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Anti-Copyright



Katerina Gogou  
[poem, title unknown]  
1986

The Absentees poetry collection  
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## [poem, title unknown]

Katerina Gogou

1986

She bent her pale head with a sigh  
and fell asleep  
for ever  
Above her the sky mountainous  
Barren landscape -dark-  
stones only and rocks not even rain..  
Bride you with the plastered mouth red  
Brocade hands melted handiwork  
Offered pleadingly  
Some lilies  
Around the fresh earth your girlfriends  
Sad and over-painted  
Making strange noises  
As craving attention  
In order to play in some film  
Here this ring child poem  
Word of Honour  
This hour that the future-ones  
Learn the eagle's flight  
This hour that your forehead

Reveals what is hidden  
Always the same hour  
That the RED KNIVES  
Kill the Different ones...

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*“The red knives in the poem referred to the traditional communist policy against homosexuality deemed by the KKE [Communist Party of Greece] “a bourgeois perversion that will disappear with the revolution”. The mid 1980s was a time of fierce gay liberation struggle in Greece. Only a few years before, in 1979, the right wing government had proposed a law for the displacement of homosexuals to barren island camps. The law was overturned only by way of mass grassroots reactions as well as international pressure from intellectuals like Foucault and Guattari. The struggle against the displacement law was the cradle of the gay liberation movement of the 1980s mostly led by the leftist group AKOA. The most militant part of the struggle however was played by transvestites (this was their self-referential term) who even clashed with riot police forces. Sonia was an anarchist transvestite closely related to Paola, the leading anarchist trans figure of the decade who published Kraximo (Heckling) a transvestite anarchist magazine that led her to numerous arrests. Sonia’s assassination and the abandonment of her brutalised naked corpse on desolate rocks on the Attiki coastline was an emblematic call to arms affair at the time.” – Switch-Blades in Dirty Dead-Ends, Negative Press*