *Neuromaani* could, therefore, be best described as excessive. Excess is the state or an instance of surpassing usual, proper or specified limits. It is too much, too many. It is part of the Other (Altman 1989). This calls in for reconfiguring the ways of reading, interpreting and contextualising the novel and its poetics.

Being in-between: the Materiality of Actual and Virtual<Level A>

Poetics, as everything else, is currently navigating through the times of capitalism. According to Félix Guattari 'capital is a semiotic operator' which 'seizes individuals from the inside' and has the goal of 'controlling the whole of society' (Guattari 1996, 220). To this process, he refers with the term 'semicapitalism' which seems to engulf everything it can seize—literature being no exception here. Following Gilles Deleuze and Félix Guattari, literature is 'permeated by unformed, unstable matters, by flows in all directions, by free intensities and by singularities' (Deleuze and Guattari 1987, 45). *Neuromaani* is indeed quite a handful of all of those. Its non-linear structure, combined with vast amounts of themes, motives, references, characters, footnotes and subtexts—both canon and outsider—create a rhizomatic narrative that is difficult to handle or grasp. The title of the book translates as 'Neuromaniac' or *nouveau roman*—already giving the reader some hints regarding its style and its thematic and literary origins, for example, in the literary tradition of French and Anglo-American postmodernism (cf. Piippo

2018). Both of these are characterised by the emphasis on metafiction, the notion of the literary work's own fictionality and ontological status as a codex (McHale 1987, 9–10).

This very material body of the book provides a solid starting point for the analysis of the poetics of in-betweenness (Piippo 2018). However, when discussing the material aspect of literature, we must first define 'materiality'. Literature's materialism is here understood in Gilles Deleuze's terms of actual and virtual. Deleuze is also one of the main philosophical influences behind the concept of new materialism (Dolphijn and van der Tuin 2013, 14). Virtual and actual are both real but not everything that is virtually contained—or immanent—in this world is or becomes actual. Actual is our everyday world at the present moment in time, virtual, on the other hand, is all its possible and impossible pasts and futures (Grosz 2000, 228). According to the widely cited quotation “‘virtual’ is not opposed to ‘real’ but opposed to ‘actual’, whereas ‘real’ is opposed to ‘possible’” (Deleuze 1988, 96–98).

Virtual—for example, dreams, memories, imaginations, pure qualities, the story world—is real insofar as it has an effect on us, the virtual insists on the actual. The object of 'a book' is, in this case particularly, for its dual nature. It is genuinely both actual and virtual, wherein both the physical body of a book with printed words on its pages, held in one's hand and the act of reading are actual but the 'real' contents of the book—text, narratives, metaphors, images etc.—are virtual. Virtual multiplicities form the actual narrative(s) which can be read in the book but they also contain all the what-ifs, alternate endings, reader's expectations, wishes, hopes and so on. This also applies to the aspect of style. As Claire Colebrook puts it:

<BQ Begins>Style is best thought of as virtual, as a power of variation and becoming, a power to create anew without prior reference or ground. Deleuze offered a number of ways to think about the literary approach to intensities and affect. Each event of the literary re-opens the question of what and how literature might become, and so each mobilisation and creation of affect is itself different. (Colebrook 2002, 106)<BQ Ends>

Both actual and virtual are created and separated from each other through the process of repetition. The materiality of literature, in this sense, is created in a process in which actual emerges from the virtual (Deleuze and Parnet 2002, 148). The actual contents of the book are so to say, 'permeated by unformed, unstable matters, by flows in all directions, by free intensities and by singularities' (Deleuze and Guattari 1987, 11). In this sense, the material effects of reading—for example, the reader's bodily reactions, feelings, evocations and possible later actions which can be linked to the previous reading of the book—are also part of the book's contents, materiality and its meaning. The key point is the equal reality and the relationship of the two main concepts. When talking about the materiality of a book or its poetics, one should also include the virtual aspects in the analysis. Now that we see the ontology of *Neuromaani*, we are to find out its epistemology. What are the materials it has used for its composition? How does it use them? The question here then again is: what kind of affects actualise from the virtual of *Neuromaani* in its reading, especially concerning the circulation and repetition of found material that is connected to the concept of 'outsider'?

Repetition: Producing the Outsider<Level A>

The excessive use of found literary material like references, subtexts, styles, allusions and (anonymous) quotations can be analysed in terms of repetition. Repetition is a process which

actualises for example narratives and forms from the virtual of literature, creates new literary space, and therefore, affects the materiality of literature. Here, repetition is understood in a Deleuzian way: thinking repetition as a process, which re- and deterritorialises the literary space. Deleuzian repetition can be divided to Platonic and Nietzschean repetition, where the first relies on similarity and simulation, and the second, on difference and effect (Deleuze 1994, 190). In this sense, the narration, the use of found material and other forms of literary repetition are more interesting when examined as Nietzschean repetition. Here, writing does not only mechanically repeat the already existing forms and conventions of literature, but re-activates the movements and lines which create new literature: the very affects of reading and the new textual and affective space for the outsider within. Especially experimental prose heavily uses different forms of literary repetition and production of affects this way, challenging the more straightforward ways of perceiving the materiality of literature.

Experimental literature often questions the dominants, tastes and structures of the current literary and cultural field. It poses the very ontological question of its own ‘literaturnost’: is this literature or could it be (Bray, Gibbons and McHale 2012)? The Situationist International would state that it is a question of recuperation and *detournement*. In other words, does this experimentation pose any resistance to the current dominant? By following and mapping out the lines of different forms of repetition in *Neuromaani*—compulsory re-reading of the chapters due the ergodic structure, genre-related traits like metafictional elements and the usage of found material—and by following repetitions dual core impulse of simultaneously binding and breaking apart (cf. Piippo 2018), it is possible to analyse closely the dissident poetics in *Neuromaani*.

Neuromaani itself is already in the state of being and outsider within. It is an experimental piece of literature with reader’s expectations of a highly complex structure and a rather narrow audience, yet published by a prestigious publishing house and receiving critical acclaim. The same thematic extends beyond the novel itself: it is written and published in Finnish which is a very small language on a European scale, not even to mention global proportions. On the other hand, Finnish is a very literary language with a strong national and institutional position and, in that sense, cannot really be regarded as a minor language.

Neuromaani is thus layered in many ways but not least in its tendency to circulate, appropriate and emulate found textual material: styles, jargon, poetics, references and quotations. The general style and vocabulary of the novel is largely dominated by the neuroscientific and medical jargon—an effect that is enhanced by the overabundance of footnotes and other traits of academic writing:

And there I was, celebrating this new millennium of great hopes and fears, rounded up with the good old usual suspects: Small S.A., Perera G.M., DeLaPaz R., Mayeux R. ja Stern Y. 1999, and all we could think of was “Differential regional dysfunction of the hippocampal formation among elderly with memory decline and Alzheimer’s disease.” *Annals of Neurology* 45. S. 466–472⁵ (Yli-Juonikas 2012, 101).

There also is the aforementioned structural analogy to other (post)postmodernist novels but also many references to Finnish literary traditions. There is, for example, a long passage that is, in fact, a parody of the realist Finnish prose of the 1950s and 1960s (Yli-Juonikas 2012, 303–306), and several subtle nods towards Finnish classics. There is, however, a lot that is derived from urban folklore and the so-called outsider literature. All these voices mix in the novel. For example, a now late Finnish ‘outsider-author’ and conspiracy theorist Vilho

Piippo, who also was allegedly a schizophrenia patient, is presented in a long passage as an expert on neuroscience, conducting research and corresponding with Bill Clinton, who is being referred to as ‘the leopard king’ and whom Piippo warns about the dangers of the dissidents within (Yli-Juonikas 2012, 594–597).

Outsider literature is a literary equivalent to international field of outsider art. Outsider literature is often self-published or vanity press that distinguishes it from edited literature which are published through traditional publishing houses or other institutions of the literature scene. Important here is the inherent solitude of the self-published literature: there is no editor or publishers style sheet that would comment or co-author the work. Outsider art has its roots in the psychiatric hospitals’ hospital art, also called *art brut* in order to avoid excessive stigma (Haveri 2016, 113). This junction reinforces the reader’s connotations of madness and dissidence in *Neuromaani*. It is possible to recognise several of the mentioned or referenced names as Finnish outsider writers if one is acquainted with the phenomenon. Only in *Neuromaani* they are presented as practitioners, researchers and authorities of the field of neuroscience. In comparative view, the linguistic features that coincide with the schizophrenic language in the novel appear to be largely derived from these same sources.

The motivation of this article is, however, not to label or diagnose any writers or texts referenced in *Neuromaani*. What is of interest here is the literary devices and works which convey the feel and connotations of madness. That is, the poetics of dissidence and the outsider within which are also central to the composition of *Neuromaani*. The founder of the term *art brut*, French artist Jean Dubuffet has also noted that not all features of *art brut* were typical only to the art of the hospital patients. One must also bear in mind the autonomy of the literary work, its meanings or intentions cannot be solely drawn from the author, whether be they an outsider or not.

The references and connotations recognised as ‘outsider’ do, however, have an effect on the poetics of *Neuromaani*, as they add new virtualities to the body of the novel. The authoritative language of neurology, medicalisation and diagnostics become unstable when mixed together with the themes of fraud, crime, pseudoscience and the affections produced by the schizophrenic language. All this is connected to the postmodernist conception of literature, where the meaning of the text is no longer traced back to the author but is rather seen as a motley painting, a heterogenic assemblage of various texts and their heteroglossia. Literary narrative structures often experiment in the area of the mind, especially a mind in state of fragmentation (Zunshine 2006, 54–57). Characteristic to these outsider traits and poetics woven into the tissue of *Neuromaani* is indeed their excessiveness.

Excess: the Dissident Within<Level A>

How does the excessive quality in and of *Neuromaani* react to the current cultural dominant and global circumstance of capitalism? Could it be in this very excess where an aesthetic that will both represent and resist these times could be found? The ethos of capitalism is to overcome old boundaries and in that maxim lies the excessive spirit of capitalism, too. Semiocapitalism, or the current post-Fordist digital culture, is founded on immaterial labour and the explosion of the info-sphere (Virno, Bertoletti, Cascaito and Casson 2004, 9–10). Here ‘capital is a semiotic operator’ which ‘seizes individuals from the inside’ and has the goal of ‘controlling the whole of society’ (Guattari 1996, 200, 212). All this leads to an excess of visibility and expressivity. According to Franco ‘Bifo’ Berardi, ‘the expansion of a specific cognitive function redefines the whole of cognition’ (‘Bifo’ 2005). On a personal level, the

outcome of the acceleration described earlier is often exhaustion and depression ('Bifo' 2009), the former of which is the affection that dominates the reading of *Neuromaani* as well. The machine of capitalist production and circulation operates only by continually breaking down (Deleuze and Guattari 2010, 8).

What is the dynamic between the excess of *Neuromaani* and the one of semiocapitalism? Excess as a concept has three distinctive sites. It can be seen as redundancy ('too much'), transgression ('more') or mediation ('exceeding the limits' as an ongoing process and strategy) (Sihvonen 1991: 31–33). Capitalism produces extreme diversity and multiplicity but the basic condition of possibility for this profusion is money and credit (Lazzarato 2012). Heterogeneity turns into homogeneity in a long run and the problem of excess is projected to those who are too many or too much: the dissident. This way of seeing the excess represents the sites of it as 'more' and 'too much'. As Rick Altman writes: 'The right to identify and name the excess carries enormous power, always in favour of the dominant. To name excess is thus just another way of naming the dominant. Totality minus excess equals dominant.' (Altman 1989, 346). On the other hand, it is the sheer excessiveness of the event that provokes anxiety in our terms of understanding and representation. As Steven Shaviro writes on Bataille's thought on excess:

<BQ Begins>There is no end to the accumulation of the capitalistic mode of production—it abolishes all hierarchies of means and ends, all teleologies. However, it cannot abolish excess, which continues in obsessive moments of production and valorisation. For Bataille, as homogeneity increasingly imposes itself as the immanent law of production under capitalism, it threatens to become more and more disorderly, to run more and more out of control. (Shaviro 1990, 56) <BQ Ends>

In *Neuromaani*, there are numerous subtexts, characters, references, pseudo-references, sources, thoughts and red herrings. Eventually the reader will also find themselves entangled in the deteriorating language and structure, different interpretational threads and the multitude of virtualities. They also become both, uncomfortably numb, and aware of their own role as the reader, and the way the text is to observe and comment on this role. What is also amplified is the dissident poetics drawn from the surrounding culture, normally repressed by the excess of capitalism. In the context of *Neuromaani* it is, in fact, these very poetics, the outsider within, that enables to creation of a virtual interpretational space separate from the repressing excess—a point of departure for reading that is roaring instead of repetitive. Here the excess of the novel becomes something that is exceeding pre-set boundaries and limitations of thought. The dissident produced in the novel now becomes part of the reader through the process of actualization from the virtual that is embedded in the process of reading. This combination of exhilaration, frustration, exhaustion and being out-of-joint is typical to excess, or 'the third meaning', as Roland Barthes calls it. *Neuromaani* enhances these notions embedded in the excess, especially through its multidimensional actual and virtual structure.

The novel serves as a memento, vessel and manifestation to all the layers surrounding intersecting it. It creates a parallel series for the surrounding conditions, and an amplifier for the outsider within. This also distinguishes *Neuromaani* apart from the typically paranoid undertones of the postmodernist classics. These aesthetics and poetics which can be understood via the dynamic between the actual and the virtual present a possibility to create something that is creative rather than opposing, and yet resistant and resilient when it comes to the recuperating practices of capitalism. The point of creating or line of flight lays in the affective relation between the various actuals and the virtuals. According to Fredric Jameson, '[a]lthough the

‘global world system’ is ‘unrepresentable,’ this does not mean that it is ‘unknowable’ (1991, 53). ‘An aesthetic of cognitive and affective mapping’ is needed to examine critically the processes exploitation and expropriation (Jameson 1991, 54; Shaviro 2010, 5). It is the task of resistance movements and art to create collective agencies of enunciation that match the new subjectivity which also encompasses the inherit in-betweenness and the dissident within. In this reading, I have aimed to present that, by adding actual and virtual layers repeatedly upon one another, there just might be enough room in the affective and literary folds of *Neuromaani*—or any other literary work with the same strategy—for the excess and dissidence to build up, regroup, and eventually, break free.

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<Level A>Notes

¹ Finnish original:

– Muistatko vielä Silvo, kun me juteltiin eilen maanantaina? Kerroit, että joku mies antaa sinulle käskyjä.

Muistatko? Olisi mukavaa, jos kertoisit meille tästä miehestä, joka komentelee sinua. Onko mies pelottava? Vai tunnetko sinä olosi turvalliseksi, kun mies puhuu sinulle?

– Gereg.

Kahakka ja Rambo vilkaisevat toisiaan yllättyneinä, kirjoittavat selittämättömän sanan vikkelästi muistiin. Selitysmallit ja teoriat alkavat risteillä mielessä. Näre tuijottaa herkeämättä Harrietia.

– Sanoitko sinä gereg, Silvo? Voitko kertoa meille, mitä gereg tarkoittaa? Oletko keksinyt ihan itse sen sanan?

– Gereg käskee hakemaan äidin asemalta.

– Ahaa, siis gereg on nimi? Onko Gereg se mies, joka käskee sinua?

– Ei se ole pelkkä käskynhaltija. Useimmiten puhuu mitä sattuu. Eikä aina minulle vaan jollekin toiselle.

Kaikkea sekavaa. Älyttömiä väitteitä ja kysymyksiä. Sellainen kimittävä pikkuorava. Neljäs niistä, kuopus, suurelle yleisölle tuntemattomaksi jäänyt tuhlaajapoika. (Yli-Juonikas 2012, 13–14; all translations are by Laura Piippo)

² Finnish original: ‘Jos epäilyksesi kohdistuvat isään, siirry lukuun 57. Tai sitten (c) lappuun sisältyy jollekin toiselle henkilölle kohdistettu koodiviesti, jota minun ei ole tarkoitukseen ymmärtää. Jos koodin murtaminen kiinnostaa, siirry lukuun 118. Toisaalta ei voi pitää poissuljettuna, että (d) minä kuvittelisin koko jutun. Ehkä ko. merkilliset ilmiöt ovat syntyneet mielessäni ja heijastavat vain pahimpia pelkojani (tai toiveitani!?!). Lue lisää luvusta 103. Silti viime kädessä voi kysyä, (e) onko jutulla oikeastaan väliä. Yhtä hyvin voisin jättää sikseen koko typerän skitsoilun ja siirtyä kiinnostavampiin seikkailuihin. Kiinnostavampia seikkailuja on luvassa luvussa 202.’ (Yli-Juonikas 2012, 433)

³ Finnish original: ‘Kunpa olisimme ymmärtäneet sopia ‘erimielisyytemme’ vähän aiemmin [---] kun ei vielä ollut myöhäistä [---] niin paljon tärkeää jää sanomatta [---] lapsivakoojista [---] aivojen säteilytyksestä [---] älä soimaa isääsi, hän ei mahda mitään elämänviettinsä armottomuudelle [---] valkoinen ruoho, pakeneva valkoinen hengitys [---] ‘taikalamppu’ [---] isän valkoinen korva [---]’ (Yli-Juonikas 2012, 530)

⁴ Sokeeraavia kuvia ja välähdyksiä tietoisuuden alimmista kerroksista – rauniokaupunki, tulipatsas h*riso*tissa, yöllä susilaumaksi muuttuvat mustat k*tajat taloyhtiön pihalla [---] epävakaata mielentilaa antaa vain 2 vaihtoehtoa: t*kav*semman täy*kä**n p**ku – siirry lukuun 25, tai k*hoamin*n a****r**sä – siirry lukuun 180. Valinta on kieltämättä vaikea ja vaatii sinulta eläytymiskykyä poikkeusyksilön sis.

maailmaan. Rohkeutta, ystävä – tulee vain heittäytyä kokemuksen virtaan, etsiä etsijän tielle, k*keytyä
*hmis**den *h***** (Yli-Juonikas 2012, 77)

⁵ Finnish original: 'Suurten toiveiden ja pelkojen milleniumia minä juhlistin kaverieni kanssa Rio de Janeiron räkäisimmässä merimieskapakassa, koolla oli koko vanha hampuusijengi Small S. A., Perera G. M., DeLaPaz R., Mayeux R. ja Stern Y. 1999 ja kaikilla pyöri mielessä vain 'Differential regional dysfunction of the hippocampal formation among elderly with memory decline and Alzheimer's disease.' *Annals of Neurology* 45. S. 466–472' (Yli-Juonikas 2012, 101).