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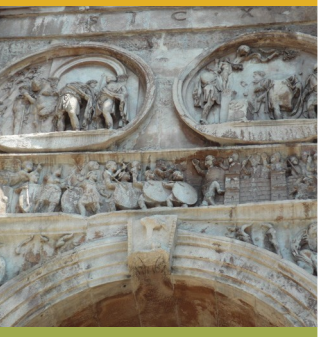

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College of the Arts
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Student Journal

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Editorial

With this, the fantastic fourth issue of the WRoCAH Student Journal, we come to a crucial point for the team. As we prepare to bid farewell to some of our original members and express our gratitude for their hard work in setting the journal up, we must of course also thank our authors and reviewers for their valuable contributions, without which the journal's continuation would not be possible. For the newer members in our team, work on the current issue has been an eye-opening experience. Not only have we seen the hard work that goes into preparing articles for submission first-hand, the editing, reviewing and proofreading. We also are in a privileged position to see the breadth of research carried out by our colleagues from across the White Rose universities. We are of course delighted to share some of this research more widely through this publication.

What then of the work in this current issue? It is seldom easy to find a common thread in such a diverse collection of papers, representing research clusters including English and Cultural Studies, Creative Arts, Heritage and Material Culture, and Thought. Even so, some broad themes are apparent. Issues of representation emerge through Sarasola's examination of Latin American femininity in novels by Allende and Angel, and Armstrong's analysis of stigmatisation and degeneracy in the opera *Die Gezeichneten*. In a similar vein, Magro's paper reflects on how the idea of a past Golden Age has been portrayed historically. These papers are linked by considering the tension between social ideals and social realities. Interpretation, within readership and authorship, is another theme underlying this latest issue. Walton considers how the Emersonian language of Proust was used to convey sensory human experience, through creative reading. Gould's reflection on the complex relationship between artistic and natural beauty suggests that creative practice depends on an understanding of nature. Meanwhile, Ellison and O'Key report on last year's workshop on the potential for new scholarship on the work of W.G. Sebald. We are also pleased to publish our first poetry submission, by James Lewis, which we hope serves as a reminder that alternative original contributions are always welcome.

We think you will enjoy this latest issue of the Journal, which represents just some of the excellent scholarship of postgraduates in the arts and humanities at the Universities of Leeds, Sheffield and York. It is with thanks to WRoCAH and our community that we confidently look forward to receiving more thought-provoking submissions for the next issue.

The WRoCAH Student Journal Team

Thicket

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Just as our thicket is
such a tangle of fool's parsley, briars
so the sea soft grey face
is thick with jellyfish,
a countless hoard of unthought vowels
in choral silence

Here, blessed, washed in silver
light off the sea
I catch for once the whispered
throb from somewhere:

To scamper quick into the thicket
clasping hands and let
the low leaves slick water onto our thighs
and the hem of your shorts

Stranded between *malinchismo* and *marianismo*: Rape and virginity in Isabel Allende's *La Casa de los espíritus* and Albalucía Angel's *Misiá señora*

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The 'Madre Virgen' [Virgin Mother] and the 'Madre Violada' [Raped Mother] are two pervasive images of womanhood in Latin America, which inform the broader myths of *marianismo* and *malinchismo*. The first section of this article will briefly sketch the genealogy of these mythical constructions, before exploring their treatment in two novels written by women: Isabel Allende's *La Casa de los espíritus* and Albalucía Angel's *Misiá señora*. The second section compares both novels, focusing on the naturalisation of rape as a rite of passage, which will suggest that sexual violence goes hand in hand with class oppression. The third section will engage primarily with *Misiá señora* and argue that this novel is simultaneously a meticulous portrayal of *marianismo* and a sharp criticism of it. The final section will focus on the fact that *La Casa* features two raped mothers, suggesting that during times of war women's bodies become part of the battlefield between men. The denouements of the novels are different, however: in *La Casa* there is an element of hope stemming from Alba's willingness to forgive her rapist; but in *Misiá señora* love is an illusory idea and Mariana's bleak fate leaves little room for forgiveness. Nevertheless, a common assumption underlies both *marianismo* and *malinchismo*: in neither of these myths do women own their bodies. This ultimately draws Allende and Angel back together. Though developing very different narrative styles, they both fight for the re-appropriation of the female body and voice from masculine power and discourse.

1. *Malinchismo* and *marianismo* in Latin America

During the conquest of the Aztec Empire, the Tabasco tribe gave several gifts to the leading Spanish conquistador, Hernán Cortés. Among animals, objects and numerous female slaves was a woman who would grow to occupy a preponderant role in the Mexican collective imagination, known in Spanish as La Malinche and Doña Marina (Malinalli and Malintzin were her indigenous names). She became not only Cortés's lover, but crucially for the purposes of the conquest, an interpreter. Ever since, the figure of La Malinche has been reinterpreted according to the needs of different historical periods, thus blurring the lines between the historical and the mythical. As a term of derision, Margo Glantz explains that *malinchismo* gained popularity in Mexican journalism in the 1940s during the presidency of Miguel Alemán,

when it was used to describe the 'burguesía desnacionalizada'[1] [unpatriotic bourgeoisie].[2] In other words, the widespread belief that La Malinche – or Doña Marina – had 'sold' the Mexican indigenous communities to the Spanish conquistadores by becoming Hernán Cortés's lover and interpreter was used as a metaphor to describe how the bourgeoisie was 'selling' their country to foreign interests. Jean Franco also claims that the term gained significant traction in the United States during the 1960s. As the Chicano movement began identifying itself with the plight of the indigenous communities, La Malinche 'was thus once again the symbol of shame'.[3] In both cases, the underlying quality of *malinchismo* is that of female betrayal.

For the purposes of the present argument, I shall take a step back from analysing the political uses of the term and understand *malinchismo* in terms of the wider association between La Malinche and womanhood. Octavio Paz's chapter in *El Laberinto de la soledad*, 'Los Hijos de La Malinche', provides a thorough and provocative analysis of this issue. Paz begins by describing the singularity of Mexicans who describe themselves as 'hijos de la chingada' [sons of the Fucked One].[4] The bulk of the essay is then used to dissect the variety of meanings of the verb *chingar*, in both Mexico and the rest of Latin America. The fundamental dichotomy is that 'the person who suffers this action is passive, inert and open, in contrast to the active, aggressive and closed person who inflicts it'.[5] Despite its many possible meanings, Paz asserts that the idea of rape lurks in every single one of them. The Nobel laureate then takes an important leap to suggest that *la chingada* is associated with the conquest, given that it was a metaphorical violation in terms of the usurpation of the land, and a literal one due to the countless rapes of indigenous women. Finally, he uses La Malinche as the symbol for this usurpation and asserts that 'the Mexican people have not forgiven La Malinche for her betrayal', once again associating this quasi-mythical woman with betrayal.[6] Paz even suggests that *malinchismo* and *marianismo* go hand in hand in the Mexican consciousness: 'In contrast to Guadalupe, who is the Virgin Mother, the Chingada is the violated Mother… Both of them are passive figures'.[7]

Unsurprisingly, this description has been widely attacked, especially by feminist writers. For example, Milagros Palma sees the Mexican author as contributing to the manipulation of La Malinche's image in a way that places blame on females for tragedies perpetrated by men:

> el pensamiento patriarcal utiliza una vez más a la mujer para responsabilizar de su "tragedia" y en vista de su condición maléfica legitimar la dominación y la opresión del mundo femenino.[8]

1 Margo Glantz, 'Las Hijas de La Malinche', *Debate Feminista*, 12 (1992), 161-179 (p. 163).
2 Unless otherwise stated all translations into English are my own.
3 Jean Franco, 'La Malinche: from gift to sexual contract,' in *Critical Passions: Selected Essays,* ed. by M. L. Pratt and K. Newman (Durham: Duke University Press, 1999), pp. 66-82 (p. 80).
4 Octavio Paz, 'The Sons of La Malinche,' in *The Mexico Reader*, ed. by G. Joseph and T. Henderson (Durham: Duke University Press, 2002), pp. 20-27 (p. 20)..
5 Ibid., p. 21.
6 Ibid., p. 25.
7 Ibid.
8 Milagros Palma, 'Malinche, el Malinchismo o el lado femenino de la sociedad mestiza', in *Simbólica de la feminidad*, ed. by M. Palma (Quito: Ediciones Abya-Yala, 1990), pp. 131-164 (p. 131). All further references to this work will be given in parentheses after the quotation in the body of the text.

> [patriarchal discourse blames women yet again for tragedies perpetrated by men and uses the alleged evil nature of the female to legitimise their domination and oppression.]

Sonia Montecino similarly argues that a common trope in myths is finding a culprit for public catastrophes and thus, in this mythical understanding of the past, La Malinche is blamed for the fall of the Aztec Empire.[9] Nonetheless, Palma and Montecino converge with Paz in seeing *malinchismo* and *marianismo* as two sides of the same coin: 'La "orfandad del mestizo", sin madre digna de su heroicidad implica su búsqueda de una madre perfecta. De ahí el culto a María, la Inmaculada sin pecado carnal' [Given his condition as an orphan, without a heroic mother, the *mestizo* looks for a perfect mother. Hence the cult towards the Virgin Mary, free from carnal sin].[10] This idea is reaffirmed in Yvonne Yarbro-Bejarano's study of gender roles in Chicano theatre: 'La Malinche's presence in the culture is as pervasive as that of her polar opposite, the redeeming virgin/mother, la Virgen.'[11] While we should be critical of the underlying assumptions behind the constructions of these symbolic figures, it is clear that the 'raped mother' and the 'virgin mother' become antagonistic, yet influential images of the Latin American woman.

Evelyn Stevens characterises *marianismo* as the other face of *machismo,* which, as a movement stemming from the cult of the Virgin Mary in the Catholic Church, portrays a mythical image of the 'ideal woman.' Among the chief features Stevens identifies is not only premarital chastity but also postnuptial frigidity, further claiming that the death of a father or husband demands a rigorous mourning for life.[12] Moreover, when the husband is unfaithful, as the *machista* norm demands, the woman is bound to tolerate and accept it. Vanda Moraes-Gorecki agrees with this depiction in her synthesis of *marianismo*: 'The behavioural attributes of humility, serenity, tolerance and submissiveness are perceived as necessary qualities for the ideal Latin American woman in her relations with men.'[13] While such descriptions certainly feel archaic and reductionist at times, this *marianista* framework is especially relevant for the novels discussed, since their plots begin in the early twentieth century and develop well into the 1980s – a period during which these conservative attitudes were deeply ingrained in most Latin American societies.

Much more is to be said about both concepts in theoretical terms, yet for the purpose of this argument it suffices to state that these two images of womanhood – though far from exhaustive – have been rather pervasive in the Latin American consciousness, especially at the time of publication of these novels. Though the examples derive mostly from a Mexican context, it is not farfetched to extend them to the rest of the continent, since the rape of indigenous women and the birth of a *mestizo* population is not unique to Mexico, and the ideal of chastity engendered by the *marianista* cult is widespread throughout

9 Sonia Montecino, 'Identidades de género en América Latina: mestizajes, sacrificios y simultaneidades', in *Género e Identidad: Ensayos sobre lo femenino y lo masculino*, ed. by Arango, Leon and Viveros (Bogotá: Ediciones Uniandes, 1995), pp. 187-200.
10 Palma, 'Malinche, el Malinchismo o el lado femenino de la sociedad mestiza,' p. 131.
11 Yvonne Yarbo-Bejarano, 'The Female Subject in Chicano Theatre: Sexuality, Race and Class', *Theatre Journal* 38.4 (1986), 389-407 (p. 392-3).
12 Evelyn Stevens, 'Marianismo: The Other Face of Machismo in Latin America,' *Female and Male in Latin America: Essays*, ed. by Ann Pescatello (Pittsburgh: University of Pittsburgh Press, 1973), pp. 90-101 (p. 95).
13 Vanda Moraes-Gorecki, 'Cultural Variations on Gender: Latin American Marianismo/Machismo in Australia,' *Mankind*, 18.1 (1988), 26-36 (p. 26).

most of these countries. *Malinchismo* encapsulates the idea of rape and the objectification of women (crucially, La Malinche was a gift given to Cortés), but also a sense of betrayal. *Marianismo* is characterised chiefly by the chastity of a virgin mother, yet at the core of it a sense of guilt, since this ideal is unfulfillable. In what follows, the analysis of Isabel Allende's *La Casa de los espíritus* and Albalucía Angel's *Misiá señora* will evaluate how women writing in a time of influential feminist ideas engage with these mythical attitudes.

2. Sexual violence and class oppression

When it comes to the Latin American context, rape plays a major role in many of the canonical Boom authors, even if this topic has attracted little critical attention. In chapter fifteen of Julio Cortázar's *Rayuela*, La Maga tells Gregorovius how she was raped in Uruguay when she was thirteen years old. Mario Vargas Llosa's *La Fiesta del Chivo* deals with another child-rape, that of Urania, in a context of political violence in the Dominican Republic. In García Márquez's *Cien años de soledad*, there is an instance of rape within marriage when José Arcadio Buendía forces Úrsula to have sex with him. Perhaps the Boom novel where it plays the most salient role is Carlos Fuentes's *La Muerte de Artemio Cruz*. Cruz himself is the son of the violation of Isabel Cruz, and rapes Regina who forgives him by creating a mythical illusion about an initial romantic encounter that absolves him of any guilt. While a thorough analysis exploring these examples is required, this essay will move on to focus on how two women who fall within the Post-Boom movement have approached this issue. If, as Donald Shaw argues, 'the emergence of women writers is perhaps the most significant [aspect] of the Post-Boom,'[14] then it follows that exploring how the Post-Boom engaged with gender violence will prove fruitful. However, *La Casa* and *Misiá señora* may appear to be odd companions. In fact, if we accept Susana Reisz's typology of Latin American female writers, these two occupy opposite ends of the spectrum:

> los bestsellers con su encantadora simplicidad y su feminismo de progreso paulatino […], y al otro lado del espectro literario, la neo-vanguardia con su disrupción del significado, su rechazo de los discursos hegemónicos.[15]
>
> [the bestsellers [are] characterised by their charming simplicity and progressive feminism […] and on the opposite side of the literary spectrum is the neo-vanguard with its disruption of meaning and rejection of hegemonic discourses.]

Deemed the best-selling novel ever written in Spanish by a woman, Reisz may have *La Casa* in mind for the first of these categories. On the other hand, *Misiá señora*'s sheer complexity in its often undecipherable polyphony of voices has made this a much less popular novel. Nonetheless, beyond the significant differences in style and accessibility, these two texts also have noteworthy similarities when it

14 Donald Shaw, *The Post-Boom in Spanish-American Fiction* (New York: State University of New York, 1998), p. 71.
15 Susana Reisz, 'Estéticas complacientes y formas de desobediencia en la producción femenina actual' in *Narrativa femenina en América Latina,* ed. by Sandra Castro-Klaren (Madrid: Iberoamericana, 2003), pp. 331-349 (pp. 331-32).

comes to representing the experience of being a woman in Latin America. Both novels centre around female protagonists and focus on a female line of descent, and deal with the issues of rape, (semi-)forced marriages, abortions, menstruation, religious coercion and the medicalisation of the female body. Furthermore, both authors have also lived in exile, and published their novels in the same year (1982), making an in-depth comparison necessary.

Both narratives begin with men appropriating the bodies of their female employees. At the start of Allende's novel, a young Esteban Trueba decides to turn his fortune around by reviving his family's estate, *Las Tres Marías*, from oblivion. Isolated in the countryside, Trueba becomes increasingly sexually frustrated and decides to rape one of the peasants in his farm, Pancha García. The rape is described in just one paragraph, in a straightforward and succinct manner. The narrator – who it will later become clear is Alba – describes the ferocity of the attack, albeit without going into huge detail: 'La acometió con fiereza incrustándose en ella sin preámbulos, con una brutalidad inútil'[16] ['He attacked her savagely, thrusting himself into her without preamble, with unnecessary brutality'].[17] Wearing a blood-stained dress, Pancha now cries, not only for herself but also for the perpetuation of historical injustices: 'Antes que ella su madre, y antes que su madre su abuela, habían sufrido el mismo destino de perras'[18] ['Before her, her mother – and before her, her grandmother – had suffered the same animal fate'].[19] Tellingly, the narrative voice never uses the word *violación* (rape) to describe this attack, and to an extent, this naturalisation reflects the commonality of such an attack occurring at the time. In fact, it soon becomes a rite of passage for female peasants working in *Las Tres Marías*: 'No pasaba ninguna muchacha de la pubertad a la edad adulta sin que la hiciera probar el bosque, la orilla del río o la cama de fierro forjado'[20] ['Not a girl passed from puberty to adulthood that he did not subject to the woods, the riverbank, or the wrought-iron bed'].[21]

Something similar occurs at the start of *Misiá señora*, when two young friends – Mariana and Yasmina – are talking, and the latter tells the protagonist that her brother is sleeping with the maid: 'Glenises ya se acostó con Nerly, la sirvienta'[22] [Glenises has already slept with Nerly, the servant]. The word 'ya' (already) conveys a sense of inevitability in such an event taking place. Yasmina then tells Mariana that Nerly also sleeps with her father and describes the scene: 'le palmotea las nalgas y Nerly aullando como un perro' (p.30) [he slaps her bottom and Nerly howls like a dog]. Just like Pancha, Nerly is also dehumanised by being compared to a dog, yet Angel is much more visceral and aggressive in her descriptions of sexual violence than Allende: 'pues él la había rajado con esa verga hinchada, metiéndola hasta adentro' [he had cut her with that swollen cock, penetrating her deeply]. Allende's polite 'sexo' (sex) becomes 'verga' (cock) in Angel's diction, and the previous choice of verb, 'incrustar' (thrust), becomes

16 Isabel Allende, *La Casa de los espíritus* (Barcelona: Austral, 2016 [1982]) (p. 106).
17 Isabel Allende, *The House of Spirits*, trans. by Magda Bogin (New York: Bantam Books, 1993 [1982]) (p. 57).
18 Allende, *La Casa*, p. 106.
19 Allende, *The House*, p. 57.
20 Allende, *La Casa*, p. 112.
21 Allende, *The House*, p. 63.
22 Albalucía Angel, *Misiá señora* (Spain: Argos Vergara, 1982) (p. 9).

even more poignant in Angel's 'rajado' (cut). But just as in the Chilean novel, this attack is only an example of a much larger pattern: 'Con las hermanas mayores fue lo mismo, pero ellas se emanciparon y se perdieron monte arriba, un día en Santa Cruz' [The same happened to her older sisters, but one day in Santa Cruz they left for good].[23] Thus, the rape of servants also becomes naturalised, ritualistic and almost inevitable in this novel.

Like La Malinche, who was given to Hernán Cortés as one more present among other women and animals, Pancha and Nerly lose their autonomy and become objects to be used and discarded by powerful men. Not only are they violated, but they are also forced to work for their rapists: economic and sexual power go hand in hand. The *machista* ideology which pervades the context of both novels naturalises such despicable attacks, since there is no inclusion of the word *violación* (rape). They are both left to deal with the consequences on their own: Pancha has to raise Esteban's bastard son and Nerly almost dies when she aborts (although she could have been pregnant by another man, Vitelio Trompa). These depictions suggest that the violations of women are not notable events because poor women do not own their bodies: their labour and virginities belong to the landowners. Nonetheless, both novels also suggest that upper-class women are not immune to sexual violence either. The next section will focus on *Misiá señora* to argue that this reality of sexual violence contrasts with the unrealistic expectations that the *marianista* cult imposes on Colombian women.

3. *María, Mariana, Marianismo*

Misiá señora's complexity owes much to its refusal of chronological progress, the fusion of multiple voices which are not easy to disentangle, and its lack of barriers between external and internal dialogue. As Guerra-Cunningham argues, Angel is inaugurating a new form of writing:

> [es] una de las pioneras de esta nueva escritura beligerante y subversiva que aspira a insertar en la ficción la mirada, la experiencia y la imaginación de la mujer latinoamericana ubicada en la periferia que le fue asignada por el patriarcado.[24]
>
> [She is a pioneer in a new belligerent and subversive style which attempts to include the gaze, experience and imagination of the Latin American woman in the literary realm, from where it had been previously excluded.]

She further argues that Mariana suffers from an inner heteroglossia, where the 'I' is split between an identity imposed on her by patriarchal domination and her own attempts to escape this order and imagine a new identity.[25] Sánchez Gutiérrez also points to the multiplicity of discourses that fuse in Angel's

23 Angel, *Misiá señora*, pp. 32-33.
24 Lucia Guerra-Cunningham, 'De Babel al Apocalipsis: Los espacios contestatarios de la Nación en la narrativa de Albalucía Angel', *Letras Femeninas*, 15.1-2 (1999), 9-24 (p. 10).
25 Guerra-Cunningham, 'De Babel al Apocalipsis,' p. 18.

narrative style, which are extremely hard to disentangle completely.[26] Similarly, Navia Velasco contends that the confusion of names, memories and events captures the lack of autonomy and identity of the Colombian woman.[27] Claire Lindsay suggests that Angel's 'proclivity towards highly regional Colombian Spanish'[28] also hinders native Spanish speakers from fully understanding the diction. Thus, any study needs to be aware of the internal fragmentation, deconstructive style and deliberate obstructions that characterise the narrative.

While in Allende's novel patriarchal ideology is presented through the character of Esteban Trueba in a way that is at times stereotypical, Angel portrays female oppression through snippets of everyday transgressions and does not shy away from describing its sheer violence. For example, this novel contains a violent father ('se quita la correa');[29] widespread prostitution ('a va donde las putas');[30] oppressive teachings from nuns ('Jamás mirarse el cuerpo');[31] everyday harassment from strangers ('te la meto un ratico mamacita');[32] forced relations within families ('así es más rico, con incesto');[33] homophobia ('se está amariconando ya tiene cinco años');[34] infidelity ('si sigues con la moza me suicido');[35] women perpetrating their own oppression through socialisation ('no se te ocurra preguntarle a tu marido adonde va');[36] and the masculine disdain towards a female line of descent ('es muy linda, la niña, comentó Arlén, que había querido un niño').[37] Thus, by embodying a myriad of female perspectives, Angel masterfully captures the ubiquity of the patriarchal order and how its natural extension, violence against women, pervades into every domain of experience.

The tension between the empirical reality of everyday life that actively encourages rape and the *marianista* ideal, which is spread through socialisation and religious education, is captured neatly in the second 'imagen' of the novel. While the first part dealt mostly with the (de)formation of young women in their childhood and youth years, the second part follows Mariana's marriage to Arlén. Mariana's agony during the wedding night and honeymoon is described viscerally:

> y Arlén pujando, arremetiendo, tratando de horadarte, pero algo ocurría porque te entraba apenas.[38]

26 Adriana Sánchez Gutiérrez, 'Erotismo y Cuerpo Femenino en Misiá señora de Albalucía Ángel', *Lingüística y Literatura*, 61 (2012), 309-322 (p. 316).
27 Carmiña Navia Velasco, '*Misiá señora* de Albalucía Ángel: La femenina identidad imposible', *Espéculo: Revista de Estudios Literarios* <http://pendientedemigracion.ucm.es/info/especulo/numero34/misia.html> [accessed 30 May 2017].
28 Claire Lindsay, *Locating Latin American Women Writers* (New York: Peter Lang Publishing, 2003) (p. 85).
29 Angel, *Misiá señora*, p. 23.
30 Ibid., p. 31.
31 Ibid., p. 39.
32 Ibid., p. 43.
33 Ibid., p. 51.
34 Ibid., p. 61.
35 Ibid., p. 66.
36 Ibid., p. 127.
37 Ibid., p. 152.
38 Angel, *Misiá señora*, p. 137.

> [and Arlen struggling, pushing, trying to perforate you, but something was wrong because he could barely fit inside of you.]
>
> Ninguno te previno que era cercano a la agonía. Que aquella esperma acidulada se te entraría hasta el tuétano, como un grito filudo, taladrándote.[39]
>
> [Nobody warned you it could be this close to agony; that his acidulated sperm would drill your insides with a sharp screech.]

The choice of verbs like 'horadar' (perforate) and 'taladrar' (drill), with their piercing connotations of pain, becomes pervasive when describing their sexual encounters. Mariana becomes an object to be used by her husband, and like La Malinche, she always carries blame: 'Mariana… tú eres frígida'[40] [Mariana… you are frigid]. But like Mary, there is an expectation of chastity: '¿Por qué no sangras…? no me explico'[41] [Why don't you bleed? I can't understand]. The lack of blood becomes, paradoxically, a symbol for a failed sexual encounter. Mariana's attitude towards sex means that after the honeymoon Arlén takes her to the doctor. Thus, a progressive process of medicalisation begins, which slowly withdraws Mariana from the real world, though she is well aware of the injustice.[42] There is an element of this same issue in Allende's novel, when the young assistant doctor rapes the dead body of Rosa.[43]

Nonetheless, this bleak picture painted by Angel is simultaneously subverted, mainly through its deconstructive style. For example, she refuses to accept Snow White's passivity in waiting for a male saviour when she is medicalised: 'no estoy dormida, como las bellas de los cuentos, ni espero el príncipe encantado'[44] [I'm not asleep like the Sleeping Beauty, nor am I waiting for a charming prince]. It is through the character of Yasmina that an alternative to this ideal is suggested: tired of praying for the Virgin Mary to fulfil her wishes, Yasmina decides to sell her soul to the devil in the hope of gaining fifty pesos. This comical event has great symbolic power in positing a pagan alternative to the cult of the Virgin, and in one of the few refreshing instances of female empowerment, Yasmina fiercely claims:

> Un día inventaron que yo no fui, la culpa la tuvo ella, la fémina perversa, la coquetejuela, Eva, frívola, inconsciente, tan linda, tan pendeja, tan rico que es violarla, comprarla en los burdeles […] y todavía hay sabios que sostienen que la libido es masculina.[45]
>
> [One day they [men] invented that it wasn't them, it was her: the evil *femme fatale*, the flirtatious one, Eve, frivolous, stupid, so pretty and young, so enjoyable to rape or buy in brothels […] and still some wise men claim that libido is only masculine.]

39 Ibid., p. 127.
40 Ibid., p. 137.
41 Ibid., p. 138.
42 Ibid., p. 157.
43 Allende, *La Casa*, p. 88.
44 Angel, *Misiá señora*, p. 303.
45 Ibid., p. 107.

Yasmina traces the oppression of women back to the myth of 'Genesis', where Eve is defined by her sinfulness, and, like La Malinche, is the guilty one. From this initial imbalance of power, women have been defined by others: in none of these different roles do they own their bodies because, as reflected in the Virgin Mary ideal, women are not supposed to have a libido. From fairy tales to religious texts, Angel deconstructs the myths that lay at the foundation of our cultural imaginings. It is only when Mariana defies the coercive force of marriage by cheating on Arlén in Barranquilla that she is able to have an enjoyable sexual encounter, suggesting that she is not frigid when treated without brutality.[46]

Throughout the text are different fragments that can be interpreted meta-narratively, as though Angel were questioning the reader directly. For example, towards the end of the novel, the narrator says that she is 'tratando de encontrar mi propia voz'[47] [trying to find her own voice]. There is one crucial response where Mariana finds her voice loud and clear:

> ¡Mariana…! ¿estas maluca? [Mariana…! Are you ill?]
> Maluca no, violada [I'm not ill, I'm raped].[48]

The many Marianas of this novel are not ill, crazy, hysterical or frigid: put simply, they have been raped. The cyclical repetition of rapes among women of different generations is also one of the main themes in Allende's novel.

4. Pancha and Alba: inter-generational rape cycles

Much has already been written about Allende's treatment of gender relations in her novel. For example, Doris Meyer argues that rather than eliminating masculine discourse from her novel, Allende successfully manages to subjugate Esteban Trueba's weak voice to Alba's powerful speech.[49] García-Johnson claims that the feminist struggle for freedom is clearly mirrored in the novel's use of space: the female characters systematically break down the patriarchal boundaries imposed by Trueba.[50] In a similar vein, Handelsman suggests that the matrilineal descent of the novel – Nivea, Clara, Blanca, Alba – represents different socio-historical contexts during the development of the modern woman.[51] This paper will limit its analysis to an exploration of the connection between the rape of Pancha García – discussed in the second section – and that of Alba. Used and discarded by Esteban, Pancha transmitted her deep resentment to her grandson, Esteban García, who is left alone with a young Alba later in his adult life. The scene quickly becomes sinister: 'Esteban García tomó la mano de la criatura y la apoyó sobre su sexo

46 Angel, *Misiá señora*, p. 199.
47 Ibid., p. 207.
48 Ibid., p. 157.
49 Doris Meyer, '"Parenting the Text": Female Creativity and Dialogic Relationships in Isabel Allende's *La casa de los espíritus*', *Hispania*, 73.2 (1990), 360-366 (p. 363).
50 Ronie García-Johnson: 'The Struggle for Space: Feminism and Freedom in "The House of Spirits"', *Revista Hispánica Moderna*, 47.1 (1994), 184-193.
51 Michael Handelsman, 'La Casa de los espíritus y la evolución de la mujer moderna,' *Letras Femeninas*, 14.1/2 (1988), 57-63 (p. 58).

endurecido'[52] [Esteban Garcia took her hand and placed it on his stiffened sex].[53] Years later, during the dictatorship, Alba becomes a prisoner due to her relationship with a revolutionary, Miguel. Though blindfolded, she instantly recognises the voice of – now Colonel – García, to whom she becomes a personal toy and is raped, beaten, humiliated and electrocuted. It becomes clear that, as Marcia Welles argues in her study of rape in seventeenth-century Spanish literature, women's bodies become a battlefield over which men settle their disputes.[54] García's hatred towards Trueba is acted out not by attacking him, however, but his granddaughter who, like La Malinche, is somehow blameworthy.

Though the comparison is often made between Allende's first novel and Marquez's iconic *Cien años de soledad*,[55] I would argue that *La Casa* bears significant similarities with Carlos Fuentes's *Death of Artemio Cruz*. Like Esteban García, Cruz is the descendant of rape and is also a rapist himself. As in *La Casa*, Fuentes presents a cyclical view of history that perpetuates class and sexual violence. Nonetheless, in *La Casa*, this cyclical violence is counter-balanced with the progressive fusion of female and class oppression through the matrilineal descent. Alba, the new dawn of this new woman, is all too aware of this cyclical violence and needs to make a decision:

> Después el nieto de la mujer violada repite el gesto con la nieta del violador y dentro de cuarenta años, tal vez, mi nieto tumbe entre las matas del rio a la suya y así, por los siglos venideros, en una historia inacabable de dolor, de sangre y de amor.[56]
>
> [Afterward the grandson of the woman who was raped repeats the gesture with the granddaughter of the rapist, and perhaps forty years from now my grandson will knock García's granddaughter down among the rushes, and so on down through the centuries in an unending tale of sorrow, blood, and love.][57]

In the novel's controversial epilogue, Alba decides to forgive her rapist and raise her son of rape with love instead of resentment.[58] The suggestion is clear: this history of violence is also the history of men, and in order to escape Fuentes's cyclical determinism, it is a woman who needs to put an end to it. Alba must let go of the past, just as Allende lets go of Márquez's 'magical realism' halfway through the novel, to confront the new gruesome reality of Latin America.

The crucial converging point between these texts is that both protagonists are writers within the novels, which is highly significant since, as Pastor and Davies claim: 'the woman writer had to challenge the image of the "monster" that she herself represented to the patriarchal other'.[59] At this point the

52 Allende, *La Casa*, p. 334.
53 Allende, *The House*, p. 286.
54 Marcia Welles, *Persephone's Girdle: Narratives of Rape in Seventeenth-Century Spanish Literature* (Nashville: Vanderbilt University Press, 2000).
55 For a comprehensive analysis of the similarities between both, see, for example: Caballero, M, 'Introducción' *La casa de los espíritus* (Barcelona: Austral, 2016 [1982]), pp. 9-49.
56 Allende, *La Casa*, p. 479.
57 Allende, *The House*, p. 431-32.
58 The moral dilemma at the heart of forgiving an attack like this is explored in a later Chilean play by Ariel Dorfman, *Death and the Maiden* (1990).
59 B.M. Pastor and L.H. Davies, *A Companion to Latin American Women Writers* (Martlesham: Tamesis, 2012), p. 2.

boundary between reality and fiction becomes blurred. Like their protagonists, developing a personal voice was not easy for Allende or Angel in the context of a male-dominated literary environment. As Swanson recounts, there was great scepticism in academic circles towards Allende, whose works were often dismissed as '*literatura light*.'[60] While critically acclaimed abroad, Angel faced harsh criticisms at home: 'Angel herself was labelled "desvirolada" (mad) by the Colombian daily *El Espectador* after the success of her first prize-winning novel.'[61] Hence, Mariana and Alba, Albalucía and Isabel fight against the odds to forge their own discourses, which in turn become a crucial step in regaining the autonomy of their bodies.

5. Conclusion

The naturalisation of rape in *La Casa* and *Misiá señora* suggests that class and sexual violence are intertwined. *Misiá señora* masterfully captures the nature of a *machista* society which imposes a *marianista* ideal on women, while presenting a vigorous critique of it. *La Casa* uses the inter-generational repetition of rapes to highlight the historical violence against women, while pointing towards an exit from this pessimistic determinism when women take control of discourse, as Alba does. Both authors engage with the negative pervasiveness of the aforementioned myths in their novels, revealing their common denominator: that women do not own their bodies. While their protagonists cannot undo the repeated violations of their bodies, they develop a voice by the end of both novels. As Yarbro-Bejarano neatly puts it:

> The deconstruction of the cultural signs of La Malinche and La Virgen opens the possibility for Chicanas to replace self-hatred with self-love and fear of betrayal with solidarity.[62]

Thus, the emergence of the female voice goes in hand in hand with the re-appropriation of the female body from the distorting influences of the *malinchista* and *marianista* cults. The authors use the simulative nature of literary fictions to extend the experience of gender violence to a broader audience, producing artistic pieces that also carry significant theoretical worth.

60 Philip Swanson, 'Isabel Allende', in *A Companion to Latin American Women Writers*, ed. by B.M. Pastor and L.H. Davies (UK: Tamesis, 2012), pp. 159-163 (p. 160).
61 Claire Lindsey, *Locating*, p. 88.
62 Yarbro-Bejarano, 'The Female Subject', pp. 393-4.

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Emersonian Language in Marcel Proust's *À la recherche du temps perdu*

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Upon a surprise encounter with his own article published in *La Figaro*, the narrator of Marcel Proust's *À la recherche du temps perdu* (1913-1927) considers the transmission of meaning from author to reader:

> Although I was well aware that many people who read this article would find it detestable, at the moment of reading it the meaning that each word conveyed to me seemed to be printed on the paper, and I could not believe that every other reader on opening his eyes would not see directly the images that I saw, assuming – with the same naïvety as those who believe that it is the actual speech they have uttered which passes along the telephone wires – that the author's thought is directly perceived by the reader, my mind was rewriting my article while reading it.[1]

This passage pre-emptively dramatizes Paul de Man's claim in *Allegories of Reading* (1979) that 'the distinction between author and reader is one of the false distinctions that reading makes evident;' here Proust's narrator, Marcel, is both author and reader.[2] The mental 'rewriting' of the text that Marcel engages in as he reads his own article allows him to imagine that complete meaning resides within the material form of the printed paper. This epiphany is swiftly followed by imaginary accounts of other characters' responses to the article and, as Marcel tells us a page later, 'in them it finds completion.'[3] Marcel goes on to emphasise that the failure to comprehend the 'author's thought' lies in the reader's inability to understand rather than in the potential for open interpretation within the text itself and thus again pre-empts de Man who says that, 'by reading the text as we did we were only trying to come closer to being as rigorous a reader as the author had to be in order to write the sentence in the first place.'[4] By collapsing the 'distinction between author and reader,' Proust narrates the very theory of reading that de Man proposes in his introduction and chapter on the *Recherche*; that the text develops a unification between signifier and signified, though that this remains, ultimately, in a precarious state. Proust thus establishes a readerly practice which relies on the belief that words operate a transmission of complete meaning from author to reader, yet it is a meaning held in fine balance which necessitates what Manuel

1 Marcel Proust, *In Search of Lost Time Vol. V: The Captive* translated by C. K. Scott Moncreiff and Terence Kilmartin, 1992 (London: Vintage, 2000), p. 651.
2 Paul de Man, *Allegories of Reading*, (London: Yale University Press, 1979), p. 17.
3 Proust, *The Captive,* p. 652
4 De Man, p. 17.

Asensi calls 'perennial interrogation.'[5] What emerges in Proust then – and accords with de Man – is a theory of language that sees the text as signifying absolutely, but that the absolute which it presents is by nature multifarious and inconclusive.

The rigorous interpretive labour that de Man and Proust both demand of readers of the *Recherche* is concurrent with the idea of 'creative reading' that the founder of the Transcendentalist movement, Ralph Waldo Emerson, posited in his address entitled 'The American Scholar' (1837):

> There is then creative reading as well as creative writing. When the mind is braced by labour and invention, the page of whatever book we read becomes luminous with manifold allusion. Every sentence is doubly significant, and the sense of the author is as broad as the world.[6]

As in the Proust passage, for Emerson reading is a process of deducing authorly intention – or rather, decoding the specific meaning which the text designates – though Emerson also finds that language is 'doubly significant' so that full meaning remains elusive. This approach to reading insists upon an awareness of the specificity of linguistic production that the text offers but equally maintains that meaning, whilst being particular, is also fugitive. Though critics have previously seen Proust as a reader of Emerson, the latter has frequently been written off as an early, overly moralistic, influence whom Proust shirks in his mature work. This interpretation is typical of reductive attitudes towards nineteenth-century writing that stem from the periodisation of the Victorian and Modernist eras; the influence of the nineteenth-century writer is regularly seen as a naïve element of early work that must be overcome in order for the twentieth-century writer to complete their truly Modernist magnum opus. However, twenty first-century reappraisals of Emerson's work have shifted the view of him as an austere yet idealistic thinker; Branka Arsić and Cary Wolfe explain in the introduction to their collection, *The Other Emerson* (2010) that Emerson should be read as 'materialist and sensualist rather than idealist, empiricist rather than rationalist.'[7] This 'sensualist' and 'empiricist' Emerson chimes more resonantly with the Proust of the *Recherche*.

There have been some recent studies that attempt to fully realise the continued influence of Emerson in the *Recherche*. In his book *Proust in America* (2007), Michael Murphy pays considerable attention to the methodology of reading that Proust outlines in *Sur la lecture* (1905) and cites references Proust makes to Emerson in his letters and in the early and posthumously published *Jean Santeuil* (1955).[8] In a recent article Kate Stanley argues that Marcel is schooled by Emersonian ideas in a perceptive apprenticeship which leads to the discovery of his 'writerly vocation.'[9] Both Murphy and Stanley suggest

5 Manuel Asensi, *Black Holes, J. Hillis Miller; or, Boustrophedonic Reading (Cultural Memory in the Present)* (Palo Alto, Stanford University Press: 1999), p. 20.
6 Ralph Waldo Emerson, 'The American Scholar' 1837, *The Collected Works of Ralph Waldo Emerson, I. Nature, Addresses and Lectures* (Oxford: Oxford University Press, 1971), p. 58.
7 Branka Arsić, Cary Wolfe, 'Introduction' in *The Other Emerson* (Minneapolis: The University of Minnesota Press, 2010), p. xxxi.
8 Michael Murphy, *Proust in America* (Liverpool: Liverpool University Press, 2007).
9 Kate Stanley, 'Through Emerson's Eye: The Practice of Perception in Proust', *American Literary History* 28:3, (Oxford University Press, 2016), p. 458.

that Emerson's theory of 'creative reading' emerges in Proust. I shall build upon this scholarly work and link the theories of reading and language found in the work of Emerson and Proust with their treatment of the material world; just as they advocate an attention to the specificity of text, Proust and Emerson insist upon engagement with the peculiarity of material sensation. Both writers suggest that transcendent experience is the result of a particularity within language and sensory experience that requires an engaged reader – of text or material – to access it. By delineating Emerson's theory of figurative language and identifying its influence on the *Recherche*, I will show how Proust's narrator attempts to discover a unity between language and world, but ultimately finds that this unity is always in a precarious state.

The most fundamental facet of Transcendentalism is the belief that spiritual experience is accessed through natural world; Emerson's work expounds the importance of sensory experience and primarily advocates a form of radical empiricism. In his famous essay 'Nature' (1836), which became the founding doctrine of Transcendentalism, Emerson maintains that all words are 'emblematic' and delineates a direct progression from 'natural facts' or natural objects, to language:

> Every word which is used to express a moral or intellectual fact, if traced to its root, is found to be borrowed from some material appearance. *Right* originally means *straight*; *wrong* means *twisted*. *Spirit* primarily means *wind*; *transgression*, the crossing of a *line*; *supercilious* the *raising of the eye-brow*.[10]

This theory of etymologic derivation renders an essential relationship between object and word; as Paul Grimstad states, in Emersonian terms, 'writing is first an extension of the corporeality of nature.'[11] Thus, language is shown to have a specific material quality. In the *Recherche*, Proust attempts to maintain a relationship between signifier and signified by way of this Emersonian insistence on the materiality of language. The attempt to find confluence between language and sensory perception is one of the key motivations of Proust's text; this is shown most acutely in the novel's treatment of names. For Marcel, names have extraordinary imaginative power and open whole worlds of sensory delight to him; for example, he fixates on the names of Balbec and the Guermantes. Furthermore, Proust's characters regularly fetishise the pronouns of their beloveds; Charlus lingers over Morel's name, 'letting his voice dwell in passing upon something that concerned Morel, in touching him, if not with his hand, with words that seem to be tactile.'[12] As Matthew Del Nevo states, Proust 'retrieves the truth of the real presence of words and names in particular.'[13] The most striking instance of this is when Marcel meets Gilberte for the first time:

> And already that charm with which the incense of her name had imbued that place under the pink hawthorns where it has been heard by her and by me together, was beginning to reach to overlay, to perfume everything that came near it, her grandparents, whom my own

10 Emerson, 'Nature' 1836, *The Collected Works, I. Nature, Addresses and Lectures* (Oxford: Oxford University Press, 1971), p. 18.
11 Paul Grimstad, 'Emerson's Adjacencies: Radical Empiricism in Nature', in *The Other Emerson*, p. 262.
12 Marcel Proust, *In Search of Lost Time*, *Vol IV Sodom and Gomorrah* trans. by C.K. Scott Moncreiff and Terence Kilmartin, 1981 (London: Vintage, 2000), p. 422.
13 Matthew Del Nevo, *The Work of Enchantment* (Piscataway: Transaction Publishers, 2011), p. 72.

> had the ineffable happiness of knowing, the sublime profession of stockbroker, the harrowing neighbourhood of the Champs-Élyssés where she lived in Paris.[14]

Here, Gilberte's name takes on sensory qualities of colour and smell so that sensory experience is linked irrevocably with expression. For Proust, just as for Emerson, there is a 'radical correspondence between visible things and human thoughts.'[15] However, as Roland Barthes states in his essay, 'Proust and Names,' '[a]s Sign, the proper name offers itself to an exploration, a decipherment,' it is 'voluminous' and 'always pregnant with a dense texture of meaning.'[16] It is not merely sensory information that the name holds but also 'charm.' This term 'charm' is an important one for both Emerson and Proust; Emerson says 'that which is inevitable in the work has a higher charm than individual talent can ever give.'[17] Thus, 'the work,' which will here mean the literary work, gestures towards a 'higher' meaning. For both writers then, 'charm' refers to essence; as something immaterial yet individualised by the sign. The 'charm' that Marcel finds within the very name of Gilberte functions as the indefinable essence of the beloved, denoted but not entirely contained by the name. Proust's metaphor of 'perfume' consolidates this; it is a materially produced entity, but one ultimately ephemeral and elusive. For Proust, names function as language in its purest form, referring to a specific, but equally gesturing towards a proliferation of significations. The sensory presence that Proust attributes to names develops Emerson's insistence upon the fundamental connection between materiality and language, though recognises the fugitive nature of the meaning that language connotes.

This ability for language to signify beyond its capacity is also found, for Emerson, in the natural world. After asserting the relationship between words and world, Emerson goes on to claim that objects also refer to something which transcends their material form:

> But this origin of all words that convey a spiritual import, – so conspicuous a fact in the history of language, – is our least debt to nature. It is not only words that are emblematic; it is things which are emblematic. Every natural fact is the symbol of some spiritual fact. Every appearance of nature corresponds to some state of the mind, and that state of the mind can only be described by presenting that natural appearance as a picture.[18]

Here, the self is formed through its interaction with the material world. The 'spiritual import' found in nature is ultimately produced in the mind. Thus, what Emerson describes here is a process of interpretation, whereby the viewer reads the symbols of nature and thus perceives some transcendent quality within it. Murphy states that, 'the truths of Proust's *memoiré involuntaire* as with Emerson's transcendentalism do not exist above material and cultural experience, rather they reside within them.'[19]

14 Marcel Proust, *In Search of Lost Time,Vol I Swann's Way*, translated by Lydia Davis 2003 (London: Penguin Classics, 2004), p. 143.
15 Emerson, 'Nature,' p. 19.
16 Roland Barthes, 'Proust and Names' in *New Critical Essays*, (New York: Hill & Wang, 1980), p. 59.
17 Emerson, 'Art,' *The Collected Works, II. Essays: First Series*, (Oxford: Oxford University Press, 1971), p. 210.
18 Ibid, p. 18.
19 Murphy, p. 110.

Emerson's Transcendentalism bears a striking similarity to Proust's famous accounts of involuntary memory. For Proust, the past is relived upon a surprise encounter with particular sensory perception. Whether it be the taste of a madeleine steeped in tea, the chink of cutlery on a plate, or the texture of a napkin on the lip, the transcendent access to the self across time is found within the material world. After the first and most famous instance of this, that of the madeleine, Marcel tells us:

> I feel there is much to be said for the Celtic belief that the souls of those whom we have lost are held captive in some inferior being, in an animal, in a plant, in some inanimate object, and thus effectively lost to us until the day (which to many never comes) when we happen to pass by the tree or to obtain possession of the object which forms their prison. They start and tremble, they call us by our name, and as soon as we have recognised their voice the spell is broken.[20]

Proust here articulates a sensitivity to the material world that allows one to perceive a spiritual element – in this case the souls of dead relatives – within it. Miguel de Beistegui writes that in Proust there is 'the feeling of being in the world as being in the midst of an ordered and rational reality' and there is the 'realization of the natural world within the spiritual one.'[21] What de Beistegui highlights is the specific nature of this sensation in both Emerson and Proust, there is a perceivable order which calls the spirituality forth. As Emerson states, 'we are assisted by natural objects in the expression of particular meanings.'[22] Thus, both writers insist that sensitivity to the peculiarity of experience in the material world can be a method for accessing the transcendent or spiritual. For Proust, unlike Emerson, this is a secular spirituality; both find moments of clarity in peculiar sensory experience which provokes an awareness of the transcendent element of the world.

The closing statement in Emerson's chapter on language in 'Nature' reads, 'that which was unconscious truth, becomes, when interpreted and defined in an object, a part of the domain of knowledge.'[23] The interpretation of language, and the material as mediated through language, places the essence or 'unconscious truth' within the epistemological grasp of the reader. Here I would like to reemphasise my earlier point about creative reading; Murphy insists that Proust deviates from Ruskin, and sees the relationship between reader and writer in both Proust and Emerson as one of 'kindred spirit[s].'[24] So, the reader is again placed on a level with the author and interprets the specific materiality of the text in order to perceive an untranslatable essence or, in Emerson's terms, a 'higher charm.' As Gilles Deleuze has shown, during the course of the *Recherche*, Marcel undergoes an apprenticeship to signs; he learns to decode the signs of society just as the 'creative reader' learns to decode the signs of the text. Murphy connects the practice of reading with the obsessive sexual relationships in the *Recherche*: 'books

20 Marcel Proust, *In Search of Lost Time*, *Vol I Swann's Way* trans. by C. K. Scott Moncreiff and Terence Kilmartin (Middlesex: Penguin Books, 1981), p. 143.
21Miguel de Beistegui, *Proust as Philosopher: The Art of Metaphor* (Abingdon-On-Thames: Routledge, 2012) p. 23.
22 Emerson, 'Nature', p. 21.
23 Ibid, p. 23.
24 Murphy, p. 81.

are more trustworthy than friendship, the pleasures of the text more accessible than those of the sexual, the word more physically present than the body.'[25] The lover loves by reading the signs emitted by the beloved: as Deleuze states, in the *Recherche,* 'love is born from and nourished on silent interpretation.'[26] Thus, the interpretative process that one goes through in trying to understand a text is mirrored by that in which they individualise the object of their affection. However, decoding the object of one's affection proves more difficult than translating the essence of a text; as Malcom Bowie attests, 'Albertine is a nebula' and her unreadability torments Marcel.[27] In a latent attempt to demystify Albertine, Marcel transforms her body into a legible sign:

> In the dim light the bedclothes bulged a semicircle. It had to be Albertine, lying in a curve, sleeping with her head and her feet nearest the wall. The hair on that head, abundant and dark, which alone showed above the bedclothes, made me realise that she was, that she had not opened her door, had not stirred, and sensed this motionless and living semicircle, in which the whole human life was contained and which was the only thing to which I attached any value; I sensed it was there, in my despotic possession.[28]

Albertine's prostrate body as 'living semicircle' becomes a linguistic symbol. There is a finality in Marcel's statement, 'it had to be Albertine;' only here does comprehend her in her entirety, the physical body at united with her untranslatable essence. Marcel tries to implant the interpretive practice of reading onto her body, so as to make her knowable and gain mastery over her. However, as we know from the breadth of Proust's novel, this is not the case, Marcel is never able to boast full knowledge of Albertine, and her lesbian relationships represent a world from which he is utterly excluded. Thus, in attempting to read Albertine by making her into a legible sign, Marcel only reiterates the failure of linguistic signs to be complete in their signification. Just as Albertine's body stands for her essence and multiple selves, words can only evoke meanings that supersede their own capabilities of representation.

Emerson and Proust are both concerned with accessing or translating something behind or beyond sensory perception. Emerson states that 'Man is conscious of a universal soul within or behind his individual life,' he then goes on to determine this 'universal soul' as 'reason' and asserts that 'man in all ages and countries, embodies it in his language.'[29] Thus, language and art are defined as attempts to translate this 'universal soul;' as Deleuze states, 'it is only on the level of art that the essences are revealed.'[30] This is emphasised in the *Recherche* in the episode of the steeples of Martinville; Marcel states 'I felt that I was not reaching the full depth of my impression, that something more lay behind that mobility, that luminosity, something which they seemed at once to contain and conceal.'[31] Proust, in the

25 Ibid, p. 69.
26 Gilles Deleuze, *Proust and Signs,* 1964 (Minneapolis: University of Minnesota Press edition, 2000), p. 7.
27 Malcom Bowie, *Proust Among the Stars* (London: Harper Collins, 1998), p. 2.
28 Proust, *The Captive,* p. 419.
29 Emerson, 'Nature' p. 19
30 Deleuze, p. 38.
31 Marcel Proust*, Remembrance of Things Past: 1* trans. by C. K. Scott Moncreiff and Terence Kilmartin (Middlesex: Penguin Books, 1981), p. 196.

following extract, emphasises the duality of sensory experience; it simultaneously betrays a sense of the essence and does not fully reveal it:

> And presently their outlines and their sunlit surfaces, as though they had a sort of rind peeled away; something of what they had concealed from me became apparent; a thought came into my mind which had not existed for me a moment earlier, framing itself in words in my head; and the pleasure which that first sight of them had given me was so greatly enhanced that overpowered by a sort of intoxication, I could no longer think of anything else.[32]

Marcel's continued attention to the spectacle of the steeples causes an epiphany which is immediately translated into language. It is important that this epiphany leads to Marcel's first attempt at writing; 'what was hidden behind the steeples of Martinville had to be something analogous to a pretty sentence.'[33] Marcel sees language as able to make intelligible the immaterial essence behind his sensory perception. Erika Fülöp avers that, 'the "mystery" glimpsed in the moment of the peeling away of the rind of things [that] is not a sign, but precisely that to which all signs are ultimately supposed to refer.'[34] Thus emerges the notion that multiple signs cohere to reveal the mystery beyond them; it is the interplay of a proliferation of signs that produces the immaterial essence. As Christopher Newfield says in *The Emerson Effect* (1996), in Emerson's work, 'the inexactness of spiritual words requires that truth be approached through the multiplication of signs, through their ongoing struggle and contradiction.'[35] It is here where de Man and creative reading resurface; Emerson and Proust insist that the reader must be attentive to the individualised essence produced by the interplay of material and linguistic significations. What is 'behind' sensory perception is at once transcendent of material and linguistic expression but ultimately tied to it.

I come, then, to my final point, that both Emerson and Proust see this transcendent quality in language and world as ultimately precarious. They both maintain that the interpretative faculty can only discover a momentary glimmer of the essence of things; truth is always transitive and in flux. This is shown in the way in which Emerson conceives of the self; it resides in the specificity of expression and of sensory experience but as an unnameable, transcendent essence. Emerson begins his essay 'Experience' (1844) with the vertiginous statement:

> Where do we find ourselves? In a series, of which we do not know the extremes, and believe that it has none. We wake and find ourselves on a stair: there are stairs below us,

32 Ibid.
33 Ibid, p. 197.
34 Erika Fülöp, 'Different Essences and Essential Differences: Proust versus Deleuze' in *Beckett's Proust/Deleuze's Proust*, ed. by Mary Bryden and Magaret Topping (Palgrave MacMillan, 2009), p. 44.
35 Christopher Newfield, *The Emerson Effect: Individualism and Submission in America* (Chicago: The University of Chicago Press, 1996) p. 57.

> which we seem to have ascended; there are stairs above us, many a one, which go upward and out of sight.[36]

As David Greenham states, this passage 'is a story about every moment of our lives.'[37] Emerson imagines the self suddenly awake to being perpetually poised in time, teetering on the experience behind it. In *Poetry and Pragmatism* (1992) Richard Poirier infers the significance of 'transition' for Emerson, and as Murphy describes it, Emerson attempts to 'catch a glimpse of a thing before it is possible to recognize or name it.'[38] The opening of 'Experience' describes this then, the self is momentarily aware that it is balanced on its experience, but with its transcendent element stretching out above it. Proust develops a similar thought:

> We try to discover in things, now precious because of it, the glimmer that our soul projected on them, we are disappointed to find that they seem to lack in nature the charm they derived in our thoughts from the proximity of certain ideas; at times we convert all the forces of the soul into cunning, into magnificence, in order to have an effect on people who are outside us, as we are all aware, and whom we will never reach.[39]

Like Emerson, Proust posits this as a fleeting 'glimmer' of clarity. The transcendent element to the world is produced by our own imaginative relationship with it. Marcel goes on to say:

> […] it was because my dreams of travel and of love were only moments – which I am separating artificially today as if I were cutting sections at different heights of an apparently motionless iridescent jet of water – in a single inflexible upsurge of all the forces of my life.[40]

Proust's water metaphor performs a similar function to Emerson's staircase; the human self is seen as continuous and amalgamative. The metaphor here is impossible; the jet of water is inconceivably 'motionless' and thus demonstrates the simultaneous fluidity and wholeness of meaning. Marcel thus sees all his desires as coexistent and mutually referent so that the interplay of multiple meanings and sensations cohere to form a sense of the self in time. As Murphy writes, for both Emerson and Proust, 'all symbols are fluxional; all language is vehicular and transitive.'[41] Proust's impossible metaphor demonstrates this flux within the symbol, it is at once stationary and whole, yet also in flux and fragmented. Thus, for Emerson and Proust, the self is understood between the mediation of the material and expressible as coexistent with the immaterial and inexpressible. A momentary awareness of this allows the subject to conceive of themselves outside time, as in the novel's instances of involuntary memory.

36 Ralph Waldo Emerson, 'Experience' 1844, *The Collected Works, III. Essays: Second Series*, (Oxford: Oxford University Press, 1971), p. 27.
37 David Greenham, *Emerson's Transatlantic Romanticism* (Basingstoke: Palgrave MacMillan, 2012), p. 179.
38 Richard Poirier, *Poetry and Pragmatism* (Massachusetts: Harvard University Press, 1992), p. 26.
39 Marcel, Proust, *Swann's Way: In Search of Lost Time, Vol. 1* trans. by Lydia Davis, 2003 (London: Penguin Classics, 2004), p. 89.
40 Ibid.
41 Murphy, p. 84.

For Emerson, 'the poet is the person […] who sees and handles that which others dream of, traverses the whole scale of experience.'[42] Language, then, is the medium through which we communicate this sense of the self as outside time; the simultaneity of material and transcendent that is contained within language allows us to perceive the subject in all their complexity. And it is this awareness which furnishes Marcel with his literary impetus at the close of the novel:

> And I was terrified by the thought that the stilts beneath my own feet might already have reached that height; it seemed to me that quite soon now I might be too weak to maintain my hold upon a past which already went down too far. So, if I should not fail, even if the effect were to make them resemble monsters, to describe men as occupying so considerable a place, which is compared to the restricted place which is reserved for them in space, a place on the contrary prolonged past measure, for simultaneously, like giants plunged into the years, they touch the distant epochs through which they have lived, between which so many days have come to range themselves –in Time.[43]

Proust finishes, then, with an image of utmost precariousness, with Marcel poised – on stilts – on the verge of expression. This mode of writing that Marcel describes a few pages earlier as 'perpetually in process of becoming' is also the mode of reading that I began with.[44] Language holds in balance the material and the transcendent which the reader must repeatedly engage with in order to gain a momentary glimpse of the truth of experience, that both lies within and beyond physical and linguistic bounds. The whole of the *Recherche* leads up to this final point so that by the end of the novel, when Marcel is on the verge of writing, he has gained the singularity and complexity of vision which the vocation requires.

I maintain that a combined reading of Emerson and Proust, finds in both their work a vital materialism, which is conveyed through language to reveal something of the mystery of human experience. Thus, it is clear that Emerson and the ideas of Transcendentalism retained significance for Proust in his mature work. I have argued that both Proust and Emerson see language as a perpetual process of matching the sensory with the transcendent, which requires constant interpretation and engagement with its signs to find harmony between them. In 'Self-Reliance' (1841), Emerson states, 'in every work of genius we recognize our own rejected thoughts: they come back to us with a certain alienated majesty.'[45] This quotation returns my argument to where it began, with the notion of 'creative reading;' the job of the poet is to collapse the distinction between author and reader by way of a clarity of expression which reveals the transcendent truth of human experience. Emerson and Proust both see language that 'contains both singularity and multiplicity.' The capacious sentences of Proust's prose attempt to offer up a singularity of vision, covering all the nuances of experience so as to create meaning

42 Ralph Waldo Emerson, 'The Poet' 1843, *The Collected Works, III. Essays: Second Series* (Oxford: Oxford University Press, 1971), p. 5.
43Marcel Proust, *In Search of Lost Time, Vol VI Time Regained*, trans. by C.K. Scott Moncrieff and Terence Kilmartin, 1981 (London: Vintage, 2000), p. 451.
44 Ibid, p. 443.
45 Emerson, 'Self-Reliance' 1841, *The Collected Works, II. Essays: First Series* (Oxford: Oxford University Press, 1971), p. 25.

as specific as possible just as Emerson's myriad philosophical statements give an expansive picture of human experience.[46] Emerson and Proust both require of their readers an attention and sensitivity to these effusive significations and render reading as a perpetual process of epiphany that catches the glimmer of a 'charm' that exists just beyond the capacious signs of the text and the material world.

46 Murphy, p.82.

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'Beauty be the Prey of the Strong': Curation and Characterisation in Franz Schreker's *Die Gezeichneten* at the Bavarian State Opera

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In the early years of his career, the Austrian composer Franz Schreker was regarded by the public as a progressive artist and a somewhat provocative figure in musical society. With their complex scores and controversial subject matter, his operas were surrounded by an air of scandal.[1] His 1918 opera, *Die Gezeichneten* (*The Stigmatised*) draws upon a quintessentially Modernist subject matter, playing host to Freudian undercurrents of sexuality and self-reflection, and dealing with complex ideas such as the nature and function of art and the ideals of beauty in the decadent setting of Renaissance Genoa. In this sense, the opera is emblematic of the fact that, as John L. Stewart suggests, Schreker was [a] 'daring artist, [who] belonged to the heart and soul of the *fin de siècle*.'[2] Following its premiere in Frankfurt, the success of *Die Gezeichneten* ushered in the beginning of Schreker's most fruitful years as a composer. Theodor Adorno notes that during this time, 'every stage of any significance mounted productions of […] *Die Gezeichneten*, and between 1918 and 1930, the work was performed in twenty-two cities.[3] The great success of the opera was owed in no small part to the Frankfurt-based critic, Paul Bekker, who lauded Schreker as a credible successor to Wagner and a promising exponent of new music, writing that the composer had created 'new, personal formulations of the old aesthetic ideal of "opera" from the vantage point and needs of a coming age'.[4] Nevertheless, as the notion of 'degeneracy' began to saturate the zeitgeist of the 1920s and 30s, Schreker's music fell out of favour, and he was ostracised from the German musical community. The composer was posthumously included in the 1938 Nazi-sponsored exhibition of Degenerate Music in Düsseldorf, where he was compared to the Jewish sexologist Magnus Hirschfield. Schreker's photograph was displayed alongside the caption 'There was no sexual-pathological aberration he would not have set to music'.[5] The composer was eliminated from the narratives of the musical canon

1 Peter Franklin, "'Wer weiss, Vater, ob das nicht Engel sind?" Reflections on the Pre-Fascist Discourse of Degeneracy in Schreker's *Die Gezeichneten* in *Music, Theatre and Politics in Germany: 1848 to the Third Reich,* ed. by Nikolaus Bacht (Aldershot: Ashgate Publishing, 2006), pp. 173-210 (pp. 174-175).
2 John L. Stewart, 'The Composer Views his Time' in Ernst Krenek, *Horizons Circled: Reflections on My Music* (Berkley and Los Angeles: University of California Press, 1974), pp. 98-120 (p. 103).
3 Theodor Adorno, *Quasi Una Fantasia: Essays on Modern Music*, trans. by Rodney Livingstone (London and New York: Verso, 1998), p. 130, and Marc Moskovitz, *Alexander Zemlinsky: A lyric Symphony* (Woodbridge: Boydell Press, 2010), p. 171.
4 Paul Bekker, *Neue Musik* (Stuttgart and Berlin: Deutsche Verlags-Anstalt, 1923), p. 76, quoted in Christopher Hailey, *Franz Schreker, 1878-1934: A Cultural Biography* (Cambridge: Cambridge University Press, 1993), p. 98.
5 Hans Severus Ziegler, *Entartete Musik – Eine Abrechnung* (Düsseldorf: Der Völkische Verlag, 1938), quoted in Hailey, *Franz Schreker*, p. 326.

for many years, but the last decade has seen his operas return with more frequency to European opera stages.

In July 2017, the Bavarian State Opera in Munich mounted a new production of *Die Gezeichneten*, produced by Krzysztof Warlikowski with the collaborative efforts of Małgorzata Szczęśniak (set and costume design) and Denis Guéguin (cinematography). Arguably, the interpretation and presentation of Alviano and Carlotta in this production provided a platform for the exploration and articulation of the opera's fundamental themes, particularly given the presentation of both protagonists as artists – Carlotta as a 'portrait artist' and Alviano as the curator of his aesthetic paradise. This paper therefore critically examines the characterisation of the 'stigmatised' central protagonists in Warlikowski's production by unpicking various aspects of the original libretto and their reimagining and reinterpretation at the National Theatre. Particular attention will be paid to the concept of curation, with regards to both Alviano's creation of Elysium (depicted in the Munich production as a museum), and the production itself, which presented itself as an exercise in the careful selection and exhibition of popular cultural references to form a complex network of imagery and metaphor.

Beginning with a consideration of Alviano from the perspective of disability studies, this paper firstly aims to uncover the extent to which Warlikowski's production mirrors and manipulates his characterisation within the restrictive confines of archetypal disability representation. The subsequent consideration of Carlotta – who raises questions about gendered constructions of artistic and sexual autonomy – will illuminate the extent to which the binary notions of beauty and ugliness, victimhood and villainy, and violence and love hold sway over both protagonists. Finally, this paper will consider the extent to which Warlikowski's production communicated the complexly self-reflective (and perhaps even self-indulgent) aspects of Schreker's opera, which are brought to the fore in the 2017 production as a consequence of both characterisation and curation.

Synopsis

Die Gezeichneten centers around the love triangle between the hunchbacked nobleman Alviano Salvago, described as 'Genoa's Ugliest Man;' the handsome Count Tamare, who kidnaps and rapes the young women of Genoa; and the beautiful painter Carlotta, whose outward appearance hides a hidden heart defect that ultimately proves fatal. The action takes place on an island created (or curated) by Alviano as a shrine of aesthetic beauty and an attempt to compensate for his inability to attract a sexual partner. The opera begins as Alviano discovers the misuse of Elysium by his noblemen friends, who have used the island as a 'grotto' of sexual misconduct, transforming it into a hotbed of depravity. The protagonist consequently resolves to gift his island paradise to the people of Genoa. The city officials visit the island to discuss arrangements with Alviano, and the Podestà is accompanied by his daughter, Carlotta. She rejects the romantic solicitations of Tamare, and instead, expresses an interest in Alviano. Alviano and Carlotta exchange a confession of love whilst she paints his portrait, but she ultimately gives in to the sexual advances of the hedonistic Tamare. Alviano initially believes that Tamare has raped Carlotta, but

upon discovering that she gave herself freely, the broken-hearted protagonist stabs and kills the count. Carlotta is overwhelmed with horror and revulsion, and dies calling out for Tamare. The dissolution of his hopes for love drives Alviano to madness.

The Aesthetics of Impairment and Stereotypes of Disabled Morality

The opera's central protagonist, Alviano, is described in the libretto as an 'ugly man of about 30 years, hunchbacked, big shining eyes, hurried' (*hässlicher Mann von ungefähr 30 Jahren, bucklig, grosse leuchtende Augen, hastig*). Throughout the work, he laments the fact that nature has given him 'this grimace and this hump' (*dieser Fratze und diesem Höcker*), and describes himself as 'a fool, a cripple! A beggar, a monster' (*Ein Narr, ein Krüppel! Ein Bettler, ein Scheusal!*).[6] In Schreker's original libretto and in the 2017 production, Alviano is presented as being largely 'able-bodied' in terms of his mobility on stage, and in that the descriptions of his impairment more frequently refer to aesthetic qualities as opposed to physical pain and difficulties with mobility. On the one hand, theatrical considerations make this a more convenient choice when considering the practicalities of performing disability. Nevertheless, it can be argued that the distinctly aesthetic quality of Alviano's disability bears more weight in the narrative than the practical implications of physical impairment. In light of Rosemarie Garland-Thomson's understanding of disabled bodies as 'magnets to which culture secures its anxieties,' the appropriation of disability in the opera's narrative can be perceived as a vehicle for sociocultural commentary regarding the aesthetic ideals of health and beauty, and illustrative of the preoccupation with the visibility of 'otherness' that was so ingrained in the public mindset at the time in which the opera was composed.[7]

Joseph N. Straus suggests that 'the subtle narratives of disability […] intersect in complex and interesting ways with two other related cultural categories: the *grotesque* and the *degenerate,* which are themselves intertwined.'[8] The idea that disability (or, indeed, any visible manifestation of difference) is a signifier of internal, psychological or moral fault has long been found by disability theorists to be a prevalent theme in cultural representations of disability. This was a concept at the heart of late-nineteenth and early-twentieth-century degeneration theory, as degeneracy was thought to be visibly transparent, allowing the differentiation of the morally decrepit individual from the 'healthy' members of society. Max Nordau's understanding of the degenerate artist as displaying the same 'somatic features' as 'criminals, prostitutes, anarchists, and pronounced lunatics' encapsulates the typical association of the deviant body with the degenerate personality by those who subscribed to the idea of degeneracy.[9] Nordau's reference to 'somatic features' calls to mind the then culturally prevalent pseudoscience of phrenology, which aimed to measure, calculate, and document the human skull with a view to

6 Franz Schreker, *Die Gezeichneten,* vocal score ed. Walther Gmeindl (Vienna: Universal-Edition, 1916), p. 19, 289. (All translations from this source are my own. All further page references to this work will be in brackets in the main text.)
7 Rosemarie Garland-Thomson, *Freakery: Cultural Spectacles of the Extraordinary Body* (New York: New York University Press, 1996), p. 2.
8 *Sounding Off: Theorizing Disability in Music,* ed. by Joseph Straus and Neil Lerner (New York and London: Routledge, 2006), p. 262. (Original emphasis).
9 Max Nordau, *Degeneration* (London: William Heinemann, 1895), p. vii.

documenting personality types and detecting 'abnormalities.' This historical context lends new meaning to the interpretation of Alviano's disability in Warlikowski's production, where the protagonist's impairment is depicted as a facial deformity which he frequently hides with a burlap sack. Such a reading is further elucidated by the application of contemporary disability studies.

The disability theorist Paul Longmore points out the prevalence of 'monstrous' disabled villains within films from the horror genre, where extreme physical disfigurement (typically of the face and head) are connected to gross deformities of personality and soul.[10] In narratives featuring such representational stereotypes, disabled characters are often excluded from 'normal' society, whilst their disability is portrayed as a cause of or punishment for evil, and associated with the loss of humanity. Schreker's opera documents Alviano's place on the margins of society, with the protagonist's fate reinforcing the stereotypical conflation of disability and danger; he eventually loses control and kills Tamare, subjecting Carlotta to danger along the way. This is an example of what Longmore defines as the 'spread effect,' whereby the disabled character is perceived as lacking in humanity and self-control, and thus represents a danger to society.[11] The murder of Tamare is a display of the formulaic 'violent loss of self-control [which] results in the exclusion of the disabled person from human community.'[12] Alviano's loss of sanity at the end of the opera can be interpreted as emphasizing his elimination from 'normal' society, thereby aligning his character with that of the conventional disabled 'monster'. The 2017 production accentuated the idea of monstrosity through the projection of a montage of classic horror scenes featuring Frankenstein's monster, Nosferatu, the Golem, and the Phantom of the Opera.

Moreover, Alviano's costume at the Bavarian State Opera, complete with facial prosthetics occasionally covered with a burlap sack, was a nod to John Hurt as Joseph Merrick in David Lynch's *Elephant Man* (1980). Here, Merrick is the object of the 'stare' in both the freak show and the hospital, and in this way, Lynch's film is concerned with the play between the observed disabled body and the stares of the non-disabled spectator.[13] According to Kenneth C. Kaleta, *Elephant Man* 'focuses not on what is, but on how it is seen', and his assessment is also applicable to the representation of disability in Schreker's opera.[14] In that it is principally concerned with the visual impact of disability, *Die Gezeichneten* metaphorises impairment in order to articulate the theme of outsider identity. In the Munich production, Alviano's elephant man costume also facilitates an understanding of the protagonist as a tragically-fated victim of society's standards of conventional aesthetic beauty. In this sense, the production highlights the fact that Schreker's opera is removed from the stereotypical tendency of disability narratives to utilise physical impairment as a visual or descriptive cue for the polarised character tropes of villainy or

10 Paul Longmore, 'Screening Stereotypes: Images of Disabled People' in *Social Policy* 16, no. 1 (Summer 1985), 31-37 (pp. 32-33).
11 Ibid.
12 Ibid.
13 For an overview of the concept of the 'stare' in relation to disability theory, see Rosemarie Garland-Thomson, 'Staring at the Other' in *Disability Studies Quarterly* 25, no.4 (Fall 2005).
14 Kenneth C. Kaleta, *David Lynch* (New York: Twayne, 1993), p. 49.

victimhood. Instead, Warlikowski's production highlights the moral ambiguities of Alviano's character: whether or not his outward appearance indicates internal depravity is open for interpretation.

In the opera's opening scene, Alviano discovers the exploitation of the island by his friends, who regale him with sinister accounts of kidnap and rape in the so-called 'grotto,' which for them is 'especially created for festivals of love' (p. 131). Alviano rebukes the noblemen for their tales of corruption and sexual depravity and laments his role in creating the island, yet his words also cast aspersions onto his motivations for gifting the island. Covetous of his friends' hedonistic ability to embrace 'what life willingly offers,' Alviano bemoans his appearance and goes on to curse being burdened with 'such a feeling, such a greed!' (p. 18). Thus, the altruistic intentions of Alviano's gift to the people of Genoa are called into question, as the protagonist's words imply envy rather than virtue. In addition to implying his possible role as the archetypal disabled criminal, this introductory scene encapsulates a central aspect of the protagonist's moral ambiguity – his sexuality.

Moral Ambiguity and Disabled Sexuality

Literature considering the construction of images of and ideas about disabled sexuality – both in reality and in fictional representation – reveals the prevalence of two polarised stereotypes: asexuality (sexual lack) and hypersexuality (sexual excess). Robert McRuer and Anna Mollow, for example, describe the linking of disability and sex as inciting 'marginalization or marveling,' whilst the depiction of disabled people's sexuality is limited to contradictory notions of 'tragic deficiency or freakish excess'.[15] The ambiguity of Alviano's moral character in *Die Gezeichneten* can be partly considered to be a result of his indistinct adherence to any one of these archetypal categories of disabled sexuality. Schreker's opera wades deep into the waters of eroticism, and is saturated with references to taboos, from orgies and ritualistic sexual violence to connotations of sexual ownership and the dangers of carnal desire. In the Munich production, the eroticism of the opera is personified by a voluptuous, burlesque dancer, who takes to the stage at various points in the production; and is occasionally accompanied by a troupe of androgynous yet decadently clad ballet dancers.

Throughout the work, Alviano's pursuit of aesthetic beauty is surrounded by notions of depravity, sexual indulgence, and malevolence. At certain points in the libretto, however, the protagonist is beleaguered by his inability to attract a sexual partner. The narrative depiction of characters with disabilities as sexually disinterested or inept echoes the way in which, as Carrie Sandahl suggests, 'the diagnostic gaze aimed at disabled bodies tends to negate sexuality.'[16] Whilst this might lead to people with disabilities being viewed as being deficient in sexual potential or potency, Alviano's sexual lack is framed as a problem of desirability, rather than one concerning the existence of desires or their fulfilment. Moreover, his interactions with Carlotta suggest that his presumed inability to attract a sexual partner are

15 Robert McRuer and Anna Mollow, *Sex and Disability* (Durham and London: Duke University Press, 2012), p. 1.
16 Carrie Sandahl 'Queering the crip and cripping the queer: Intersections of queer and crip identities in solo autobiographical performance' in *GLQ: A Journal of Lesbian and Gay Studies* 9, no 1-2 (2003), 25-56 (p. 46).

partially self-inflicted (an issue which, in itself, draws upon another stereotype of disabled characterisation). In Act One, for example, as Carlotta expresses an interest in Alviano as a subject for a painting, the protagonist interprets her proposal (which is romantically and sexually loaded) as derisive:

> Maybe as a fool in a painting,
> amongst beautiful gentlemen and women,
> effective as contrast -
> with a cap and bells -
> the humpback would not fit badly -
> with the mockery of the people -
> immortalised forever! (pp.85-86).

Longmore outlines a trend in disability narratives whereby disabled characters 'spurn opportunities for romance because of a lack of self-acceptance, a disbelief that anyone could love him or her with their "imperfections."'[17] In Act Two, during the atelier scene, the protagonist repeatedly rebuffs Carlotta's advances, believing them to be scornful and sarcastic. On the one hand, Carlotta's earnestness contradicts the impression of Alviano's stigmatisation and the associated binary representation of disabled sexuality as either lacking or excessive. Yet Alviano can be understood as undergoing a process of self-inflicted Othering, as a result of which his disability is framed as an individual struggle, as opposed to a matter of societal prejudice. This allows the inversion of social reality as well as the abandonment of the audiences' anxieties about disability.[18] In this sense, only Alviano can be to blame for his inability to accept his physical appearance and the associated negation of Carlotta's affections and advances. His marginalisation is presented as being somewhat self-imposed, whilst the opera's non-disabled characters, as well as audience, are granted freedom from the responsibility for his stigmatisation. This is a wider issue where stories about disability are concerned, since, as Lennard Davis observes, the 'narrativizing' of impairment tends to 'link it to the bourgeois sensibility of individualism and the drama of an individual story'.[19]

Whilst Alviano's eventual acceptance of Carlotta's affection may represent a kind of 'overcoming' narrative on the one hand, Schreker's stage directions as the protagonist embraces the idea of a relationship with Carlotta reinforce another negative stereotype of disabled sexuality on the other. The representation of Alviano's sexuality shifts from the tragically lacking to the dangerously excessive, as he is described as 'devouring her figure with burning glances' (p. 125); and becomes 'gripped by violent desperate passion' (p. 135). Here, the characterisation of Alviano brings the stereotypical association of disability with deterministic assumptions of sexual deviance and excess into play, thus aligning the protagonist's behaviour with that of the stock disabled 'monster.' Nevertheless, Alviano's simultaneous

17 Longmore, p. 36.
18 Ibid.
19 Lennard J. Davis, *Enforcing Normalcy: Disability, Deafness, and the Body* (London and New York: Verso, 1995), p. 4.

portrayal as a tragic victim of fate calls his villainy into question, and highlights the moral ambiguity of his character. Alviano is brought back into line with the dramatic conventions of victimhood when he is framed and wrongly accused of kidnapping and abusing Ginevra Scotti in Act Three. This misinterpretation of his character by the people of Genoa, along with his abandonment by Carlotta in favour of the physically healthy Tamare, can also be understood as a means by which Schreker critiques the cultivation and celebration of conventional aesthetic 'norms' and the associated demonization of those who fail to meet society's standards of normality.

The words 'beauty be the prey of the strong' (*Die Schönheit sei Beute des Starken*) feature at various points in the libretto as the protagonist's personal motto; and are bound up with the ideological binaries of beauty and ugliness and eroticism and violence that are at the heart of the opera. With Alviano at odds with the constructions of aesthetic convention, the island of Elysium can be interpreted as a projection of his desire to possess (or make prey of) aesthetic beauty, and a loaded attempt to fulfil his yearning. More specifically, as Peter Franklin suggests, the island may represent a paradoxical attempt for redemption, in Freudian terms, as 'compensation for Alviano's inability to attract a sexual partner.'[20] The multifaceted conceptual framework of the Munich production begins to unpick some of the complex messages at the heart of Schreker's opera, whilst the wealth of accompanying cultural references also allow it to raise questions of its own. Here, complex notions of responsibility, the nature of art, the ideals of beauty, and the nature of creative autonomy are brought to the fore.

Artistic Autonomy and Female Performance

Whilst the title of Schreker's opera is most commonly translated into English as 'the stigmatized,' another possible interpretation might be 'the drawn.' The idea of artistic agency is a central theme in the libretto, and appears to play a comparably substantial role in Warlikowski's production. Allusions to recent art history – and popular performance art in particular – foster themes of creative identity and autonomy; and raise questions about the relationship between artist and subject, and artwork and performance. Such questions are articulated most clearly in the presentation of the artist, Carlotta.

In reference to Schreker's friend and contemporary Arnold Schoenberg, in the original libretto, Carlotta claims to be able to 'paint souls,' and her works feature human hands.[21] The Munich production maintains yet modernises the association of Carlotta with a well-known artist, as her character is interpreted as the 'grandmother of performance art,' Marina Abramović. Given the prevalence of her work in the extravagant programme book, Abramović's influence seems to have loomed large over the dramaturgical vision for the Munich production. The atelier scene of the second act is staged as *The Artist is Present,* an extended performance that took place at the Museum of Modern Art, New York (MoMA) in 2010. For three months, Abramović sat motionless for the entire day in the museum's atrium, where she was positioned at a table across from a stream of audience members. The artist described the way in

20 Franklin, p. 177.
21 See Hailey, *Franz Schreker,* pp. 65-66.

which, for 'maybe six, seven, eight minutes – they would enter this zone where sound disappears. I disappear. They become mirrors of themselves. And these incredible emotions surfaced.'[22] In *Die Gezeichneten*, Carlotta speaks of her preference for painting souls, revealing her desire to depict her subjects' innermost self – a creative vision that appears somewhat aligned with that of Abramović, at least in this production. In Act Two of the Munich production, Carlotta and her subject (Alviano) sit across from one another at a small table, and like Abramović, the opera's female protagonist exists in this moment as both artist and artwork.

Questions about the relationship between art and gender are raised at various points in the libretto, for example, in the inclusion of the words 'Woman – you do not understand: that is "art"' (p. 203). The programme for Warlikowski's production includes a short excerpt from an article published in *Der Zwischenakt* for the Munich premiere of the opera in 1919. Here, Hermann Swoboda asserts that 'if the term feminine genius has justification at all, then it is valid only in relation to performing artists, and not in relation to creative artists' (*Wenn die Bezeichnung weibliches Genie überhaupt Berechtigung hat, dann kann sie nur von der darstellenden Künstlerin, nicht aber von der schaffenden gelten*).[23] The author further proposes that the principle difference between the genius of man and woman is that whilst 'the man produces works, the woman produces herself' (*Der Mann produziert Werke, die Frau produziert sich*).[24] Given the decision to include this (somewhat contentious) excerpt in the programme, Warlikowski's depiction of Carlotta as Abramović might be interpreted not only as an effort to align the opera's female artist with a comparable contemporary, but also to emphasise her place on the borderline between artist and performer, and to detach her from traditional (if outmoded) connotations of 'serious' art. For Sherry D. Lee, Schreker's endowment of Carlotta with artistic ability emboldens and empowers her, especially given her designation as a portrait artist – which suggests her appropriation of the gaze – and in light of the contemporary policy debates regarding the admission of women into esteemed art schools.[25] From Swoboda's perspective, however, the craft of portraiture arguably only grants Carlotta mimetic ability, as opposed to 'true' artistic genius, whilst her depiction as a painter of souls places her at odds with the notion of 'serious' art. In this sense, her role as both creator and performer renders her autonomy as an artist compromised.

Arguably, certain parallels can be drawn between Carlotta's treatment and fate as an artist and as a sexually independent woman. Whilst in the studio with Alviano, she reveals that she has an illness that renders her unable to act upon her sexual desires. The two protagonists profess their love, but Carlotta's fears of the dangers of sexual arousal exacerbate her condition, and she collapses from exhaustion upon completion of her artwork. Nevertheless, a change of heart leads to her rejection of Alviano and

22 Marina Abramović, quoted in Maria Walsh, *Art and Psychoanalysis,* (London: IB Tauris, 2013), p. 123.

23 Herman Swoboda, 'Die darstellende Künstlerin' in *Der Zwischenakt* (Feb. 1919), quoted in Programme for Franz Schreker's *Die Gezeichneten* at the Bavarian State Opera, Munich, 2017, p. 90. (My translation)

24 Ibid.

25 Sherry D. Lee, '"deinen Wuchs wie Musik": Portraits, Identities, and the Dynamics of seeing in Berg's Operatic Sphere' in *Alban Berg and His World,* ed. by Christopher Hailey (Princeton and Oxford, Princeton University Press, 2010), p. 179.

surrender to the amorous advances of Tamare in Act Three. Upon discovery of their tryst, Alviano's initial assumption that Tamare has raped Carlotta seems to upset the protagonist less than the revelation that she gave herself freely. Her death at the end of Act Three can therefore be understood as neutralising both her artistic and sexual autonomy, an idea that, in Warlikowski's production, is expounded by the dramaturgical nature of her death. Carlotta climbs into a glass case shortly before her demise, engendering an image reminiscent of Tilda Swinton's performance piece *The Maybe,* which took place at MoMA in 2013, and of David Lachapelle's painting *Lonely Doll* (1998), both of which are pictured in the production's programme.

Tilda Swinton and Joanna Scanlan describe the 'elision of Swinton as the author' of *The Maybe* in light of her attribution in the mainstream art press as playing a strictly performative (as opposed to conceptual or creative) role in the piece.[26] This, they suggest, is 'partly as a consequence of her willfully presenting herself in a vitrine as an "object" or fetish (like an artwork), *The Maybe* provides a case study for […] the shift of the "author" to a position of objectification.'[27] Carlotta's placement in the glass case in the 2017 Munich production of *Die Gezeichneten* might be similarly interpreted as purging the female protagonist of her artistry, whilst the sustained exhibition of her body after her death consigns her to the status of morbid installation in Alviano's Elysium. Indeed, the island paradise might be more accurately described (in this production, at least) as a gallery or museum, particularly given the extent to which the production centres around artistic references (as evidenced in the programme). In this sense, Carlotta's fate as an artefact of the island implies the distorted realisation of Alviano's desire to possess beauty, which is articulated through the creation/curation of the island. Moreover, when considered in conjunction with the aforementioned debates about female attendance of art institutions around the time of the opera's composition, alongside gendered discourses about creative genius such as Swoboda's, Carlotta's death implies the re-establishment of the hegemonic norm featuring Alviano as an archetype of 'true', masculine, creative genius.

Mirror Images: The Artist is Present

The suggestion of Alviano's role as an artist was most strikingly communicated in the Munich production following the interval, before the resumption of the opera with the third act. Here, John Daszak (as both Alviano and Schreker) recites the composer's self-deprecating and deeply ironic description of himself and his art. *Mein Charakterbild* (*A Sketch of my Character, 1921*) is comprised of incongruous judgements levelled against the composer, which he expresses with bitter irony, and which seemed to foreshadow his denunciation as a 'degenerate' composer by the Nazis in the coming years.

> I am an impressionist, an expressionist, an internationalist, a futurist, a musical verist, a Jew, a Christian [..] a sound artist […] I am (unfortunately) an erotomaniac and have a corruptive influence on the German audience […] I am also an idealist (Thank you God!), symbolist, on the

26 Tilda Swinton and Joanna Scanlan, 'The Maybe: Modes of Performance and the "Live"' in *Perform, Repeat, Record: Live Art in History,* ed. by Amelia Jones, Adrian Heathfield (Bristol and Chicago: Intellect Books, 2012), p. 471.
27 Ibid.

> left wing of modernism (Schoenberg, Debussy), not standing too far left […] I am an antipode of Pfitzner, the only successor of Wagner; a competitor of Strauss and Puccini; I appeal to the audience; write only to make people angry, and recently I seriously considered to emigrate to Peru. What – for heaven's sake – am I not? I am not (yet) crazy, no megalomaniac, not bitter; I am no ascetic, no bungler or dilettante; and I have never written a critique.[28]

The inclusion of this material alludes once again to the relationship between performance and artwork, as well as artist and subject. The material itself draws upon some of the deeply self-reflective aspects of the work. Its narration by Daszak whilst in character as Alviano – which one can read as a not-so-subtle nod to the title of Abramović's performance piece – sheds light on some of the similarities between Schreker and his protagonist. Certain quasi-biographical aspects of the opera were observed (perhaps unintentionally) by one reviewer of its 1919 Munich premiere, which was conducted by Bruno Walther. The critic A. Albert Noelte describes Schreker as 'an artistic individual blessed with real creativity, a personality with the purest passion for beauty who will never give up his artistic convictions for a safe success,' and proclaims that 'a few scenes […] bring to life an emotive world of strongest intensity' which can only 'originate from a passionate, overflowing soul of a musician.'[29] Arguably, these descriptions of the composer and his work ally Schreker with Alviano, particularly given the so-called 'passion for beauty' with which the composer is credited, and which he also bestows upon his protagonist. The use of the word 'soul' draws an additional comparison with Carlotta's artistry.

The creation of the protagonist's outsider identity can be understood, in light of such a reading, as a form of self-portrait on behalf of the composer, particularly given his sardonic summary of the criticisms levelled against him. Disability, then, is appropriated as a powerful marker of difference, and as a vehicle through which to emblematise a form of estrangement from the expected aesthetic norm. This sheds light on Franklin's description of *Die Gezeichneten* as a contribution 'to discourses about art and degeneracy in the spirit of the times in which it was written.'[30] That the work can be seen as a form of cultural commentary, most notably with regards to its engagement with the emphasis placed on the conventions of aesthetic beauty, is evidenced in Schreker's own comments on the creation of the work:

> I succumbed – miserable, unpatriotic, un-German fellow that I was, under the spell of my work – to the ruinous influence of Southern magic, and gave Italianate colouring to the Italian setting! The war came, and popular feeling carried over destructively into art. So I became an 'Internationalist'. Even in 1913 when I began the work I foresaw, like a second Nostradamus, with the prophet's speculative eye, the coming events. Already – unconsciously considering the situation with regards to rates of exchange – I have an eye still open for the borders. The collapse of Germany, even the decline of our culture, is clearly presaged in the music and in the degenerate character [degenerierten Charakter] of this work, like [the] writing on the wall.[31]

28 Franz Schreker, 'Mein Charakterbild' in *Musikblätter des Anbruch* (April 1921), reprinted in Paul Bekker, *Franz Schreker: Studie zur Kritik der modernen Oper (1918)* (Aachen: Rimbaud Presse, 1983), pp. 11-12.
29 A. Albert Noelte, 'Die Gezeichneten', c.1919, trans. by Mirjam Galley. Review of the Munich premiere of *Die Gezeichneten* (1919) held at the Deutsches Theatermuseum (Munich). No date or publication name is provided.
30 Franklin, p. 177.
31 H. Schreker-Bures, H.H. Stuckenschmidt and W. Oehlmann, *Franz Schreker* (Vienna, 1970), p. 22, translated and quoted in Franklin, p. 176. [The original source for this quotation was a short biographical study in Spanish by Schreker's daughter, Heidi

The 'popular feeling' to which Schreker refers might be the notion of degeneracy that had forged a path from the scientific to the cultural, saturating the spirit of the times with ideas about the potential for works of art to be 'degenerate.' Ideas about degeneracy began to appear in music criticism from the closing years of the nineteenth century and continued to be a prevalent theme in the years leading up to World War II. At this time, medical vernacular was frequently appropriated to condemn certain musical works as 'sick' or 'unhealthy.' In 1912, for example, the music critic Felix Weingartner suggested that 'in general terms something is wrong and somewhere things are rotten in the development of music today […] music must become healthy again.'[32] In this light, Alviano's outsider identity serves as a grim foreshadowing of Schreker's fate under the creeping anti-Semitic regime that would lead to the demise of his career and his early death in 1934 – less than a year after Hitler's rise to power.

Closing Thoughts

Just as the opera's central protagonist creates (or curates) the Island of Elysium as a shrine of art and aesthetic beauty, the 2017 Munich production of *Die Gezeichneten* presents itself as an exercise in the careful selection and presentation of popular cultural artefacts in an effort to hone in on a pertinent set of questions or messages. The opera is a product of the zeitgeist that brought about Expressionism, psychoanalysis, and modernist art and literature, yet also provided a backdrop for the development of medically-imbued discourses of degeneracy and decline that contributed to the rising social and cultural anxieties that eventually became the central premises of Nazi-era fascism. In the programme for the Munich production, the dramaturg Miron Hakenbeck wrote:

> We do not live in times when we needed intoxicating fantasies, even less do we need to realize utopian world designs. In a present where realities are manipulated, a back reference to the complexity of our world would be more important than ever in the spaces of theatrical experiences, such as galleries, museums, or opera houses.[33]

Given *Die Gezeichneten*'s fall to obscurity under the implications of 'degeneracy', Hakenbeck's words seem similarly pertinent to the time in which *Die Gezeichneten* was composed. Serving as a kind of cultural artefact, the opera is bound up with the spirit of its time, whilst its fate at the hands of the Nazis' take on cultural degeneracy and its subsequent rediscovery echo many of its most complex themes. Within the microcosm of Schreker's opera, complex notions of creativity, truth, obsession, eroticism, destruction, and abnormality are encapsulated in the words 'Beauty be the prey of the strong,' but as Hakenbeck's comments suggest, these themes transcend the historical context in which the opera was composed.

Schreker-Bures, *El caso Schreker* (Buenos Aires, 1968), the majority of this text was translated in her subsequent collaboration with Stuckenschmidt and Oehlmann (cited above)].

32 Felix Weingartner, "Zurück zu Mozart?" in *Akkorde: Gesammelte Aufsätze* (Leipzig: Breitkopf und Hartel, 1912), pp. 108-112, quoted in Leon Botstein, 'Nineteenth-Century Mozart: The Fin-De-Siècle Mozart Revival' in *On Mozart* ed. by James M. Morris (Cambridge: Cambridge University Press, 1994), p. 204.

33 Miron Hakenbeck, 'Anstelle eines Guides durch Alvianos *Elysium*' in Programme for Franz Schreker's *Die Gezeichneten* at the Bavarian State Opera, Munich, 2017, p. 90. (My translation).

The curtain rose to reveal Szczęśniak's stage design consisting of a large conference table, a well-stocked bar with plush red leather stools, and vast mirrored panels in which the audience of the National Theatre is reflected on the stage. Whilst a brief perusal through the programme before the performance would have provided most audience members with several clues, this opening moment clarifies the fact that we were not in the Italian Renaissance setting of Schreker's original, but in the present. Therefore, the imposing mirror image serves as a harbinger of the fact that the artificial, fragile world of Alviano's Elysium is closer than we think.

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Beyond Sebald: New Trajectories in Sebald Studies. Workshop Report

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W. G. Sebald's writing is well known for its bricolage of styles, genres, modalities, and interests. Combining fiction with photography, travel writing with memoir, and essay with historiography, Sebald's generic complexity has engendered a variety of critical responses inside and outside of the academy. Over the past decade, the most notable studies of Sebald's work have overwhelmingly emphasised issues pertaining to the overlap of Holocaust memory, trauma, and textual hybridity. The question that follows, then, is this: where next for Sebald scholarship?

This is the first question that we (Ian Ellison and Dominic O'Key) had in mind when we began discussing the possibility of hosting a postgraduate workshop on Sebald. Over the course of these conversations, however, a second question would become equally as important: how do contemporary writers, artists and filmmakers respond to or challenge the concept of the 'Sebaldian'? Specifically, how is Sebald's work evoked, registered, and/or reshaped by writers such as Teju Cole, Ben Lerner, Sergio Chefjec, and Micheline Aharonian Marcom, among others? Our one-day workshop at the University of Leeds on 2nd May 2017 was a direct outcome of these questions, bringing together artists, writers, and emerging scholars from several countries in order to initiate new conversations about Sebald's work. Titled 'Beyond Sebald: New Trajectories in Sebald Studies,' our workshop aimed to assess the state of play in Sebald studies, to propose new directions for research, and to reflect on the continued relevance of Sebald's work as it inevitably flows *beyond* the author himself. The workshop proceedings were disseminated live on Twitter via the hashtag #BeyondSebald.

The symposium opened with a panel dedicated to current research on Sebald at the University of Leeds. We began with Dr Helen Finch, author of *Sebald's Bachelors: Queer Resistance and the Unconforming Life* (2013). Finch's presentation revolved around a key question: how do we approach Sebald's work without simply reproducing a reductive oscillation between hagiography on the one hand, and an Oedipal slaying of the father on the other? Finch worked around this by adopting a self-proclaimed cynical Bourdieusian frame and assessing the publication strategies and reception histories that helped propel Sebald to popularity and canonicity, including positive reviews by literary gatekeepers such as Susan Sontag and Will Self. However, Finch also emphasised the uniqueness of Sebald's project, its aesthetic and ethical components, and the stakes of these components' interrelation with the memory of the Holocaust.

The University of Leeds panel further consisted of three PhD candidates: Ian Ellison, Maya Caspari, and Dominic O'Key. Ellison's paper questioned whether Sebald's merging of melancholy, the baroque, and myth resonates with the Romantic literary form of the *Kunstmärchen*. Ellison suggested considering the frequently mentioned 'false world' in *Austerlitz* not only in terms of Adorno's maxim that 'es gibt kein richtiges Leben im falschen,' but also as a literary space of artificiality, coincidences, one-dimensional narrators, quest narratives, with no clear moral or happy ending. In short, is *Austerlitz* the latest iteration of the Germanic fairy tale, a melancholy *Kunstmärchen* for Europe at the end of the twentieth century? Caspari's presentation also picked up on Sebald's performative melancholy, but this time put it in conversation with studies of affect and gender, in order to unpick the supposed ethics of Sebald's project. Caspari foregrounded the ambivalence of Sebald's ethics, and performed a particularly sharp interrogation based around the following question: are non-hegemonic subjects used as instruments in Sebald's texts? Are Sebald's women, for instance, merely foils for the heroic procedures of the narrator? O'Key's paper built on Caspari's interrogation by focusing on a singular moment in *The Rings of Saturn* in which Sebald's narrator fixes their attention on a terrified hare. O'Key was especially interested in considering how this narrative instrumentality – Sebald uses the hare as a device to reflect back on the uncanny and alienated world of the novel – cannot be reduced to a purely negative assessment of Sebald's ethics. Rather, the hare can be recuperated as a gateway to exploring Sebald's broader preoccupation with worlds beyond the human.

The second panel of the day, 'Images and Intertextualities', concentrated on Sebaldian poetics that go *beyond* the texts themselves. Carlos Kong (Courtauld Institute of Art, London) paid attention to the way in which Tacita Dean deliberately places her work into conversation with Sebald's. Kong focused in particular on Dean's *The Green Ray*, as well as Paul Celan's famous Büchner Prize speech, 'The Meridian', in order to consider the parallels and contradictions of their relationship with one another. Kong suggested reading the convergences of Dean's and Sebald's work as a model of contingency that refracts Sebald *through* Dean, preserving the literary and filmic inscription of absent pasts in a vanishing present. Kong's focus on intertextuality was taken forward by Anthony Nuckols (Universitat de València), who explored Sebaldian poetics in Alberto Méndez's 2004 novel *Blind Sunflowers*. Like Sebald, Méndez seeks to unearth forgotten pasts, and in turn plays with the boundaries of fiction and truth.

Nuckols examined *Blind Sunflowers* in the context of the Association for the Recovery of Historical Memory in Spain, which attempts to un-disappear those who were disappeared under Franco. Considering the novel's Sebaldian poetics as functioning both in parallel and in contrast to the recovery of Spanish historical memory, Nuckols argued that despite revealing the past's direct bearing on the present, they also highlight an inability to remediate and fully know the past. In the final paper of the panel, Haley Stewart (University of Cambridge) examined the dialectic of presence and absence that emerges from Sebald's use of photographs. This ontological ambiguity, Stewart suggested, encourages the reader to perform various, and sometimes contradictory, interpretive tasks. Thinking beyond memory and trauma, via Sebald's Benjaminian understandings of technology in relation to the human, and his Agambian understandings of the state in relation to the camp, Stewart elaborated how these two photographic logics enable Sebald to balance the ethics of memory with a politically acute historical consciousness.

Our final panel focused on responses to Sebald's work from outside the academy. For this we featured Phil Wood and Sara Rees, artistic practitioners who create multimodal works which mobilise particular aspects, tones, affects and potentialities of the Sebaldian. Phil Wood, a freelance writer and 'urban therapist,' discussed his current project, which entails walking the 'migrant arrival zone' in his hometown of Huddersfield, as well as exploring the landscapes that migrants and refugees have left behind. His project invents characters and magical realist stories, based upon the real lives of people as expressed in their first-hand accounts, oral histories, or interviews. It is an attempt, he says, to 'reach beyond the dominant monoculturalism of many such accounts (and the inherent risk of 'competitive victimhood') to find transcultural and transtemporal interactions and the recognition of syncretic intersectional identities.' The workshop closed with a screening of Cardiff-based artist Sara Rees's essay film *Fragments for a City in Ruins*. Set in present-day Athens, the film juxtaposes photographic images and narrated fragments of text written by W.G. Sebald, Walter Benjamin, and Italo Calvino. Rees's work resituates their writing within the geopolitical context of contemporary Europe, tracing Athens's entwined histories of empire and ruins, while seeking to generate new and unexpected resonances between colliding narratives and histories. Drawing particularly on the current refugee crisis, *Fragments for a City in Ruins* challenges the notion of one hegemonic historical narrative, proposing instead a poly-focal and multi-vocal perspective.

The quality and scope of the work presented over the course of just one afternoon is a testament to the continuing relevance and vibrancy of Sebald studies in the fields of literature, history, art, film, philosophy, politics, and memory. It became clear during the workshop that, almost sixteen years after Sebald's untimely death, his life, work, and legacy remain a key touchstone and point of departure for artwork and research across many disciplines and along many discrete and interconnected trajectories. The coming-together of so many different forms of engagement with and beyond the Sebaldian at our workshop in Leeds will undoubtedly be a catalyst for further future collaborations.

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Workshop Overview:

Panel 1: University of Leeds

Helen Finch: Canonicity, Witnessing, Remediation

Ian Ellison: *Austerlitz*: A Sebaldian Fairytale?

Maya Caspari: "Emigrants, as is well known, tend to seek out their own kind": W. G. Sebald and the Ambivalence of Empathy

Dominic O'Key: Beyond Sebald, Beyond the Human

Panel 2: Images and Intertextualities

Carlos Kong (Courtauld Institute of Art, London): The Green Ray: Sebald through Tacita Dean

Anthony Nuckols (Universitat de València): Sebaldian Poetics in Alberto Méndez's *Blind Sunflowers* (2004)

Haley Stewart (University of Cambridge): Images of the City and the Concentration Camp in *The Emigrants* and *Austerlitz*

Panel 3: Doing and Making

Phil Wood (independent writer): *Ghost Trails of Diaspora*

Sara Rees (independent artist): *Fragments for a City in Ruins*

Film Screening: *Fragments For A City In Ruins*

The Pastoral Tradition: Representations of a Golden Age in Shakespeare, Marvell and Behn

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The Golden Age is a common theme in the pastoral works of William Shakespeare, Andrew Marvell and Aphra Behn, and refers to a time at the beginning of human history in which people lived 'in perfect harmony with nature' and ideal happiness, centred on Arcadia.[1] The association of the Golden Age with the specific location of Arcadia goes back to the Greek poet Hesiod's *Works and Days* (c. 700 BC). Arcadia was then used as a literary device in Virgil's *Eclogues* (c. 38 BC), and later adopted as the generic name for 'the location of all pastoral retreats.'[2] Through his Arcadia, Virgil provided writers with objects, events and characters to represent the blissfulness of rural life, which he himself adopted from Theocritus's *Idylls* (c. 275BC); these included shepherds' songs.

Virgil also adapted the pastoral tradition by adding both mythological and political dimensions, thus introducing tensions between a real and an ideal world to reflect concerns about the harsh conditions of Virgil's present world set within a rustic landscape. In doing this, Virgil started a tradition in which representations of a Golden Age in pastoral literature also included a social critique of the present world, which was seen as full of suffering, lust, greed, jealousy and social corruption. This view of a corrupted present world was generally linked with the idea of an 'iron' age, which comes from Ovid's account in his *Metamorphoses* (AD 8) of the four different ages of gold, silver, bronze and iron, with iron being the most 'wicked age.'[3] Following the growth and spread of Christianity in Medieval Europe, Ovid's Golden Age gained a religious significance and become associated with Christian periodisation, related to the creation of Adam and the Garden of Eden before the fall of man.[4] Shakespeare, Marvell and Behn's pastoral works reflect different representations of the Golden Age, which are portrayed in the context of a relationship between a real and an ideal world and set within mythological and Christian perspectives.

Most studies on representations of the Golden Age tend to focus on conventions used in the pastoral, with some attention given to individual authors' work. One such example is Lawrence Lerner's *The Uses of Nostalgia: Studies in Pastoral Poetry* (1972), in which he states that when a critic analyses pastoral

1 P.V. Marinelli, *Pastoral* (London: Methuen, 1971), p. 15.
2 Terry Gifford, *Pastoral* (London: Routledge, 1999), p. 18.
3 Ovid, *Ovid's Metamorphosis: The Arthur Golding Translation*, ed. by John Frederick Nims (Philadelphia: Paul Dry Books, 2000) Book 1, Line 145.
4 See David C. Alexander *Augustine's Early Theology of the Church* (New York: Peter Lang Publishing, 2008) to understand how the different ages in pagan mythology correspond with Christian theology.

works, the myth of the Golden Age must be taken into consideration for any social meanings embedded in the texts to be retrieved. Another example is Cullen's 'Imitation and Metamorphosis: The Golden Age in Spencer, Milton, and Marvell' (1969), which looks at three pastoral works to trace transformations in the texts from the common characteristics attributed to the Golden Age, including those found in Virgil's *Eclogue IV*. In addition, there are also historical studies that trace the development of the Golden Age, including Duncan's *Milton's Earthly Paradise: A Historical Study of Eden* (1972), and Marinelli's 'The Golden Age' in his book *Pastoral* (1971). Despite the various scholarly works found on the Golden Age, it seems, surprisingly, that there has been little systematic discussion of the representations of the Golden Age across the pastoral works of Shakespeare, Marvell and Behn.

In this article, I look at Shakespeare's *As You Like It* (1623), Marvell's 'The Garden' (1681), and Behn's 'The Golden Age. A Paraphrase on a Translation out of French' (1684) to explore the theme of the Golden Age across the three texts, examining the similarities and differences between the them. Though the three texts offer different representations of the Golden Age, they share one common motif, and that is in the way they portray the Golden Age in a relationship between a real and an ideal world. It is this relationship that ultimately allows the writers to reflect their feelings about and views of the present 'iron' age, characterised by elements such as the tyranny of court life, the vanity of human wishes, and the lack of both gender equality and sexual freedom. The term 'Golden Age' here refers to both pagan and Christian dimensions of the Golden Age, since Renaissance and Restoration writers conflated both the Golden Age of Greek mythology and that of Christianity.[5] The terms 'Golden Age' and 'Golden World' are also used interchangeably.

In Shakespeare's *As You Like It*, the dichotomy between country and court is a prominent pastoral convention. In the play, the country referred to as the Forest of Arden becomes a place of refuge as some characters flee from a corrupted court life. Arden can be seen to stand for 'a remote Golden Age' taking the form of a pastoral retreat, whereas modern time and the corrupted court have become 'its antithesis.'[6] Shakespeare's use of tensions between country and court serves to establish, as well as destabilise, the myth of a Golden Age found in the pastoral. The establishment of a Golden Age is depicted in the first act when Charles, the wrestler, comments on Duke Senior's whereabouts to Oliver:

> They say he [the Duke] is already in the Forest of Arden, and a many merry men with him […] They say many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world.[7]

The connection made between Arden and the Golden World is further reinforced with Duke Fredrick's jester Touchstone's direct reference to the Roman poet: 'I [Touchstone] am here with thee [Audrey] and

5 Key differences will be identified when deemed necessary in the following analyses.

6 Sylvan Barnet, 'Introduction to As You Like It' in *The Complete Signet Classic Shakespeare* (New York: Harcourt Brace Jovaniovich, 1972), p. 841.

7 William Shakespeare, 'As You Like It' in *The Complete Works of William Shakespeare*, ed. by W.J. Craig (London: Oxford University Press, 1964), pp. 217-242, I. i.122-127. All subsequent references to this play are from this edition, and will be indicated by Act, Scene and Line number.

thy goats, as the most capricious poet, honest Ovid, was among the Goths' (III.iii.7-9). It can be said that the notion of the Golden Age in Ovid's *Metamorphosis* provided Shakespeare with a conceptual framework by associating the Forest of Arden with the Golden World.

At the same time, Ovid provided Shakespeare with the concept of an Iron Age, which he also manifests in his play. The envy, ambition and jealousy exposed by Duke Frederick and Oliver, Orlando's older brother, if read in relation to Ovid's description of the four ages, reflects characteristics of the Iron Age. In the play, Duke Frederick and Oliver's evil forces lead Rosalind and Celia to leave the court and find refuge in the forest, which they are willing do, as is evident from Celia's remarks to her cousin Rosalind: 'Now go we in content | To liberty and not to banishment' (I.iii.140-141). What this shows is that both Rosalind and Celia, troubled by the tyranny of the Iron World of Duke Frederick's court, make a virtue of necessity by seeking their liberty in Arden. Ovid's Iron Age is again depicted through Oliver's feelings of hatred towards his younger brother, when he confesses to Duke Frederick that he never loved his brother. Aware of this treachery, Adam, the loyal servant, urges Orlando to find a safer place away from the court: 'This is no place, this house is but a butchery. | Abhor it, fear it, do not enter it' (II.iii.27-28). Orlando, aware of Adam's loyalty as he compares him 'to the constant service of the antique world | When service sweat for duty, not for meed,' perceives the necessity to take Adam with him (II.iii.57-58). Thus, similar to Rosalind and Celia, Duke Frederick's treachery forces Orlando and Adam to seek a better world by moving to Arden. This progression from court to country by the 'morally' good characters as they seek a better life away from court continues to reinforce the association of the Golden Age with the Forest of Arden as a place that offers harmony.

The peaceful existence found in Arden, destabilised later in the play, is depicted in Duke Senior's (Duke Frederick's older brother) speech to Amiens and the lords:

> Now, my co-mates and brothers in exile,
> Hath not old custom made this life more sweet
> Than that of painted pomp? Are not these woods
> More free from peril than the envious court?
> Here feel we but the penalty of Adam,
> The seasons' difference; as, the icy fang
> And churlish chiding of the winter's wind,
> Which, when it bites and blows upon my body,
> Even till I shrink with cold, I smile and say
> 'This is no flattery: these are counsellors
> That feelingly persuade me what I am. (II.i.1-11)

This speech is important for a number of reasons. One significant factor is its allusion to feeling 'the penalty of Adam,' suggesting that the suffering brought about by the fall of man is felt in Arden. At the same time, this speech is also important because through Duke Senior, Shakespeare destabilises the

association of Arden with the Golden World and relates it to the real world. This is shown with reference to the cold 'winter's wind,' which is not a characteristic of the Golden Age, as Ovid points out in his *Metamorphosis*: 'The Springtime lasted all the year.'[8] Thus Shakespeare's Arden does not represent a perfect Arcadia, since there is a change of seasons, unlike in the Golden World where Spring was the only season.

Furthermore, even though Duke Senior praises the virtues of life in the forest and contrasts it with the intrigues and jealousy found in court, he is aware that by living the pastoral life he will not attain the bliss found in the Golden Age, as is evident in the pain he suffers from the cold weather. Yet what is important to Duke Senior is that his experiences in the country, as he explains, 'feelingly persuade me what I am' (II.i.11). The underlying message is that this shift from court to country allows him and the other exiled characters, as Alpers puts it, 'to come to terms with reality, and in doing so discover their bonds, their allegiances, and their true selves.'[9] It seems that what is 'golden' about Arden is its function as a place of refuge and a healing space before the characters are able to resolve their troubles and move back into reality.

Shakespeare's portrayal of Arden as a place of redemption is reinforced when the evil characters from court enter the forest in the final scene of the play. During the marriage ceremonies, Jacques De Boys enters the scene, proclaiming that Duke Frederick has changed into a better man. He explains that when the Duke entered the forest to invade the land and fight his brother, he had a change of heart after 'meeting with an old religious man' (V.iv.167). Following this incident, Duke Frederick decides not only to abandon his quest, but also to give the crown and the lands back 'to his banish'd brother [Duke Senior]' (V. iv.170). With this change of heart taking place at the end of the play, there is an inference that when the exiled characters return to court, they will bring their new restored selves and some of the good qualities of country life with them to court, by becoming more loyal towards others and more respectful towards family members.

In contrast to Shakespeare's treatment of the Golden World presented through the Forest of Arden as a temporal physical retreat for the exiled characters to find their own allegiances before they return to court, in 'The Garden', Marvell portrays his Golden World as attainable when the speaker moves away from social obligations to seek a contemplative life surrounded by nature. Marvell's poem, therefore, reflects a shift in pastoral conventions from the dichotomy between country and court used by Shakespeare, to one between society and solitude. In Marvell's poem, solitude is preferred over society, as his speaker is depicted as disturbed by the excessive pride of humans and chooses to retire mentally from the crowd into a private space. It is possible that the speaker's withdrawal to an 'innocent', 'quiet' place surrounded by 'sacred plants' evokes the Garden of Eden. Frank Kermode remarks in his essay 'The Argument of Marvell's "Garden"', that 'the [speaker's] mental activity which Marvell is describing is clear' and is shown through the speaker's choice to withdraw to an innocent place surrounded by natural

8 Shakespeare, II.i.7; Ovid, Line 122.
9 Paul Alpers, 'The Eclogue Tradition and the Nature of Pastoral', *College English*, 34.3 (1972), 352-371 (p. 353).

landscape to avoid all social obligations, made possible through 'the working of the imagination.'[10] Thus, Marvell establishes the Golden Age found in the pastoral as he reflects his speaker's going on an inward spiritual journey to reach the Golden World.

Marvell's poem begins with the speaker criticising society and the vain men who work hard to earn prestige and honour to gain a crown.[11] In doing so, Marvell reflects the classical tradition by referring in the second line to the palm, oak or bay leaves that were placed in crowns, and given to men who gained military, political or poetic honours (1.2). However, the speaker feels that he is different from these materialistic people. Although the crown symbolises positions of royalty and power, the speaker is not interested to know what kind of achievements are being rewarded. His remark that these vain men are 'crowned from some single herb or tree' (I.4) shows that he is not interested to know in which field these men were honoured, as he does not name the specific type of leaf that was placed in their crowns. He simply states that it was some 'single herb or tree' (I.4). It also shows that unlike these men, the speaker's attention is not on one tree, but on the garden in its entirety. In other words, the speaker's interest is not related to the materialistic realm, but to his spiritual concerns. Read in the context of Ovid's account of the four ages, it seems that the speaker wants to do away with the vanity and honour offered by the Iron World. Instead, he opts for a Golden World, which offers him 'delicious solitude' (I.16). As a consequence, the speaker renounces society, which for him 'is all but rude' (I.15). Following his decision, the speaker falls into a dreamlike state, as he is allegorically depicted moving into the Garden of Eden, evident with his remark in the fifth stanza: 'What wond'rous life is this I lead […] Casting the body's vast aside, | My soul into the boughs does glide' (II. 33, 51-52). Thus, Marvell shows his speaker reaching happiness as he leaves his physical body to gain a transcendental experience as he moves into an ideal world.

The speaker's transcendental experience comes to an abrupt end in stanza 8 when he finds himself back in an ordinary garden, stating: 'Such was that happy garden-state' (I. 57). The fact that this line is written in the past tense reflects a tension between the real and the ideal worlds, while Marvell calls into question whether the ideal nature of the Golden Age can ever be reached in the present world. Furthermore, this move from the real world in stanza 1 to the ideal world in stanza 2 and then back to the real world in the last two stanzas of the poem reinforces Herron's observation that Marvell's 'The Garden' involves a 'cyclical movement' that portrays the speaker moving 'from the temporal world of struggle to a timeless wild garden and back to a typical English country garden.'[12] It can be said that the speaker's move to the real world is clearly depicted through the metaphor of the sundial in stanza 9; this stands as a signal of the passing of time, a characteristic that does not comply with the timelessness found in the Golden World as described in Ovid's *Metamorphoses*. This move back into reality is also reinforced

10 Frank Kermode, 'The Argument of Marvell's "Garden,"' in *Seventeenth Century English Poetry: Modern Essays in Criticism* ed. by W. R. Keast (New York: Oxford University Press, 1962), pp. 290-304 (p. 300).
11 Andrew Marvell, 'The Garden', in *The Poems of Andrew Marvell*, ed. by Nigel Smith (London: Pearson Longman, 2007), pp. 155-159, I. I. All subsequent references to this poem are from this edition and will be indicated by Line number.
12 Dale Herron, 'Marvel's "Garden" and the Landscape of Poetry' *The Journal of English and Germanic Philology*, 73.3 (1974), 328-337 (p. 328).

by the comparison of 'th' industrious bee' who 'computes its time' (II. 61-62). This suggests that the 'industrious' bee, portrayed as measuring time, is metaphorically compared to humans who also like to keep track of time. The last two verses, 'How could such sweet and wholesome hours | Be reckon'd but with herbs and flow'rs' (II. 63-64), imply that even though the speaker finds himself back in the real world, he still finds his solitude in nature more comforting than social life and human companionship.

In fact, Marvell never makes any reference to the importance of human companionship throughout the whole poem. Instead, in stanza 8 when the speaker finds himself back in the real world, he remarks that in the 'happy garden-state' of Eden, 'While man there walk'd without a mate | After a place so pure and sweet, | What other help could yet be meet!' (II. 57-60). This idea not only reinforces the speaker's choice of solitude over society as the most important factor in his life, but it also has implications related to human sexuality. The speaker believes that the Garden of Eden was pure before Adam was given a 'mate'; that is, before Eve was created.[13] Some critics have given contrasting interpretations of what Marvell might be implying in the first lines of stanza 8, with regard to Adam's refusal of a female companion. For example, John Hollander and Frank Kermode believe that this reflects misogynist views, suggesting that Adam would have managed better without having a woman as a companion.[14] It seems in this case that the speaker has embraced his solitude in nature so much that he is finding it difficult to understand why God, if read in Christian terms, found it necessary to create anything else after he created Adam. Alternatively, Marvell might be suggesting that before the creation of Eve, Adam was free from evil temptation, and if he had remained on his own, the ruin of the pure and innocent 'golden' Eden might not have happened.

Another interesting critique is also given by Lawrence H. Hyman, who argues that Adam was androgynous and therefore did not need a female counterpart to produce offspring.[15] Hymen's consideration of Adam having both sexes does not exclude the possibility of him having sexual encounters with nature, as Hymen justifies through Marvell's choice of sexual imagery: 'the luscious clusters of the vine | Upon my mouth do crush their wine' (II. 35-36). However, he also states that the innocence that Adam was surrounded by in the garden allowed him to have 'its pleasures and none of its pains.'[16] Aware of such different perspectives, I posit that there is also a deeper underlying message in the poem if the reader looks beyond Adam's sexuality. What comes out strongly throughout Marvell's poem is the need for the speaker to hold onto his dream of living alone, even after he finds himself back in reality, as he explains:

> After a place so pure and sweet, | What other help could you meet! | But 'twas a beyond a mortal's share | To wander solitary there: | Two paradises 'twere in one | To live in Paradise alone (II. 58-63).

13 Marvell, I. 58.
14 *The Oxford Anthology of English Literature*, ed. by John Hollander and Frank Kermode (New York: Oxford University Press, 1973), p. 665.
15 Lawrence W. Hyman, 'Marvell's Garden', ELH, 25.1 (1958), 13-22 (p.15).
16 Hyman, p. 19.

According to the speaker, to live like Adam in Paradise is already remarkable but even greater would be the ability to live in paradise and not have to share it with anyone else. Thus, what is really important for the speaker as he moves from the real to the ideal and back to the real world is to distance himself from society, to search for the 'lost' Golden World as his only chance of achieving happiness in his life.

The representations of the Golden Age by Shakespeare and Marvell discussed so far have both been linked to a past age that once offered harmony to humans but is now lost. In contrast to both Shakespeare and Marvell, Behn, in her poem 'The Golden Age: A Paraphrase on a Translation out of French,' portrays a Golden Age that, although it is lost at present, may still be retrieved by humanity.[17] In her poem, Behn challenges the othering of women found in her male contemporaries' pastoral works, including Marvell's. In doing so, Behn gives women a subjective position in her discussion of the Golden Age, as she voices concerns about how the hierarchical structures of patriarchy, including power systems, gods and the idea of female honour, have undermined women's lives. Although Behn's poem might first appear similar to Ovid's *Metamorphosis,* her description of the 'Blest Age' (the Golden Age) is given from a female perspective, in which the suffering of the present Iron Age is shown as a result of the social, religious and political institutions created by men.[18]

In her poem, Behn challenges the subjection of women instigated by gendered man-made institutions and evokes the return of a Golden Age for women to regain gender equality. Behn begins her poem with a description of a 'Blest Age', in which women lived in an 'Eternal Spring' surrounded by a beautiful landscape (I. 1, 5), where they were able to reproduce 'without the Aids of men' (III.32). This suggests that women in the Golden Age were not constrained by men and could enjoy their sexual desires freely. Thus, Behn, unlike Marvell, portrays a Golden Age that includes women, not just men, who could enjoy human companionship without being subordinate to men. For Behn, however, this all changed when the 'Arbitrary Rules,' that is, the laws made by kings and the teaching of the gods, gained power, leading to the destruction of the Golden Age (IV. 52). According to Behn, it was such laws and religious teachings through which gender inequality was constructed, leading to the suppression of women in the present Iron World. In order to reject the patriarchal laws that came to suppress women's needs and sexual desires, Behn looks back at the Golden World, when the earth itself was characterised as female. Unconstrained by man-made gendered oppositions, women were free to produce their offspring without being forced by men:

> The stubborn Plough had then,
> Made no rude Rapes upon the Virgin Earth;
> Who yielded of her own accord her plenteous Birth […]

17 Behn's *The Golden Age. A Paraphrase on a Translation out of French* is based on the prelude to Torquato Tasso's pastoral drama 'Aminta' (1573).

18 Aphra Behn, 'The Golden Age: A Paraphrase on a Translation out of French', Disposed into *Poems upon several occasions, with A voyage to the island of love in Early English Books Online* (1684), I.1 < http://eebo.chadwyck.com.sheffield.idm.oclc.org/search/fulltext > [accessed 21 May 2017]. All subsequent references to this poem are from this edition, and will be indicated by Line number.

> As of within her Teeming Womb,
> All Nature, and all Sexes lay,
> Whence new Creations every day
> Into the happy World did come (III. 31-33, 35-38).

This shows that women in the Golden Age had the ability to act independently by making the earth fertile, and without the presence of a 'stubborn Plough'; without any arbitrary power systems controlling their lives, women were so safe on earth that they did not feel threatened by anything in nature. This is shown in the third stanza, where Behn changes the Biblical scene between Adam and Eve and the temptation by the venomous snake in the garden of the Eden. In Behn's poem, 'the Snakes securely dwelt, | Not doing harm nor harm from others felt; | With whom the Nymphs did Innocently play' (III, 44-46), since, 'No spiteful Venom in the wantons lay; but to the touch were Soft, and to the sight were gay' (III, 47-48). The snake here carries phallic imagery, suggesting that the shepherdess in the Golden Age was free to express her sexual desires. Thus, unlike the malicious Biblical snake and Eve's impulse to sin, which, as presented by Christian teaching, are ultimately used to repress women's sexual desires, Behn transforms this Biblical allegory to reflect the absence of authority found in the Golden World.

Throughout the poem, Behn stresses that in the Golden Age, women were free to enjoy their sexual desires without feelings of shame. However, this idyll came to an end with the intrusions of 'Kings that made Laws,' and by religious teachings that depicted natural feelings, particularly in women, as sinful acts (IV, 52-54). Behn rejects such 'Arbitrary' patriarchal rules as the cause of women's suppression, while denouncing the concept of female honour for repressing women's sexuality: 'Oh cursed Honour! Thou who first didst damn | A Woman to the Sin of shame' (II. 157-118). As Guibbory remarks, Behn portrays 'how private sexuality is bound up with a whole range of practices in the public sphere.'[19] I posit that it is the link between the private and public spheres that Behn urges women to destabilise in order to gain back their subjectivity. Following her attack on female honour, Behn attempts to restore the Golden Age by creating a contrast between country and court. She wants to remove the ideals of female honour, established by men, to reign only in 'Princes' Palaces' and 'the Trading Court', where it belongs, and not in the 'Shepherds' Cottages' (II.152-153, 150). In doing so, Behn adopts the pastoral convention of the country/court dichotomy, but also adapts it by making the country her perfect Arcadia for women to regain their freedom.

In the final stanza, Behn extends her discussion of the country/court dichotomy to a discussion of men and women. In doing so, Behn takes the reader from a description of the ideal to present-day reality, as she marks the presence of honour and the need for the Golden Age to 'Assume its Glorious Reign' in the real world (I. 167). Behn calls on 'the young wising Maid [to] confess' so that 'the Mystery will be revealed' (II. 168, 170). The implication here is that Behn urges women to come forward and reveal their secrets about how they wish to be relieved from the oppressions instigated by patriarchal

19 Guibbory, 'Sexual Politics / Political Sex: Seventeenth-Century Love Poetry' in *Renaissance Discourses of Desire*, ed. by Cloude Summers and Ted-Larry Pebworth (Columbia and London: University of Missouri Press, 1993), pp. 206-222 (p. 220).

institutions. Interestingly, at the end of the poem there is a change of voice as the speaker becomes male, who questions why such importance has been given to female honour. He then demands that Sylvia seize the moment before her 'beauties fade' (I. 184). The fact that a male speaker is urging Sylvia to lose her honour might appear suspicious at first. Also surprising is the fact that Behn chooses a man to challenge the constraints put on women, giving a rather dispiriting sense that the speaker is preaching sexual revolution for his own cynical purposes. However, what becomes clear is that female honour needs to be relegated in order for the Golden Age to become a reality. It might also be the case that Behn uses a male perspective to indicate that some men find female honour restrictive, acting as a barrier to their own sexuality, or perhaps even that the male speaker acknowledges the power honour has to silence and repress women. Thus, a return to the Golden Age signals for Behn a renunciation of honour that gains women their liberation, and a place where women and men are free to love as equals in an eternal spring.

The Golden Age is a fundamental theme in Shakespeare's *As You Like It*, Marvell's 'The Garden' and Behn's 'The Golden Age: A Paraphrase on a Translation out of French', which depict it in contrast to a wicked Iron Age. Through their different representations of the Golden Age, the three writers share a common motif in the way they portray the Golden Age based on a tension between an ideal and a real world. In doing this, they reflect their concerns about the present world, such as the greed found in court life, the frivolity and ambition of humanity, and the lack of equality between the sexes. For Shakespeare, being in the country is 'golden' not for its idealistic qualities, but because it brings a change of personality to the characters. In Marvell's case, solitude and separation from society are the only means of happiness. In a slightly different manner, Behn calls for the ideal Golden Age to be restored in the real world in order for honour to no longer confine women's lives, and for discrimination against women to be destroyed. Taken together, Shakespeare, Marvell and Behn's representations of the Golden Age do not merely establish the myth of the Golden Age in the pastoral, but also destabilise it through its contrast with realistic factors.

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To extinguishing any trace of natural beauty: a defence of Hegel against Adorno

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> 'Reflection on natural beauty is irrevocably requisite to the theory of art.'[1]

Nature is very often considered to be that which has not been modified through human activity. By extension, natural beauty emanates from the unblemished corners and cracks of the world. This image, however, is pure fiction: nature does not exist. This essay will show that the paradox of our present moment is that human activity is necessary in the revival of nature, and therefore, in the revival of natural beauty. I will begin the essay by looking at how Hegel understands two predominant ways of relating to nature. I will then bring the two together through an examination of the structure of what Hegel terms the 'Notion.' The Notion is crucial in understanding Hegel's position on natural beauty. Once I have established my reading of the Notion I will look more closely at the Notion of nature, and then natural beauty. I will then move onto Adorno's critique of Hegel. I will show how Adorno condemns Hegel as a 'philosopher of identity' who extinguishes any trace of natural beauty. Once I have shown Adorno's critique I will detail his own understanding of natural beauty as that which always escapes conceptual determination. The purpose of this is at first to show another reading of Hegel but also to show how both Hegel and Adorno return to art in their thinking on natural beauty. They do so, however, for very different reasons. To conclude I will show how Adorno missed the subversive potential of the Notion in Hegel's thinking. Adorno's suspicion of self-consciousness led him to create a philosophy that actually undermines his own project. I want to show how Adorno's commitment to non-identity, and his thinking on natural beauty, can only be fully realised if we return to Hegel and the Notion. What this means for natural beauty will, I think, demand a thorough reconsideration of the relationship between art and nature.

Hegel and Natural Beauty

Hegel rightly tells us in *Philosophy of Nature* that the question 'what is nature?' can always be asked but never answered completely.[2] The question arises when we observe the workings of nature and wish to

1 Theodor W. Adorno, Gretel Adorno and Rolf Tiedemann, *Aesthetic Theory* (London: Continuum, 2002), p. 62.
2 Georg Wilhelm Friedrich Hegel, *Philosophy of Nature, Volume 1* (London: Allen & Unwin, 1970), p. 194.

grasp its eternal, simple essence. Hegel identifies two predominant ways of relating to nature. Although the two ways of relating to nature are examined separately, in practice they are inextricably linked. The first way is via a practical relationship and the other is via the study of physics (by physics I take Hegel to mean the physical sciences in general and throughout this essay I will use the word *physics* in this sense). The practical relationship between Man and nature is one in which nature is treated as merely a means to satisfy the needs of Man. For this relationship to function, nature is laid out before Man as an externalised world. The practical relationship is only concerned with particular objects of this external world.[3] The universal aspect of nature is not considered, for example, in the transformation of trees into houses. In an encounter with nature, Man uses nature against itself. The relationship between Man and nature is thus a relationship between Man's appetite and the world brought into being through that appetite: 'our purpose overrides the objects of nature, so that they become means, the determination of which lies not in themselves but in us.'[4]

Physics, on the other hand, is a relationship with nature in which Man seeks to know the universal aspect of nature. By attempting to discover natural laws, physics goes beyond the immediacy of the practical relationship.[5] Not only is physics interested in the fact that trees can be used to build houses, but also what natural laws determine the strength and malleability of trees. What physics misses, however, is that thought transforms objects. Even through a vast taxonomy of species, no two trees are identical. In this way we can say that 'trees' as such do not exist without being formed by Man's conceptual apparatus. The particulars that render two similar but non-identical objects to be different are ignored in the final move towards the creation of a universal law: 'we turn things into universals or make them our own, yet as natural things they should be free for themselves.'[6] Physics cannot account for the role that thinking plays in the constitution of natural laws. Physics is not wrong, but merely incomplete.

The link between the two approaches is that nature is posited as external to thought. Even the physical body of Man is seen as an externality.[7] The role of philosophy should be to relate to nature in a way that can account for the role of thinking as a constitutional force.[8] Through the modes of thinking highlighted above, nature is simultaneously reduced to the functionality of its particulars and understood through the universalisation of those particulars by the application of laws. Because the subject is also an object, objects penetrate thought somatically, through sensuousness. However, in the process of penetrating thought, thinking removes the particulars of an object in order to equate it with a classification of other similar objects.[9] No matter how nature is thought of, it must be taken as the result of the separation of thought from nature. An attempt to place thought as such back into nature, an

3 Hegel, *Philosophy of Nature*, p. 195.
4 Ibid., p. 196.
5 Ibid., p. 197.
6 Ibid., p. 198.
7 Ibid., p. 195.
8 Glenn Alexander Magee, *The Hegel Dictionary* (London: Continuum, 2010), p. 58.
9 Ibid., pp. 157-158.

attempt to mix the two together as two separate elements, falls short of achieving a complete synthesis because the division between the two is maintained.[10]

The Notion of nature goes beyond this limitation by maintaining the particulars of each object in their own self-movement while also allowing objects to maintain their inner necessity as objects.[11] The divisions drawn up in nature by thought and the rules created to explain the relationship between the divided parts are brought back together, not by turning away from thinking, but through philosophy.[12] The Notion allows the particulars of an object that are removed by the imposition of law to emerge on their own terms. But, because the Notion is still a product of thought, even if thought coincides with the object, it can still develop one-sidedly. The Notion is sustained through thinking as an activity that is neither a passive recipient of sense data, nor the imposition of law.[13] Thinking must reach beyond pre-given categories, must reach beyond thought to that which is not thought. This paradox, this impossibility, is what drives philosophy. This allows a way into a discussion of Beauty.

Hegel characterises Beauty as the pure appearance of absolute truth (the Idea) to the senses.[14] Appearance, though, does not imply a kind of falsity. As mentioned above, our conceptual mediation of the world is not a one-way relationship: 'there is some reality which, instead of having its being immediately in itself, is posited negatively in its outer existence at the same time.'[15] We are also not just minds, and despite the alienation between mind and body, our encounters with the world are mediated through both thought and feeling.[16] Our feelings are not purely sensuous and our concepts are not the result of pure thinking. Appearance is the sensuous encounter with the world mediated through concepts.[17] And just as our understanding of the world is merely a partial understanding when taken from either a subjective or objective view, so too does appearance manifest in a partial state. Pure appearance, Beauty, emerges through the Notion. Beauty is the encounter with the Notional freedom granted to an object, or to be more specific, the freedom an object grants to itself beyond subjective determination.

So what of natural beauty? The concept of freedom mentioned above is extremely important at this point. The freedom that objects gain through the Notion does not appear in thought arbitrarily. Freedom arises in thought but, like the laws of physics, is a part of the world. And like other concepts, freedom remains partially fulfilled until the Notion ruptures the divisions between subject and object. Freedom is, then, an integral part of Hegel's thinking of natural beauty.[18] To explain this, Hegel separates nature into animate and inanimate categories. Inanimate nature is, in short, lifeless: rocks, metals, minerals, etc. If one were to divide a lump of gold, for example, into equal parts, each part would be

10 Ibid., pp. 58-59.
11 Hegel, *Philosophy of Nature*, pp. 200-202.
12 Hegel, *Philosophy of Nature*, p. 203.
13 Magee, pp. 59-60.
14 Georg Wilhelm Friedrich Hegel, *Aesthetics: Lectures on Fine Art, Volume 1* (Oxford: Clarendon Press, 1988), p. 111.
15 Hegel, *Aesthetics,* p. 121.
16 Hegel, *Philosophy of Nature*, p. 195.
17 Magee, p. 38.
18 Rodolphe Gasché, 'The Theory of Natural Beauty and Its Evil Star: Kant, Hegel, Adorno', *Research in Phenomenology,* 32.1 (2002), p. 115.

merely a division of the same material.[19] The interaction between each part is a mere regularity, a conformity to a rule.[20] Organic nature, on the other hand, is extremely complicated. A living organism is the embodiment of several distinct parts working together. The complexity and difference of each part goes beyond mere regularity and conforms to law.[21] Conformity to law is the essential quality that settles differences in their unity.[22] An animal, as a unity of different parts (organs, connective tissue, muscles, etc.), acts as an individual in its day to day activity. Yet despite this activity it remains bound by law to its species. Although determined by its species, an animal appears to engage in self-movement. Any movement found in inanimate nature is only granted through an interaction with other external objects. But the movement endowed to animals is limited to the kind that parallels the practical relationship to nature. Animals cannot go beyond a freedom delimited by the drive to act for itself.[23] And here is where Hegel observes an obvious lack.

Since Hegel posits freedom as a crucial standard of assessment for beauty, natural beauty clearly lacks the freedom expressed via self-consciousness.[24] Natural beauty is perceived, and despite the activity required to maintain the Notion of nature, there clearly remains a demarcation between self-consciousness and nature.[25] But, to be clear, the release of nature back into itself is not the same as the observation of nature from the outside. Rather, the release of nature is the dissolution of the law that renders nature to be an immutable externality. Self-consciousness is not an abstract, ephemeral entity in which the sensuous receives external stimulus and thought demarcates reality. Self-consciousness expresses itself through, amongst other things, art. Such expressions are not found in nature because animal life, the 'summit' of natural beauty, is governed solely by the drive for self-preservation.[26] In short, Hegel finds natural beauty lacking due the absence of human activity, or to be more specific, natural beauty is lacking the freedom that can only be expressed through art. Due to the lack of self-consciousness in nature, Man creates art in order to realise Beauty fully.

Extinguishing all traces of natural beauty

Where Hegel thinks that natural beauty lacks what only self-consciousness can express, Adorno thinks that this lack itself is what constitutes natural beauty.[27] The central issue that Adorno has with Hegel's thinking on natural beauty, and Hegel's philosophy as a whole, is that he understands Hegel to be a 'philosopher of identity'.[28] By this, Adorno claims that Hegel's dialectic is a system which culminates in

19 Hegel, *Aesthetics,* p. 116.
20 Ibid., p. 134.
21 Hegel, *Aesthetics,* p. 138.
22 Ibid., p. 140.
23 Ibid., p. 145.
24 Gasché, p. 115.
25 James Phillips, 'Hegel and Heidegger on the Essence of Beauty: Plotting the Trajectory from Kant's Third Critique', *Philosophy Today*, 59.1 (2015), p. 25.
26 Hegel, *Aesthetics,* p. 132.
27 Günter Figal, 'Natural Beauty and the 'Representative Character of the Work of Art', in *Theodor W. Adorno: Critical Evaluations in Cultural Theory Volume IV*, ed. by Simon Jarvis (London: Routledge, 2004), p. 73.
28 Adorno, *Aesthetic Theory*, p. 74.

the total reconciliation between subject and object, between Man and nature. Adorno argues that the subject in Hegel's philosophy possesses the power to encompass the Absolute, a moment when thinking thinks itself. He referred to this aspect of Hegel's philosophy as 'belly turned mind,' a mind that claims that it is able to consume (to understand) the world in its entirety.[29] The reconciliation between subject and object is done on the terms governed by the subject. The superiority of the epistemic subject in Hegel's philosophy means that Man ultimately dominates nature. In the Notion of nature described earlier, freedom remains mere appearance. When the subject thinks that the object has been set free through thought as active negation, the subject in fact grips onto the object even tighter. Nature is released back into a world created by the subject. Natural beauty veils itself at the moment of greatest proximity to truth.[30] No matter how much Hegel insists that the Notion can reconcile both the mediated and immediate relationship between subject and object, the Notion is essentially the reaffirmation of the cognitive powers of the subject, a redoubling of the domination of nature, because thought dictates the terms of the reconciliation. Self-consciousness releases a part of itself only as a means of subsuming even more of the world.

For Adorno, the reason that Hegel's philosophy encounters this problem is because of the self-affirmatory character of self-consciousness.[31] The condition that is minimally required for self-consciousness is that the strictly autonomous self-relation cannot be determined by anything else while simultaneously determining itself against that which it is not.[32] The very character of self-consciousness, that which Hegel sees as missing from natural beauty, is fundamentally for itself. The subject does not overcome a real distinction between thought and nature, but merely encounters a movement within a self-affirming, self-referential structure. Fredric Jameson shares this reading of Hegel's dialectic and notes the way in which all interactions ultimately become self-referential and that which is 'not-I' remains non-existent.[33] Such a relationship with nature 'is the knowledge of oneself in the externalization of oneself; the being that is the movement of retaining its self-identity in its otherness.'[34] For Adorno, Hegel extinguishes natural beauty because, firstly, the freedom that self-consciousness grants to itself is treated as the only thing worthy of attention, and secondly, the model of self-consciousness posited by Hegel ultimately renders immediacy as such impossible thus condemning the world to be forever for the subject.

Adorno counters Hegel by equating natural beauty with the non-identical. As Deborah Cook has pointed out, commentators on Adorno often conflate 'nature' and 'natural beauty.' Jay Bernstein and Hent de Vries, for example, have made the claim that Adorno equates nature with non-identity.[35] Non-identity, as the irreducible particularity of an object, extends to both natural objects and cultural objects. When Adorno speaks of the non-identical he is referring to natural beauty.[36] And natural beauty qua

29 Theodor W. Adorno and E. B. Ashton, *Negative Dialectics* (London: Routledge, 1973), pp. 22-24.
30 Adorno, *Aesthetic Theory*, p. 74.
31 Figal, p. 75.
32 Ibid., p. 74.
33 Fredric Jameson, *The Hegel Variations: On the Phenomenology of Spirit* (London: Verson, 2010), p. 131.
34 Georg Wilhelm Friedrich Hegel, *Phenomenology of Spirit* (Oxford: Oxford University Press, 1977), p. 459.
35 Deborah Cook, *Adorno on Nature,* (London: Routledge, 2014), p. 167
36 Cook, p. 43.

non-identity flashes up in our encounter with both cultural objects and natural objects because these encounters are always mediated. This relationship between the mediation of natural objects and the mediation of cultural objects underpins why Adorno claims that Hegel missed the extent to which art and nature dialectically inform each other.[37] When we encounter nature, we never encounter pure nature. An encounter with nature produces the same distance that separates a work of art from the viewer. This distance, and here Hegel and Adorno agree, cannot be overcome through the application of physics or rationality.[38] But rather than following Hegel in a move towards the Notion, Adorno maintains that mediation is so deeply embedded in all of our experiences, perceptions, and feelings that the task of disentangling nature from what thought imposes upon nature is ultimately impossible. Where Hegel seeks total reconciliation, Adorno seeks to maintain difference without domination.[39] The subject interacts with the world in a way that respects the non-identity of objects. Natural beauty points towards something else, something beyond the immediacy of the object.[40] To be even more precise, natural beauty points towards a nature that could be more than what it is.[41]

To make the claim that natural beauty expresses a nature that could be more implies that nature expresses a deficiency of some kind. Natural beauty, Adorno argues, expresses suffering.[42] By arguing that non-identity is that which remains unknowable while also arguing that natural beauty expresses suffering, Adorno appears to be contradicting himself. Although Adorno never explicitly dealt with this contradiction, Alison Cook has brilliantly extrapolated an explanation from Herbert Marcuse's essay *The Concept of Essence*. Marcuse argues that we do not need to know fully what capacities humans might have if we are to make a claim about human suffering and misery. From the experience of oppression, we can infer negatively the existence of human capacities that have been suppressed, even if we cannot provide explicit examples.[43] If we apply this logic to Adorno's argument on natural beauty and suffering, we can see that the suffering of nature is expressed negatively.

We cannot provide positive examples of nature developing spontaneously to guide our understanding of the way in which nature suffers, not because they might be inaccurate, but because pure nature does not exist. The weed that sprouts from the cracks in the road tell us no more about pure nature than the tar that furnishes its base; both are effects of the domination of nature by Man. The most that we can decipher about nature's suffering from our encounter with natural beauty is simply that nature endures suffering. The tragedy of this expression is found in the historical emergence of natural beauty. Adorno argues that natural beauty could only emerge once nature had lost its threatening powers. Only when people secured their means of sustenance, through agriculture or technological development,

37 Camilla Flodin, 'Of Mice and Men: Adorno on Art and the Suffering of Animals,' *Estetika: The Central European Journal of Aesthetics*, 48.2 (2011), p. 145; Peter Uwe Hohendahl, 'Integration and Critique: The Presence of Hegel in Adorno's Aesthetic Theory', *Telos*, 174 (2016), p. 49.
38 Adorno, *Aesthetic Theory,* p. 65.
39 Flodin, p. 148.
40 Alison Stone, 'Adorno and the disenchantment of nature', *Philosophy & Social Criticism*, 32.2 (2006), p.245.
41 Flodin, p. 146.
42 Ibid., p. 147; Stone, p. 245.
43 Ibid., p. 246.

could they stop to admire the beauty of what once threatened their very existence.[44] For Adorno, the prerequisite for natural beauty is the domination of nature. The non-identity of nature can only express suffering because suffering is all it knows, and perhaps all it can know.

It is here that the dialectical relationship between art and nature comes back into Adorno's thinking. Natural beauty, as a moment, encompasses three elements that occur simultaneously: the encounter with non-identity as the purely unknowable; non-identity as suffering; and the recognition that by pointing towards a 'more than', natural beauty also expresses a kind of hope that a reconciled nature is possible. But, the power of this third element gets cancelled out if we turn towards nature itself in our hope for reconciliation because we demand that nature says more than it can, more than the simple fact that it suffers.[45] In the face of nature's suffering, the task of art should be to lend a voice to that suffering. Only in art can natural beauty be expressed in such a way that does not inadvertently reproduce the conditions that give rise to nature's suffering. Art does this by expressing the more that natural beauty points towards.[46] Landscape paintings that depict nature as harmonious grab at the appearance of nature in the same way that a pick-axe wrenches minerals from the earth. In the inescapably antagonistic world of modern capitalism, art that depicts nature as harmonious and coherent kills natural beauty, as does the turn towards nature in order to embrace natural beauty. The more of natural beauty that art devotes itself to is the anticipation of a being-in-itself that does not yet exist.[47] Art hints towards reconciliation without expressing it directly. For Adorno then, natural beauty, as that which expresses nature's suffering, and its realisation can only be found in art.

A Return to Hegel

Despite his insistence on thoroughly subjecting all concepts to the power of the dialectic, Adorno depicts a kind of romantic-dystopian image of natural beauty by positing conceptual thinking against nature. The problem in Adorno's reading of Hegel is his disavowal of the Notion. As mentioned earlier, Adorno reads Hegel's philosophy as 'belly turned mind.' I think that here Adorno reveals the idealism of his philosophy. In his attempt to counter the subjective domination that he detects in Hegel's dialectic, Adorno reasserts the subject's dominant power. What Adorno calls belly turned mind is ironically a projection of Adorno's own suspicion of conceptual thinking onto the Notion. The consumption metaphor reveals that Adorno can only see half of the process of sublation that leads to the Notion, and as a result, misses what Slavoj Žižek playfully terms the 'defecation.'[48] Negative dialectics inadvertently pre-supposes a kind of consistency to the object and, more importantly, a kind of permanence to thinking as such. Adorno's commitment to non-identity as a remedy to 'belly turned mind' pushes cognition into a transcendent realm because conceptual thinking itself does not undergo sublation, whereas the Notion

44 Hohendahl, p. 49.
45 Stone, p. 247.
46 Flodin, p. 149.
47 Adorno, *Aesthetic Theory,* p. 77.
48 Slavoj Žižek, *Less than Nothing*, (London: Verso, 2012), p. 333.

sublates thinking as such in its final move to release the object back into itself. An Adornian reading of the Notion registers only the assertion of the 'actuality' of an object.

I think a better reading of the Notion is what Adorno pushes into non-identity, namely the 'potentiality' of an object.[49] The Notion is the recognition of the potentiality for redemption of historical failures of an object mediated through the subject. As Marx made clear through his analysis of commodity fetishism, abstractions are real, they make up reality as such.[50] The tension between subject and object, between Man and nature, is a part of reality rather than an imposition. The Notion allows for the repetition and re-emergence of an object's potential located in the desire of the subject.[51] The Notion of nature does not present an image of nature and then force nature to conform. The Notion of nature expresses what nature could be beyond conceptual determination because the Notion is also the recognition that contradictions and inconsistencies exist beyond mere thought.[52] It is a revelation that nature itself is also inconsistent and contradictory. By placing contradiction as a category of subjective understanding Adorno forges an irrevocable split between subject and object, or more specifically, places the subject above the object. The subject is forever doomed to dominate nature in its attempt to find reconciliation. The Notion, though, does not ignore the contradictions found in the object itself. Through the assertion of a potentiality, the Notion abstracts a unifying form from the plethora of particularities that render two objects to be different while simultaneously allowing those particularities their own spontaneous movement.

What does this mean in concrete terms for our understanding of nature? The formulation of non-identity on Adorno's terms positions the relationship between Man and nature as one in which nature is a passive victim and Man is the great destroyer. Any interaction between the two will be a relationship of domination with a lingering more that expresses nature's suffering. But if we take the Notion of nature as defined above the situation is becomes less hopeless. For example, take the claim made by Hegel that man 'uses nature as a means of defeating nature.'[53] In regard to the practical relationship with nature, the deficiency is clear; nature is merely an instrument for sustaining Man against the dangers that nature poses. But through the Notion such a claim shows that using nature to defeat nature might mean defeating the catastrophic tendencies of nature. And despite Adorno's suspicion of self-consciousness, the emergence of the Notion of nature would show that the presence of self-consciousness in nature is essential it its own self-movement. Rewilding is one example of a relationship with nature that realises the Notion of nature as described above. Rewilding is not a hands-off approach where Man takes a step back as a passive observer, and it is also not the strict management of what nature is forced to be.

49 Ibid., p. 398.
50 Karl Marx, *Capital: A Critique of the Political Economy, Volume One,* (Middlesex: Penguin Books, 1979), p. 163.
51 Slavoj Žižek, *The Ticklish Subject: The Absent Centre of Political Ontology*, (London: Verso, 2008), pp. 88-90.
52 Žižek, *Less than Nothing,* p. 365.
53 Hegel, *Philosophy of Nature*, p. 196.

Rewilding re-establishes the foundations to the habitats lost to prior management and agriculture.[54] Once the foundations are laid, nature is left to develop on its own terms. Rewilding does not *reverse* the damage caused by human activity but re-establishes habitats where their loss causes catastrophes. Of course, there remains traces of the activity of self-consciousness in the fact that habitats are introduced by Man, but I think that these traces are representative of what Hegel refers to when he claims that self-consciousness, as an object, is released back into nature *as nature*. The subject does not manipulate nature strictly for self-sufficiency but releases part of self-consciousness from itself to ensure the existence of what Jameson refers to as the 'not-I'.[55] The subject does not have to know fully what nature will look like after rewilding, and in this way the subject remains faithful to the 'not-I' without ever needing a direct encounter. Through the activity of letting go, through an active passivity, the subject grants nature the freedom of self-movement. Of course, rewilding is only one example, and, if rewilding does not continue to allow nature its self-movement, it will become just another form of management and domination.

Where does this leave natural beauty? Adorno accuses Hegel of turning away from natural beauty because it lacks self-consciousness. But if we read Hegel closely we can see how problematic Adorno's reading is. Beginning with inanimate nature, such as rocks and dirt, Hegel moves towards more complex nature, such as animals. Along the way he does not discard each element as inferior or unworthy of attention.[56] An animal, for example, is a multitude of individual, less complex parts working together to sustain a complex being. The heart is nothing without the animal, and the animal is nothing without the heart. Hegel maintains his appreciation of natural beauty but points out the lack of self-consciousness. Between the practical relationship and physics, the products of Man stand alien and hostile to nature. Buildings stand apart from nature as the manifestation of Man's attempt to use nature against itself in his self-preservation. As made clear earlier, animals cannot go beyond a freedom delimited by the drive for self-preservation, so the objects made by man found in nature remain at the level of the animal.[57]

Hegel's turn away from nature to art is not a final turn, but one of historical necessity. Nature remains separate and its beauty as pure appearance remains for the subject as a separate entity. Through the Notion described above, self-consciousness would also see itself in nature. The traces of self-consciousness released back into nature to ensure its spontaneous self-movement would be there as nature. Natural beauty would not sit behind the superior Beauty of works of art but would re-emerge through the potentiality immanent to the Notion of nature. The way that artists can let their materials speak for themselves, as Adorno so praised Beethoven and Schoenberg, the way that self-consciousness can express freedom through art, is a relationship that is not strictly confined to art. Natural beauty would flash up through the spontaneous self-movement granted to nature through the Notion. Natural

54 Silvia Ceauşu et al., 'Mapping opportunities and challenges for rewilding in Europe', *Conservation Biology,* 29.4 (2015), p. 68.
55 Jameson, *The Hegel Variations,* p. 131.
56 Hohendahl, p. 50-51.
57 Hegel, *Philosophy of Nature*, p. 145.

beauty, rather than remain an expression of suffering fully realised only through art, rather than remain forever incomplete due to the absence of self-consciousness, would be the appearance of self-consciousness as nature to itself.

By examining Adorno's critique of Hegel in relation to nature, I showed how Adorno's project missed the subversive potential of Hegel's thinking. By missing the sublation of sublation that was already contained within the Notion, Adorno's remedy, the commitment to non-identity, actually undermined his own project. Hegel's claims on natural beauty need to be read as historically specific claims. If we contemporise Hegel's dialectic and his reading of nature in relation to self-consciousness we can show how self-consciousness can release itself back into nature as nature. This line of thought requires much more work in order to show in detail the differences between negative dialectics and the Hegelian dialectic in relation to natural beauty, but what I have shown is a reading of Hegel and Adorno that insists on a reconsideration of the relationship between natural beauty and artistic beauty. If, as Adorno claims, reflection on natural beauty is irrevocably requisite to the theory of art, this essay proposes that the structure of art practices and aesthetic considerations should not be kept separate from our thinking on nature. The spontaneity and freedom, the celebration of human creativity, the purposelessness of art, can provide us with the coordinates for new ecological thinking and new approaches to art practices that do not rely on traditional categories that keep the two separated.

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