

MANIFESTO AND POETRY

Manifesto ve Şiir

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Abstract

Manifesto has been one of the popular genres since its first examples in the 17th century. Its main function is to stimulate new ideas and form a guide to actualize these ideas and ambitions alike. Manifestoes have been investigated focusing on style, type, genre, etc. However, the relation between manifesto and poetry has not attracted much attention. Firstly, the manifesto's argumentative utterance and poetry's poetical verbalization posit them in the realm of discursive and rhetorical representations as both convey thoughts of an initiator to an audience. Moreover, the archaic modes of manifesto as a public declaration and the antique fashion of poetry as a shared experience owe much to orality and performance. This paper aims to give a brief history of manifesto and by setting a prime focus on the modernist manifestoes, it will present the analogies in manifesto and poetry and highlight the functional capacity of poetry in manifesto tradition.

Keywords: manifesto, poetry, discursive, rhetorical, performativity.

Öz

Manifesto, 17. yüzyıldaki ilk örneklerinden bu yana popüler türlerden biri olmuştur. Ana işlevi, yeni fikirleri teşvik etmek ve bu fikirleri ve hedefleri benzer şekilde gerçekleştirmek için bir rehber oluşturmaktır. Manifestolar üs-

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lup, tür, vb. konulara odaklanılarak incelenmiştir. Ancak manifesto ile şiir arasındaki ilişki pek ilgi görmemiştir. Birincisi, manifestonun tartışmacı yaklaşımı ve şiirin şiirsel konumu, konuşmacının düşüncelerini bir izleyiciye aktarması yönüyle ikisini de söylemsel ve retorik temsiller alanına yerleştirir. Dahası, kamuya açık bir bildiri olarak arkaik manifesto biçimleri ve toplu paylaşım deneyimi olarak şiirin kadim yönü sözlü geleneğe ve performansa dayanır. Bu çalışma, kısa bir manifesto tarihi vermeyi amaçlamakta ve modernist manifestolara öncelik vererek, manifesto ve şiirdeki analogileri ortaya koymayı ve manifesto geleneğinde şiirin işlevsel kapasitesini vurgulamayı planlamaktadır.

Anahtar Sözcükler: manifesto, şiir, söylemsel, retorik, performatiflik.

I. Introduction

Beginning as a declaration by a sovereign in the power, manifesto writing today has turned into various individual enterprises such as declaring one's appreciation of poetry or the motivation behind a certain ideology or act. Despite having a political origin and associations and having been widely used by political parties, etc., manifestoes have gained a literary and artistic currency in the modernist period, especially with Marinetti's "Futurism". Although manifesto and poetry ostensibly reside in two different writing spheres in terms of form (verse or prose), they are above all forms of communication that bear some correlations such as disseminating knowledge and delivering a shared meaning. The goal of this study is to draw a brief historical picture at the beginning and, emphasizing the discursive and rhetorical elements shared by both, it will demonstrate that manifesto and poetry are interbedded forms. Furthermore, they will be analysed in terms of an oral and performative text.

Manifesto writing is one of the most visited genres since its first examples. *The Shorter Oxford English Dictionary* dates the etymological origin of the word back to the late Medieval period to the adjective *manifestus* in the Latin language, a combination of *manus* (hand) and *festus* (struck), meaning "palpable"; "obvious"; "evident to the eye, mind or judgement" (Little et al., 1939: p. 1199). The current English meaning's root goes back to the 17th-century Italian word *manifesto* meaning "A public declaration by a sovereign prince or state, or by an individual or body of individuals whose proceedings are of public importance, making known past actions and explaining the motives for actions announced as forthcoming" (1939: p. 1200). For some scholars of the manifesto genre, the term is widely known thanks to the Italian Futurist F. T. Marinetti who is claimed to be the first author to create a new literary genre (Perloff, 1986: p. 81) and write an artistic and aesthetic manifesto (Perloff, 1986: p. 5; Caws, 2001: p. ix), which makes it a modern invention. On the other hand, the best-known precursor of the Futurist manifesto, *The Communist Manifesto* (1848) by Karl Marx and Friedrich Engels is believed to be the archetypal model

(Berman, 1988: p. 89) and the original force (Puchner, 2006: p. 47) for the modernist manifesto writing. However, many other scholars accept the 16th century monk Martin Luther as the founder of manifesto tradition suggesting that his work marks the emergence of the manifesto genre (Amidon, 2003: p. 33-64; Encke, 2003: p. 1-60; Puchner, 2006: p. 14).

Although Luther is accepted as the pioneer of the manifesto form, his treatise is actually superseded by the tracts of Diggers and Levellers of 1650, which are accepted as the prototypes of manifesto (Lyon, 1999: p. 3). For Lyon, a manifesto was created with “*the emergence of the bourgeois and plebian public sphere*” (1). However, from religious tracts to political treatises, manifesting opinions and objections in literary and non-literary texts is quite old and common and their language and style have illuminated the path through the radical modern artistic declarations. Nevertheless, avant-garde or modernist critics seem to ignore or prefer not to mention these texts (Perloff 1986; Somigli 2003; Vondeling 2000). One reason might be the fact that Luther’s and Diggers’ and Levellers’ pamphlets cannot be traced in the lineage of artistic/aesthetic manifestoes; despite having the same diction, similar discourse and aim in principle, they have a different content and audience. Therefore, a better understanding of the study of this genre of any period would be possible by revisiting these prototypical sources and time spans. As a contribution to the relevant discussion of the prototypes of the manifesto – though not being the main goal – this study also suggests that the 1600s have a peculiar place in the history of manifesto and argues that Galileo’s *The Assayer* (1623), which is accepted as his scientific manifesto, should also be considered important; not in the sense that it laid the foundations for Darwin’s *The Origin of Species* or the widely known *The Communist Manifesto* or the modernist manifestoes, but in the sense that it is an emblematic scientific manifesto to display the need to declare and make the scientific developments known by the common people, which is the main aim of this genre.

The informative function of this type was not only prevailing in the 17th-century science, the time of great scientists such as Bacon, Newton and Galileo. Manifesto was in the air inflecting many agencies. In *Legitimizing the Artist: Manifesto Writing and European Modernism 1885-1915*, Luca Somigli (2003: p. 33-41) gives a long list of various texts: Roman Imperial Majesty’s war manifesto “Declaration or Manifesto to the States and Peers of Hungary” (1644) in which he states the reasons behind his waging war against the Prince of Transylvania; Nathaniel Ward’s “The Simple Cobbler of Aggawam in America” (1647) defending the status quo; John Milton’s “A Manifesto of the Lord Protector of the Commonwealth of England, Scotland, Ireland” (1655) dealing with the conflict with Spaniards; “A Manifesto” by the Cardinal of Bourbon against the king (1670); Nathaniel Bacon’s “Declaration in the Name of the People” (1676) criticising the unjust taxing; “The Earl of Castlemain’s Manifesto” (1681) expressing The Earl of Castlemain’s loyalty to the Crown and “The Manifesto: of Near 150 Knights, and Eminent Merchants and Citizens of London, Against the Jews Now in England” (1689) by Samuel Hayne

that was against Jews on economy and lastly the ‘Manifesto or Declaration’ (1699) issued by the founders of a new church. The topics vary from religion, economy, politics to science. However, the intellectual and ideological mood, *paiduma* as Ezra Pound calls it (1938: p. 57) in the 17th century is obviously declarative and informative compared to the modernist version which is more like a provocative urgent call.

To conclude this chapter, it can be said that manifestoes can be investigated in four categories in terms of their contents: political manifesto (*The Communist Manifesto* (1848) by Marx and Engels), artistic/aesthetic/literary manifesto (*Manifesto of Futurism* (1909) by Marinetti), theological manifesto (*Ninety-five Theses* (1517) by Martin Luther and scientific manifesto (*The Assayer* (1623) by Galileo) although some manifestoes bear the traits of more than one.

III. Manifesto and Poetry

As the most ancient oral and written art form, poetry is older than manifesto, which is likewise a body of text performed orally and written. Therefore, there are some rhetorical parallelisms between them. Unlike poetry, defining manifesto is a challenging effort since from religion to science, there are many texts in various fields focusing on different/opposite poles of life. Moreover, manifestoes appear in many types and contain many forms: poems, songs, letters, prefaces etc. Nevertheless, there are some features that are common since its early examples. A manifesto is a declaration of a certain action (past or future). It can be written or oral; official/institutional or individual. As the early declarative examples are issued by some kind of power, it aims at giving information and explaining motivations behind some certain past or future actions to the public. The modern manifesto’s main purpose, on the other hand, is to motivate and encourage people to take action rather than having a sole informative goal. Still, there are some rhetorical components based on such a dual feature in the history of manifesto: the addressee, namely the public or audience, an ‘implied reader’ in mind; and the addresser, an authority of significance releasing information or a self-employed agent in charge of the call. This dual feature, which is archaically embedded in the formation and language of poetry as poet-speaker and reader became more visible in the manifesto’s linguistics formation especially with the personal pronouns to constitute the rhetorical essence of the modernist manifestoes. The heavy usage of personal pronouns (‘we’, ‘I’, ‘you’) in Dadaist, Surrealist, Futurist etc. manifestoes, for example, determines the position for each party involved within the communication and brings together a group of people with the same interest and tries to create an identically ambitious audience. The Dadaist promoter Tristan Tzara’s artistic vision turns into a declaration thanks to such a rhetorical device:

we are human and true for the sake of amusement, impulsive, vibrant to crucify boredom [...] I write a manifesto and I want

nothing, yet I say certain things, and in principle I am against manifestoes, as I am also against principles [...] I write this manifesto to show that people can perform contrary actions together while taking one fresh gulp of air; I am against action [...] I speak only of myself since I do not wish to convince, I have no right to drag others into my river, I oblige no one to follow me [...] We recognize no theory. We have enough cubist and futurist academies: laboratories of formal ideas [...] We are a furious wind, tearing the dirty linen of clouds and prayers [...] We will put an end to mourning and replace tears by sirens [...] We observe, we regard from one or more points of view, we choose them among the millions that exist (2005: p. 479-481).

The function of that kind of antiphrasis with ‘I’ is neither ironical nor comic. While ‘I’ is persuasive despite stating the opposite, ‘we’, together with being persuasive, is more provocative in the sense that it intends to create a reaction or anger in the intended reader/audience. Amidon also details rhetorical purposes and highlights such an analogy. For him, these rhetorical elements are one party’s “*challenge to an institution or practice*”, and “*the intention to form a community of like-minded thinkers*” (2003: p. 27) on the other part. Manifesto’s efficient communication is possible through these certain roles. Manifestoes’ generic structure has this very same equation. The conscious proletariat (‘we’, ‘I’) works for the favour of the unconscious proletariat (‘you’) against the bourgeoisie and invites them to take an action in *The Communist Manifesto*. The ‘we’ and ‘I’ of manifesto displays why the opponent group is making mistake or fail and try to tell ‘you’ how ‘you’ should be, which is all about persuasive rhetorical strategies. Mary Ann Caws also notes such a rhetorical relation between the issuer ‘we’ and ‘I’, and the addressee ‘you’:

Generally posing some ‘we,’ explicit or implicit, against some other ‘they,’ with the terms constructed in a deliberate dichotomy, the manifesto [...] wants to make a persuasive move from the ‘I believe’ of the speaker toward the ‘you’ of the listener or reader, who should be sufficiently convinced to join in” (2001: p. xx).

The author in manifesto displays all effort to convince the reader about his right cause for a full engagement. Otherwise, penning such a text would be illogical and such a manifesto’s actualisation will never be possible. That is the intersection point of manifesto and poetry. First of all, like manifesto, poetry is also a verbal entity generated by an ‘addresser’ (poet) to evoke some sort of feelings or thoughts for the ‘addressee’ (reader/audience) and persuade by argument in order to create some kind of attitude. From this perspective, it can be argued that the author’s persuasive tone and the receiver’s acceptant position inhabiting in manifesto’s style is similar to the relation between the speaker created by the poet and the reader. In *Poetry as Persuasion*, Carl Dennis speculates on the presence of a speaker behind

the lines: “*For a poem to be convincing, the primary task of the writer is to construct a speaker whose company is worth keeping, who exhibits certain virtues that win the reader’s sympathetic attention*” (2001: p. 2). Citing Aristotelian terms *logos* (appealing to logic) and *ethos* (an appeal to ethics; related to the credibility of the reader), he argues that the reader’s assent is won by creating persuasive voices (2). Poetry, just like manifesto, is an invitation for an effective communication with the reader who, simply by the act of reading, is willing to sympathise with the speaker. Therefore, the language poet determines for the speaker should be convincing like the language of the manifesto. This might be the main factor in the great influence of the Romantic poetry in literature thanks to the Romantic poets’ authoritative lyric speaker ‘I’ who is identical with the poet. It can also be argued that the association of the ‘I’ speaker with the poet enhances an invisible rhetorical credibility in Romantic Poetry. In the article “Narrative Structure and Fictional Mediation”, Tamar Yacobi questions the reliability of the poet-speaker and author-narrator in literature as the mediator in the genesis of the literary work and concludes that the Romantic representations

achieve prominence and dramatization from an authoritative speaker, and become part of the reshaped traffic between life and art: the biographical or historical constraints on the speaker-creator; the search for inspiration; the making of a world to suit aesthetic requirements, from a rhyme upward. In its new, laid-bare transformation, genesis becomes an organizing principle of the work, a component of the reliable perspective (1987: p. 370).

Just like the real domineering and assertive issuers of the manifesto, the fictive speaker’s unreliable position as the mediator is toned down by the confidence of an authoritative ‘I’ speaker whose experiences, thoughts and emotions confide the details about the poet’s life, confessions and meditative observations.

Emphasizing the discursive quality of manifesto, Sorel L. Thompson examines manifesto under two headings: political manifesto and poetic manifesto (1984: p. 13). He asserts that political manifestoes “*behave in a political manner in terms of their interaction with society*” (13) whereas “*poetic manifestoes can be defined as... documents dealing with a poetic or a literary issue in order to put in question the system from which that issue arises*” (15). Thus, a new poetic ideology is established in place of the previous one, which indispensably causes a crisis in the system (15). It is obvious that it is the historicity and thus the compulsory social obligation that positions manifesto in the realm of political discourse. However, contrary to the chaotic conviction of the poetical discourse as Thompson claims, manifesto is not only revolutionary but also constructive; its assertion or capability of replacing a dysfunctional system with a functional one is the resolution of the crisis. Modernist manifestoes’ claim that in the modern world’s new reality, the dysfunctional correlation between word and its meaning must be amended acknowledges

such a constructive attitude. Poetic manifestoes are meant to build a new tradition on the existing one rather than destroying a repressive one. Thompson's classification of manifesto and his preference of terminology ('poetic manifesto') also hint the close relationship between manifesto and poetry in terms of discourse and rhetoric. Manifesto and poetry are both forms of communication. They communicate certain thoughts, ideas and emotions to achieve a meaning for social, political or poetical purposes. Touching on these general and common features in his book titled *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*, Martin Puchner quotes Marx in his epigraph. Marx says that "[t]he social revolution of the nineteenth century cannot derive its poetry from the past, but only from the future" (qtd. in Puchner, 2006: p. 1). The word 'poetry' here should be seen as a reference to the language of the action in *The Communist Manifesto*, a new language of such a new social reform in general. Puchner elaborates on this with the case of the Situationist International, a group of critics and artists who re-evaluated Marxist theories and redefined the form of the manifesto in the third quarter of the twentieth century. He asserts that "[t]he phrase they used with particular frequency to signal their reform of the manifesto was none other than Marx's call for a new 'poetry' of the revolution" (2006: p. 222). Influenced by the avant-garde notions of Dadaism, Surrealism, Futurism and the Marxist ideology, the Situationist movement as a cultural attitude promoted taking action rather than witnessing the social ills inaugurated by the Industrial Revolution and advocated by the 20th-century system founded on consumerism. Subversive capitalist institutions and organizations such as mass-media were condemned to manipulate individuals to become masses of "spectacle-nonintervention" (Debord, 2006: p. 40). Therefore, as indicated in the founding manifesto, *Report on the Construction of Situations*, the Situationists propagandized a socialist form of life based on creation and actions that can change all domains of life ameliorating the conditions for the alienated individual, and consecrated a revolutionary adventure which they defined as 'construction of situations': "*The construction of situations begins beyond the ruins of the modern spectacle. It is easy to see how much the very principle of the spectacle – nonintervention – is linked to the alienation of the old world*" (Debord, 2006: p. 40). The Situationists were seeking "revolutionary periods when the masses become 'poets in action', small circles of 'poetic adventure' could be considered the only places where the totality of revolution subsists" (Martin et al., 2006: p. 151). For them "poetry means nothing less than simultaneously and inseparably creating events and their language" (151). Thus, each individual is ascribed the role of the poet, who creates new meanings and builds its novel language. Poetry in the vocabulary of such manifestoes is a revolutionary language that earns its potential not from the tradition but from a new modernity; not from the done but from the undone. Shortly, it is a poetic discourse that has faith in action which will bring the revolution of the social world and fulfil every task since revolution cannot be successful if the language of it is not proper and accordingly complete.

The fate of the modernist manifestoes seems to be sealed in/with poetry. Manifesto composers were in search of an authentic representation in art of the drastic social transformation and they associated themselves and their intended audience with the poets that were believed to have the potential of redrawing the boundaries between reality and an intended new reality. Filippo Tommaso Marinetti, the founder of the Futurism and the emblematic name for the manifesto genre, builds his manifesto by using poetic analogies. As a footnote revealing the relation between manifesto and poetry, it should be noted that unlike the usual belief that “The Founding and Manifesto of Futurism” was first published in *Le Figaro*, Marinetti composed his first manifesto as a preface to his poetry book published in Milan (Lynton, 1991: p. 71)¹ and later recited it in one of the theatrical performances. What makes his preface a poetic manifesto itself is not of course his well-known glorification of war and militarism, and his notorious attacks on women, museums, and libraries but his judgements and estimations that render modern life through poetry. According to him, “*the world’s magnificence has been enriched by a new beauty: the beauty of speed*” and “[u]p to now literature has exalted a pensive immobility, ecstasy, and sleep” (Marinetti, 2005: p. 4-5); therefore, poetry should represent this new reality and “*must be conceived as a violent attack on unknown forces, to reduce and prostrate them before man*” (4-5). Therefore, Futurists should “*sing the love of danger [...] sing the man at the wheel [...] sing of the great crowds agitated by work, pleasure and revolt*” (4-5). A “*poet must spend himself with ardor, splendor, and generosity, to swell the enthusiastic fervour of the primordial elements*” “*while [c]ourage, audacity, and revolt will be essential elements of ...[his] poetry*” (Marinetti, 2005: p. 4-5). This reminds of the voice of the ancient bard singing rousing refrains and melodies. The commanding addressers and the aimed target audience in Futurists’ manifesto are depicted as the modern bards of their time hailing the ‘spring’ they have been expecting for a long time. Similar to Futurist reflections, poetry and poetic expression for Dadaists is the new form of enunciation of social and artistic doctrines assented by the modernist artists. While Hugo Ball starts his manifesto “Dada Fragments (1916-1917)” with statements that do not obscure the poetic metonymies such as “*Introduce symmetries and rhythms instead of principles. Contradict the existing world orders*” (Ball, 2005: p. 477), which hints at the Marxist revolutionary language, Tristan Tzara defines Dada as the abstraction in “Dada Manifesto (1918)”, an abstraction which he thinks is primarily within the archaeological site of poetry (Tzara, 2005: p. 481). In “Manifesto of Surrealism (1924)”, Andre Breton, a keen Surrealist, prioritizes the role of ‘imagination’ and ‘freedom of thought’ in artistic expression. Influenced by Freudian investigation of human consciousness, he asserts that “*the depths of our mind contain within it strange forces capable of augmenting those on the surface, or of waging a victorious battle against them*” (721). For him, apart from being under the warrant of analysts/scholars, the

¹ We have accessed the author’s book in Portuguese language. Use passive structure or ‘I’. The translation used in the text is a literal translation provided by Google Translate.

examination of such forces can be undertaken in the “*province of poets*” (Breton, 2005: p. 721). Regardless of the type of the art form, avant-garde manifesto writers entitle themselves or their audience as the poets in charge of a revolutionary task, which is correspondingly prescribed as a poetic labour that can only be performed with a poetic language. For them, to be able “*to practice poetry*” (Breton, 2005: p. 725) thoroughly is to fulfil the manifestoic commitment they preach in their texts.

Modernist manifesto authors’ language is provoking, didactic, polemic and above all poetic. Apart from the poetic imagination imprinted in their diction, they affluently benefited from poems either in their manifestoes or published/performed independently in order to show that their artistic and semi-political theory can be put into practice and prove that the new reality of the world they envisaged could be authentically represented. However, as movements that were against all types of conventions, their poetry opened a new horizon in poetic expression of their newly changed surrounding. Such an aesthetic sensibility comes into being with Marinetti’s famous sound, typography/visual poems such as *Zang Tumb Tumb* and “The Carso: A Rat’s Nest: A Night in a Sinkhole + Mice in Love”, dynamic poems in which the bustle and mobility of the new modern life is poeticized through sounds and drawings. The play with the meaning was enriched in many aspects in the other movements. Dadaists took it further with collage and sound poems performed at Cabaret Voltaire, a practice which put the genre of the manifesto into question at the same time, which will be discussed later. The Dada manifestoes themselves contained poems by the issuers to reinforce or theorise their argument. While Tzara’s “*ideal, ideal, ideal / Knowledge, knowledge, knowledge / Boomboom, boomboom, boomboom*” (2005: p. 482) is a sharp example of the subjectivity of the intellectual expression that meant ‘nothing’ for him, Kurt Schwitters included his unpublished poems titled “Autumn (1909)” and “Poem No. 48 (1920?)” to be the future examples of the “*composite work of art*” (2005: p. 489) poisoning the poet as the actor. The visual artists Marcel Duchamp and Man Ray, in their manifesto “New York Dada (1921)” experimented on photographs and drawings including a poem titled “Yours with Devotion” (497) displaying a break with meaning and all forms of appreciation of art. In his manifesto, Breton describes Surrealist illustration as “*desired suddenness from certain associations*” (2005: p. 737) and realizes this abstract notion with a poem titled “Poem” by randomly composing fragments such as headlines, phrases or individual words cut out of newspaper (Tzara also provides a prescription on how to make a Dadaist poem in the same way), which is simply deconstruction of the authority of the artist and replacing it with associations and chance. In relation with manifesto writing, poetry can sometimes function as a kind of act of reconciliation; what is more, thanks to the critical nature of the manifesto, discursive and rhetorical complexions reify the theory and consolidate the message given.

Poetry is older than all forms of literary and non-literary genres. Human beings recited poetry for many purposes such as practicing their religion, remembering political and historical events or just for entertainment. The act of reciting is itself a

performance in private or in front of an audience. Avant-garde artists' gatherings, activities and public organizations were including performances of dances, poetry and manifesto recitations, plays etc. at art theatres. They were especially interested in the performances of simultaneous/sound poetry. Puchner finds a rhetorical relationship between manifesto and poetry, especially in avant-garde manifestoes, claiming that the "*manifesto is situated between theory and poem, but, more importantly it is part of a list of what are primarily performance genres*" (2006: p. 151). He emphasizes the performative quality of the manifesto and concludes that the main job of the avant-garde artists was to 'manifest', to provoke the audience (151). From the very beginning, manifestoes have been texts to be performed and/or read. Not only the earliest form of manifesto as the public declaration or Luther's act of nailing his treatise on the door of a church a performative declaration, but also the announcement of modernist manifestoes as performances at theatres reveal that manifestoes has a close relation with performativity just like poetry. Marinetti and his friends regarded art as action (Leet, 2019: p. 77). That is why they practiced the apparatus of the ideology they prophesied. Apart from reciting sound poems at one of his theatrical performances, Marinetti performed/read out loud his well-known "Founding and Manifesto of Futurism" in the middle of the performance of his play *Poupées électriques* (76)². It was no surprise that the discontented audience were disturbed and they expressed this boldly. Later, Marinetti recounted that his painter and poet friends fought with the audience (76). The case was not different with Dadaist performances at the Cabaret Voltaire. Puchner explains that the German Dadaist Richard Huelsenbeck's manifesto performance led to a riot that had to be broken up by the police. However, the semi-French Dadaist Tristan Tzara, very well-aware of such kind of provocation, preferred to finalize the first part of his program by a performance of simultaneous poem in order to prevent such an event (2006: p. 151). Having its origin in oral poetry with the exception that the former was not noted down, modernist simultaneous or sound poetry, which was sometimes composed with visual images that would be later titled as visual/concrete poetry, was one of the main tactics avant-garde artist derived their energy and efficiency. "*The simultaneous reading of poems and nonsense texts accompanied by cacophonous noise, masks and absurd costumes led to riotous audience responses. Such interaction became commonplace and was even encouraged*" (Allain and Harvie, 2014: p. 104). The content of the modernist manifestoes and poetry were scandalous, obscene, enraging and similarly effective. They were either attacking the established tastes in art, any type of institution that were forcing any type of restriction or traditional social norms such

² S. E. Leet gives details about the play and performance of the manifesto: "Premiering on January 15, 1909 at the Teatro Alfieri in Turin, Marinetti changed the French title to the Italian, *La donna è mobile* (The Woman is Fickle)—explicitly borrowing the title of a popular aria from *Rigoletto*—to deceive theater-goers into the belief they were attending a light amusement, thereby ensuring the theatre would be filled by the very patrons he despised: those looking for 'an erotic frisson in one of these scenes with an amorous pas-de-deux.'" (2019: p. 75)

as marriage. Considering the immediate reception of the audience, it can be summed up that the performances of manifestoes and simultaneous poems were acquiring their dynamism and competence from 'reality' on the stage that can be defined as the "*poetics of performance*" (qtd. in Amidon, 2003: 23).

The deviation from political proclamation to artistic affirmation, the performative feature of manifesto, the diversity of manifesto forms (as individual text, letter, preface) and the affinity between manifesto and poetry complicates the identification of the modernist and previous manifestoes as a 'genre'. First of all, the modern manifesto is "*quasi-poetic construct*" (Perloff, 1986: p. 82). The shift from the political discourse to the literary and artistic discourse forms a new amalgam, the poetic manifesto in terms of oral and written texts. Many prefaces of poetry collections function in the manner with a poetic manifesto. Apart from being a collection of informative projections such as the subject or aim about the work it precedes, a preface might declare certain beliefs, ideologies and inform, provoke or call the audience/reader into an action or a realization. Wordsworth and Coleridge's proclamations in *Lyrical Ballads* on the new style that signalled the poetic manifesto and Marinetti's fierce summons for new aesthetic values (remember that it was first published as a preface to his poetry book) have the functional similarities to declare the change in the perception of the author. Similarly, Wilfred Owen's draft "Preface" elicits the contradiction of the state of the critic propagating the role of the poet in terms of war. Thus, manifesto fuses its discursive language into prefaces and creates a new embodiment.

Secondly, the discursive and rhetorical language of the political manifestoes transformed but still maintained its tone in individually published manifestoes solely on poetry. Such a relation between manifesto and poetry becomes firm with Imagist manifestoes in which Ezra Pound and F.S. Flint prescribe good poetry in terms of form and content underlining three important points: direct treatment, economy and rhythm. The manifesto's aforementioned political stance of the authoritative addresser and the benighted addressee resonates in Ezra Pound's manifesto "A Few Don'ts" published by *Poetry: A Magazine of Verse* (now known only as *Poetry*) in 1913, in which he addresses the neophytes newly learning how to do things: "*Don't imagine that the art of poetry is any simpler than the art of music, or that you can please the expert before you have spent at least as much effort on the art of verse as an average piano teacher spends on the art of music*" (2005: p. 95). Moreover, such relation peaks up with the radical Vorticist manifesto published in *Blast* in which the image is replaced with vortex, a phenomenon that is more related to motion rather than elements appealing to the senses. *Blast* was a very carefully designed magazine combining almost all forms (poems, paintings, drawings etc.) and techniques (typography etc.) of avant-garde manifestoes and their methods. Now Pound's tone was more provocative, harsh and dictating, very close to the Futurist, Dadaist and Surrealist manifesto writers. Amidon summarizes it briefly: "*A violent fusion of art, manifesto, sloganeering, typography, grammatical error, anti-socialist diatribe, and*

masculinist ideology, Blast was both shocking and fascist in temperament" (2003: p. 141). *Blast* can be considered the best modernist text that molds the manifestoic tone and poetic concern. Pound later wrote an unpopular manifesto titled "Manifesto" published in 1932 in *Poetry: A Magazine of Verse* though anthologies of modern poetry does not include it since it was a criticism on publishing in America rather than presenting any aesthetic discussion related to poetry. Recent projects by the very same modernist magazine now published by Poetry Foundation under the title of *Poetry* have perpetuated the poetic manifesto tradition. In 2009, *Poetry* published a collection of eight manifestoes commemorating the centennial of Italian futurists with an introduction by Mary Ann Caws³. Following the trajectory of provoking thoughts and harsh criticism, these manifestoes are significant to show that manifesto tradition has not lost its popularity among the young art lovers.

Finally, a reverse investigation in manifesto and poetry confirms that poetic manifesto has evolved into what I would call the 'manifestoic poetry'. There are a large number of poems that has the manifestoic tone and perspective. However, it will be interesting to see that the self-appointed poems bearing the name 'manifesto' do also function as pure manifestoes switching the formal focus to verse sustaining the discursive and rhetorical discussion. In 1942, David Daiches published a sequence of poems titled *Six War Poems* in *Poetry: A Magazine of Verse*. Composed in the middle of WWII, the first poem was interestingly called "Manifesto". Daiches manifests his conjecture about the future of the world poetically at the end of the poem: "*Although I know that dawn will not come soon, / and that around the corner phantoms fight.*" (1942: p. 236) Daiches' six poems do not herald the advance of new fights, nor a quick end of troubles. There is a hint at a semi-escapism conveyed through the components of a peaceful nature at the same time. The manifesto of *Six War Poems* asserts his thought about war and life in general and prescribes a commitment about the time obliging him to wait partly with pessimism. Although poems composed as manifestoes are quite abundant today, Daiches' poem might set a significant example of verse manifesto enouncing itself in the title and content as well. In the archive of the Poetry Foundation, which is one of the largest databases of poetry collections, there are numerous poems introducing the late modern and contemporary aesthetic and poetic values. Here is a list of these poems: "Manifesto" (1942) by Edith Lovejoy Pierce; "Biosophy, An Optimist's Manifesto" (1996) by James Gurley; *Brown Girl Manifesto (Too)* (2014) by Marilyn Chin; "Manifesto, or *Ars Poetica #2*" (2015) by Krista Franklin; "Biohack Manifesto" (2015) by Jillian Weise; "On Passing (or Notes toward a Manifesto)" (2015) by Abdul Ali; "The News (A Manifesto)" (2016) by Lucia Perillo; "Brown Girl Manifesto: #allpinayeverything" (2020) by Barbara Jane Reyes.

IV. Conclusion

³ Full issue is available at www.poetryfoundation.org

Manifesto is a clear explanation, a statement in which motives, intentions or opinions of individuals or organizations are expressed. In many areas of daily life, manifestoes are issued to clarify objectives and visions. While it is indispensable for political parties during their establishments or elections, artistic, scientific, religious etc. figures, groups or institutions also declare such public notices. It can be claimed that the discursive incorporation and resemblance of the manifesto with other forms of texts or presentations initiates a genre discussion. The most well-known representative manifestoes by Luther, Marx or Marinetti, for example, have shared characteristics by all. The critical approaches in manifestoes and manifestoic texts by avant-garde artists and modern authors explicitly popularised the manifesto tradition. The expansion of modernist studies in many fields in the late 20th century, on the other hand, ensured a retrospective look at the topic. Within this massive literature, it is hardly possible to set clear rules but it is obvious that manifesto is initially treated as a written document than an oral performance and is explored with reference to its content and form. While it is defined as political, theological, legal, scientific, artistic and poetic regarding its content, the common and shared feature is its persuasive rhetoric and discursive practice. The second point to be inspected is its form. The incontestable formal feature is its writing form, which is usually prose. Under this heading, there are some redactional arrangements as in, for instance, letters, prefaces or short pamphlets. However, apart from these prose pieces, verse itself, though not as common as prose or though sometimes included in prose manifestoes as discussed, is a form of declaration of creative intentions or views.

Using the same discursive and rhetorical strategies with manifesto, poetry is the closest form that share common features with manifesto. The rhetorical relationship between the poet-speaker and reader sheds light on the persuasive devices such as convincing and orientating in poetry and in the oldest and later forms of the manifesto. Secondly, poetic language is manifestoes' main force that make the transformation asserted possible. Revolutionary novelties that will move large masses equally requires a new dynamic language, which is described as poetry by authors of political texts and avant-garde artists, who at the same time portray themselves and their audience as poets in action in their poetic manifestoes. Conversely, manifestoic expression in poetry as in the case of manifestoes on poetry such as Imagism and Vorticism communicates its goal remarkably through clarity of expression and provocation of thoughts as if the poet is simply a manifesto author. Thirdly, the oral and onstage performative experience of both forms intertwine them to create a unique, active and energetic whole. Manifesto and poetry performances disclose a new chemical unity that propels the audience to accept the new order. Finally, as if surrendering to the potential and opportunity of the poetic expression, manifesto metamorphoses and then we have the 'manifestoic poems' titled simply 'Manifesto'.

In Greek, poetry means ‘to make’ while manifesto means ‘to make it obvious’. Remembering this etymological detail, it can be concluded that perhaps manifesto and poetry have never been strangers to each other at all from the very beginning.

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