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POLYPHONY

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EDITORIAL

This is the first issue of volume four of *Polyphony* and the second instalment of our long essay issue. As a continuation from our first long essay issue, this issue features a range of long essays written by both American Studies and English Literature students; a display of their best work and a culmination of their time at the university. As the team changes and we return to the normalcy that comes in the form of in person meetings and university interactions, we continue to celebrate and promote the works of the student body and continue the incredible work the previous *Polyphony* teams have done to grow the publication. one value remains core to the publication; the harmoniously combining of works from the different departments within the EAC to creative a rich collection of academic writing. This issue feels like the perfect representation of this value, it is a diverse and harmonious blend, featuring essays ranging from an exploration of Samuel Taylor Coleridge's Poetry to the postfeminist representation in *30 Rock*.

This issue features eight long essays. Beginning with Gabriele Dragunaite's exploration of Henri Bergson, Psychology and Writing the self in selected short stories by Katherine Mansfield. Other essays include Kayleigh Jayshree' essay about the *dreamscape* and the short story as well as Lauryn Berry's exploration of eighteenth and nineteenth century representations of Sintra. This issue also features essays that include film and theatre analysis: from the exploration of liberal inclusion in Lin Manuel Miranda's *Hamilton*,to the animation of the motives and motions of queer children in *The Adolescence of Utena*.

I, along with the entire Polyphony Team are proud to present this Long Essay Issue Two and we hope you enjoy it as much as we enjoyed working on it.

Ash Sodawala
Editor in Chief

Henri Bergson, Psychology and Writing the Self in Katherine Mansfield's *'Je ne parle pas français', 'A Married Man's Story'* and *'Psychology'*

GABRIELE DRAGUNAITE, English Literature

> 'Now, if some bold novelist, tearing aside the cleverly woven curtain of our conventional ego, shows us under this appearance of logic [in language] a fundamental absurdity, under the juxtaposition of simple states and infinite permeation of a thousand impressions which have already ceased to exist the instant they are named, we commend him for having known us better than we know ourself'.[1]

One of the leading modernist thinkers Henri Bergson claimed literature had the potential to express a new understanding of the self. Acknowledging the limits of language, he nevertheless privileged art for its ability to represent his theorisation of life as duration - 'the form which the succession of our conscious states assumes when our ego lets itself live'.[2] The ability of the artist, or novelist, as he distinguishes, to tear the conventional ego and logic and perceive the *duree*, is grounded in the creative ability to balance two faculties of consciousness – intuition and intellect in response to the dualism of the world of matter and spirit.[3]

His mediating position between the opposing materialist and spiritual discourses of the time resonates in the writings of Katherine Mansfield, who engaged with the question of artistic consciousness both in her work and personal reflections. Mansfield's writing reflects the struggle of representing the writing subject in the context of an increasingly analytical view of the self promoted by the rise of psychology. As the separation of psychology from philosophy developed a scientific approach to study the human psyche, modernist writers turned to self-reflection to mediate the effects of the new discipline on their art. The connection is illustrated in Judith Ryan's study of the 'complex' interaction between literature and psychology around the turn of the twentieth century, where she argues that it is 'not simply a question of a thinker "influencing" the writer', but a larger psychological discourse that impacted the modernist questioning of the subject.[4] Bergson's philosophy forms an important meeting ground between the two practices. His model of creative subjectivity constituted of intuition and intellect encompasses the competing aesthetic and analytical modes of thinking that characterise Mansfield's writing. Arguing that it is intuition that leads us 'to the very inwardness of life', Bergson underscores its aesthetic origins by delineating how 'the artist tries to regain [the intention of life], in placing himself back within the object by a kind of sympathy, in breaking down, by an effort of intuition, the barrier that space puts up between him and his model.[5]

While the writer's infamous journal passage 'The Flowering of the Self' has received its attention for her reflection on multiplicity.

> 'True to oneself! which self? Which of my many— well really, that's what it looks like [it's] coming to—hundreds of selves? For what with complexes and repressions and reactions and vibrations and reflections, there are moments when I feel I am nothing but the small clerk of some hotel without a proprietor…'

Of equal importance is her following remark: 'there are signs that we are intent as never before on trying to puzzle out, to live by, our own particular self.'[6] Mansfield's comment on the rise of self-awareness illuminates its effect on literature when she connects the psychological moment with increasing popularity of self-writing genres: 'Is it not possible that the rage for confession, autobiography, especially for memories of earliest childhood, is explained by our persistent yet mysterious belief in a self which is continuous and permanent […]?'[7] Her suspicion about the use of storytelling to assert a 'continuous and permanent self', positioned against her own preference for a more complex, fluid identity, implicates literature in the enterprise of deception, which her stories interrogate.

This particular collection of Katherine Mansfield's stories portray characters who are writers, their preoccupation with self-representation determining their creative subjectivity and how it in turn shapes their self-understanding. Her portrayal of literary characters conveys divided subjectivity and implicates character aesthetic perception into their conflicted consciousness. Their contradictory selves resist the coherent structure of narrative and the resulting tension leads to delusion, fragmentation and alienation of their inner self. The layered structure of Mansfield's stories reflects the disintegration of the unified subject. Beginning with a reading of *'Je ne parle français'*(1918) as a parody of the writer Raoul Duquette, I will argue that Mansfield dramatises his narcissistic personality to explore its relation to his artificial writing. The story utilises a negative strategy in ridiculing his intellectual rendering of the self, as its failure to translate into self-awareness shows the limitations of an analytical rendering of literature. I will then reinforce this argument with a contrasting self-portrait of the writer in 'A Married Man's Story' (1923), whose fluid characterization balances intellect with intuition according to the Bergson model. His rejection of a fixed identity opens up the possibilities to explore his ambiguous self through writing. The composite narrative structure embraces the subjective experience of time, instead shifting the pressure of representation onto language for its incapacity to contain the plural experience of the self. Finally, I will end with an encounter of both approaches in 'Psychology' (1920), which portrays two writers-characters' mutable inner selves within the dynamic opened up by their communication with each other. By shifting the focalization between distinct consciousness, the story conveys the incoherence

of their selves despite apparent reflexive subjectivities, asserting the ambiguous nature of the self that resists the mastery of psychology.

Although Mansfield's representation of the self has received attention from the psychoanalytic and feminist schools of criticism, her restraint to the short story genre has led to her exclusion from interdisciplinary studies of modernism like Dennis Brown's *The Modernist Self*, Judith Ryan's study of the influence of psychology in *The Vanishing Subject* and, notably, Mary Ann Gillies's *Henri Bergson and British Modernism.* Clare Hanson's recent book Katherine Mansfield and Psychology, including her chapter on vitalist psychology based on Bergson's theory, corrects some of the damage done by omission of the writer for her contemporary novelists. However, except for Hanson's argument of the 'fluid interplay between multiple levels and intensities of consciousness [. . .] of Mansfield's characterisation lies' her fictional treatment of issues of the modernist artist remains largely unexplored.[8] Meanwhile, Patricia Moran's study of Mansfield's distrust of the strictly analytical rendering of character as opposed to a literary account of the human 'arrived at through the imagination, emotion, and language of the writer' shows her construction of the artist in tension with the dominant discourse of psychology.[9] Moran's comparative article places Mansfield alongside Virginia Woolf, bringing to light a gap in modernist criticism about the former's response to the developing discipline of psychology and psychoanalysis that suggests an intriguing sphere of study. Following Moran's address of genre: 'Mansfield's sense of the self as multiple and performative, deeply contingent upon context and interaction with others, also impacts her rejection of plot and narrative development' further developed in Dominic Head's study of a 'conflation between the problematic view of character and an ambiguous short story technique'.[10] I intend to contribute to the restoration of her subversive role in the modernist disintegration of the unified subject that is complemented, rather than undermined, by her use of the short story form.

The fragmented structure of *'Je ne parle pas français'* introduces the conflicted self of the writer by presenting the story through the narrator's first-person perspective. Mansfield creates a satire of the detached artist in the figure of Raoul Duquette, whose analytic mentality counters his literary ambitions. His view of the self is introduced through his rejection of the 'mystery of the human soul':

> 'I believe that people are like portmanteaux – packed with certain things, started going, thrown about, tossed away, dumped down, lost and found, half emptied suddenly, or squeezed fatter than ever, until finally the Ultimate Porter swings them on to the Ultimate Train and away they rattle. . .
> I see myself standing in front of them, don't you know, like a Customs official.
> "Have you anything to declare? Any wines, spirits, cigars, perfumes, silks?"'[11]

While Mansfield's personal writings highlight the multiplicity, and therefore, complexity, of personhood, Duquette's perfunctory view of the subject, delivered in a sardonic tone, reduces the self to a set of experiences. This shows his explicitly analytical attitude that refutes any interiority of the self. His secularisation of the soul into a psychological self through a reverse personification of 'portmanteaux' simplifies selfhood in a negation of human subjectivity: 'thrown about, tossed away, dumped down, half emptied suddenly'. His view epitomises an extreme example of the scientific framing of the self through the materialistic simile. His mechanical view of the human mind evokes Mansfield's scepticism about the analytic rendering of experience. Even more, his cynical attitude is grounded in his materialistic perspective on temporality: 'When a thing's gone, it's gone. It's over and done with. [. . .] Why, that's even true of a hat you chase after; and I don't mean superficially – I mean profoundly speaking. . . ' (p. 145-6) that counters Bergson's theory of duration. Instead, his configuration carries echoes of William James's pragmatist focus on 'intentionality of perception', which Judith Ryan illustrates through 'his famous example of the "hat in the cloakroom" [which] is not merely the object of thought but the object of potential action: "Soon I will go down and take my hat and put it on my head to go home."'.[13] James's empiricism emphasises the functioning of intellectual faculty over intuition, which renders his perspective in materialistic terms. The parallel, albeit coincidental, between the psychological discourse and Duquette's degrading rendering of subjectivity projects the suspicion about his problematic characterization to the theoretical underpinnings his attitude is founded on. The connection reflects Clare Hanson's reading of Mansfield's personal reflections, where she argues that 'While deploring fiction that turns 'Life into a case', she uses the language of psychology to explain her self-understanding as an artist', which, considering Duquette's artistic preoccupation, appears similarly in Mansfield's characterisation.[14]

Meanwhile, the religious undertones of Duquette's role as a 'Customs official' places him in a position analogous to God, parodying his assumption of superiority by undertaking the role of an artist. His self-distinction is highlighted when he overcomes his sulking over the mundane crowd at the café with a reflection on his importance:

> 'There does seem to be a moment when you realize that [. . .] you happen to have come on to the stage at exactly the moment you were expected. Everything is arranged for you – waiting for you. Ah, master of the situation!' (p. 143)

His narcissistic exaltation shows how his ego renders his self-centred perspective on life, establishing his highly personal engagement with writing without any aesthetic detachment. As he displays his ability of perception: 'In certain lights she looks quite transparent' (p. 142), only to prescribe flat characterization by categorizing people: 'They are always the same, you know.' (p. 145), his literary perspective simplifies the complexity of the self to fit his narrative. The inconsistency between his self-proclaimed superiority and his inability to see beyond the surface exposes himself as a fraud, implicating the lack of intuition in his corrupted aesthetic perception.

The interruption of the story with the narrator's autobiography illustrates the personal use of writing to impose an artificial narrative of the self. Mansfield makes use of the narrative point of view to expose Duquette's conflicted identity, interrupting the artificial narrative from his first-person perspective with glimpses of self-awareness that construe his writing as an act of self-deception.

Duquette constructs an image of a writer's persona by rejecting his past experiences: 'I never think about my childhood. I've forgotten it.' (p. 146) and using the narrative to exercise control over his life: 'I date myself from the moment that I became the tenant of a small bachelor flat on the fifth floor of a tall, not too shabby house.' (p. 147). However, in a display of the deceptive nature of his autobiographical writing, this self-assertion of autonomy is followed by a story of childhood trauma that the narrator-protagonist depersonalises through his artistic agenda: 'That is rather interesting because it seems to me now so very significant as regards myself from the literary point of view' (p. 146). Although his narration of the premature sexual experience offers a glimpse of self-awareness as he recognizes that it taught him 'to understand everybody and be able to do what I liked with everybody' (p. 147), his repression of 'bad life, my submerged life' (p. 149) shows his intentional self-deception exposed through self-contradictions. His refusal to acknowledge the full extent of the traumatic repercussions of the experience resurfaces in his personality, which in turn intrudes into his writing as a voice of self-doubt: 'I confess that something did whisper as, smiling, I put up the notebook: "You – literary? you look as though you've taken down a bet on a racecourse!' But I didn't listen.' (p. 154). Duquette's deliberate disregard of his inner critical voice posits a conflict between his personal, authentic self and the social persona of a literary artist, exposing his effort to ignore the former for the sake of a stable writing self.

While the story of sexual trauma partly accounts for his self-absorption, Duquette translates the experience into a lesson of emotional detachment that employs the trauma for his writing career: 'Nobody has ever done it as I shall do it because none of the others rich–I'm rich.' (p. 148)'. According to Elke D'Hoker, 'Through Duquette's narrative, moreover, Mansfield [. . .] mocks the self-absorption and sterile detachment of the artist who is "ruthlessly feeding his own experiences into his art"'.[15] His self-conscious construction of narrative ruins the illusion of authenticity: 'That's rather nice, don't you think, that bit about the Virgin? [. . .] I thought so at the time and decided to make a note of it.' (p. 144) displaying his inability to escape his conflicted personality in writing. Without specifying an addressee, Duquette's counter-response to imagined critical reaction: 'If you think what I've written is merely superficial and impudent and cheap you're wrong. I'll admit it does sound so, but then it is not all.' (p. 149) displays internal confrontation with himself that signals a level of self-awareness about the inadequacy of his narcissistic perspective. Referring to this as 'dialogic style', Dominic Head argues:

> 'The entire narrative [. . .] problematic and unreliable, as it replicates the egotism of Duquette. The egotism is a parodic representation of an art/life dichotomy that obtains in some branches of modernist art, but since the narrative engages (at a surface level) with this dichotomous perspective, the story has a powerful ambivalence.'[16]

As he constantly inserts himself into the narrative, his subjective perspective takes centre in the story, focusing on the narrator's personality at the expense of other characters. His self-indulgence is revealed in his attitude to the suffering of Dick and Mouse: 'Ah, why couldn't I tell her it was months and months since I had been so entertained?' (p. 162) which exaggerates his emotional detachment from their experience, as Head fairly argues, as a satire of 'the writer's parasitism'.[17] It is important to note how the critique of his indifference is grounded in his analytical attitude: 'This was just part of what they were going through – that was how I analysed it.' (p. 159), which undermines the complexity of the characters' experience, showing how his positioning as an unsympathetic observer dehumanises his subject portrayal. His perspective informs the basis of Mansfield's critique of psychoanalysis that renders people as 'cases', aligning the intellectual approach to literature with a personal interest to accentuate the author. Dick and Mouse's crisis further exposes Duquette's limited writing ability, as the extensive use of ellipsis: 'Why, they were suffering. . . those two. . . really suffering. I have seen two people suffer as I don't suppose I ever shall again. . . ' (p. 166) connecting his lack of intuitive sympathy with the inability to authentically represent human experience. His egotistic intellectualisation prevents the reader's empathic engagement with the story by detaching him from the characters and leaving no space for interpretation.

Mansfield criticises Duquette's literary ambitions through a mocking depiction of his epiphany that satirises the modernist 'moment of being'. Failing to describe his experience of an extraordinary vision: 'There! it had come – the moment – the *geste!* [. . .] How can I describe it? I didn't think of anything.', he nevertheless follows it by a return to his usual self-praise: '"After all I must be first-rate. No second-rate mind could have experienced such an intensity of feeling so. . . purely."' (p. 145). Here, his self-absorption consolidates the artifice of his literary preoccupation, as the reiteration of the title phrase fails to invoke a transformation or insight and thus does not convey any meaning that would justify his extravagant rhetoric. Although the presence of an inner self that appears in the moment seems genuine: 'All the while I wrote that last page my other self has been chasing up and down out in the dark there.' (p. 146), Duquette impedes the sensation with his analytic element: 'It left me just when I began to analyse my grand moment' (p. 146). The moment enacts Bergson's concept of intuition as an 'instinct that has become disinterested, self-conscious, capable of reflecting upon its object and of enlarging it indefinitely' in reverse, which affirms the connection between Duquette's analytical approach and his self-interest.[18]

Nancy Gray argues that Mansfield provides only 'ambiguous glimpses, for us as well as for the characters, into complex possibilities of self and consciousness that resist, when they do not simply evade, the imagined control of the 'true self"'.[19] As Duquette is characterised through his point of view, the 'glimpses' of his 'true self' coincide with moments of his self-awareness. For instance, reporting his conversation with Dick, Duquette alludes to his temporary insights into his corrupted character: 'On the whole I had made myself out far worse than I was – more boastful, more cynical, more calculating' (p. 151). However, his position as a narrator enables him to simultaneously refute it and thus maintain the deception of his coherent, but deluded self. Duquette's own conception of himself as a narrator and a character, simultaneously occupying both subject and object positions that recurs throughout the story: 'I watched myself do all this' (p. 158) shows how self-representation reinforces

his divided self by enabling him to construe a performance of the self. His recognition of the manipulative possibilities of narrative is displayed in his self-reflection: 'It was impossible not to believe this of the person who surveyed himself finally, from top to toe, drawing on his soft grey gloves. He was looking the part; he was the part.' (p. 154), establishing his performative role as a writer. The splitting effect of his perception is formally illustrated in the recurrent shifting between first and third person in reference to himself. Therefore, despite his intention to impose an artificially fixed narrative of himself the story fuses his performative and inner selves: 'I swear I was not acting then.' (p. 166) confusing his awareness to the point of his own self-deception.

According to Sydney J. Kaplan, Duquette embodies 'the ideal of the self-absorbed, aloof, and egotistical artist that Mansfield had come to reject', arguing that he represents Mansfield's 'most brutal dissection of his narcissism comes through in her repeated contrasting of Duquette's self-admiration with his lack of recognition of his moral failure'.[20] By dissecting his mask, Mansfield portrays his 'self-deception [...] as a form of self-conflict – different awarenesses and aspects of the self trying to attain a balance', which, as argued by Dennis Brown, characterizes the fragmented modernist subject.2[1] The story offers no insight or revelation for Duquette, but rather shows him giving in to the unknowing: 'Even now I don't fully understand why' (p. 166), which indicates the power of writing to penetrate the deception of the self and disrupt the notion of a knowable subject. Mansfield's scrutinous unmasking illustrates Kaplan's argument that Mansfield 'takes up an ethical stance, what she calls her "cry against corruption,"', interpreting her critique of Duquette as a reaction to the 'uncertainty' and 'never-knowingness' pertaining modernist work.[22] This provides a significant link with the forthcoming part of the essay, which focuses on stories that exhibit these characteristics more directly. Nevertheless, the artifice of *'Je ne parle pas français'* suggests that Mansfield was as keen on denouncing the deceptive element of representation as she was on searching for authenticity. Therefore, the satirical characterization of the narrator-protagonist in *'Je ne parle pas français'* exposes the artificial self-consciousness of analytical writing that reflects the anxieties about aesthetic perception raised by psychological intervention into art.

Mansfield returns to self-portraiture form in a later, unfinished piece 'A Married Man's Story', which depicts a writer's negotiation of the self through his reflection on his failing marriage. While the first-person perspective formally parallels the parody of the artist in *'Je ne parle pas français'*, the married man's characterization overcomes the irony and self-doubt of Mansfield's earlier work with self-awareness, presenting a deeper self-exploration through writing. Introduced by his mobility of consciousness: 'While I am here, I am there, lifting my face to the dim sky, and it seems to me it must be raining all over the world', the narrator displays an intense interior life that is interrupted by his social role, when he starts worrying about his wife catching him 'not 'working''.[23] His dualistic self is reinforced in his pondering on their incompatibility: 'human beings, as we know them, don't choose each other at all. It is the owner, the second self inhabiting them, who makes the choice' (p. 326). However, contrary to Duquette, the married man's tone appears to be highly intimate, framing the narrative as a space of his personal expression. This differentiation marks a contrast from Duquette's use of narrative as a means of presenting his intellectual exterior, meanwhile the married man presents an introspective search for his authentic self. Contemplating the mysterious cause that makes people stay together, the narrator notes 'the unknown quantity [...] that they can't even disclose if they want to' (p. 326), which echoes Bergson's terminology of quantitative and qualitative multiplicities that constitute the human self.[24] His acknowledgment of the 'unknown' posits a questioning rather than an assertive attitude to identity, signified by extensive use of rhetorical questions, which subverts the coherence of the married man's autobiographical narrative.

The story is further disrupted by memory, projecting the narrator's acknowledgment of his limited knowledge of the past into a critique of biographical narrative:

> I am always coming across these marvellous accounts by writers who declare that they remember everything, everything. I certainly don't. [...] The dark stretches, the blanks, are much bigger than the bright glimpses.[...] But what happened in the darkness – I wonder? (p. 331).

Through the gaps of 'darkness' in his memory, 'A Married Man's Story' interrogates the notion of character development by introducing uncertainty about the past. In his double role as the central subject, the protagonist casts doubt about the functioning of his memory: 'I said, or I think I said' (p. 332), destabilizing the narrative through his unreliability both as a narrator and character. While his following assertion: 'Who am I, in fact, as I sit here at this table, but my own past? If I deny that, I am nothing' (p. 332) appears to contradict his previous confession, his revelation 'Nothing Happens Suddenly' invokes Bergson's theory of duration, which links a continuum between past and presents states of consciousness. It resolves his dilemma, as Bergson's conception of memory as a form of *dureé* includes the unconscious, resisting narrativization that would allow it to render it analytically.[25] As the narrator is open to questions: 'Is it more distant to me to-day than it was then?' (p. 332), he follows Bergson in asserting a continuous self 'I know no more now than I did then' (p. 332) enabling him to overcome the fragmentation of the modernist subject by rejecting a structuring of development into 'childhood, youth, early manhood and so on.' (p. 332)

The married man's preoccupation with representation projects his self-consciousness onto language, defamiliarising its function to expose its potential for deception. His failure to reproduce interiority in the story highlights the break between thought and language: 'Aren't those just the signs, the traces of my feeling? [...] Not the feeling itself.' (p. 324) reflecting the incapacity of language to convey his intuitive experience. His acknowledgement of the artificial nature of representation: 'But written, I can smell the falseness immediately...' (p. 328) reflects Bergson's critique that 'Not only does language make us believe in the unchangeableness of our sensations, but it will sometimes deceive us as to the nature of the sensation felt.'[26] Emphasising this deceptive potential of writing through a juxtaposition 'Why is it so difficult to write simply? [...]

just the plain truth, as only a liar can tell it.' (p. 328) the narrator reveals its resistance to the manipulation of the author. The resulting tension portrays the subject 'uneasy in language and self-aware of the games language plays', defamiliarizing his narrative to highlight the inability to represent the self without an aspect of artificiality.[27] However, by recognizing this, the narrator is able to refute its deception: 'all this conveys an impression that my wife and I were never really happy together. Not true! Not true!' (p. 329), by disclosing the discrepancy between their 'impermanent selves' (p. 326) and the impression of continuity narrative imposes. Therefore, if, as proposed by Brown, 'the real paradox here is that to be honest the hero must acknowledge that he is, at least partially, self-deceived.', the protagonist of 'A Married Man's Story' is redeemed by his awareness of the risk language and memory pose to his self-understanding. [28]

The character's narrative of isolation continues to foster the interrelation between writing and alienation, as the artist's dependence on intuition hinders his activity as a social being. His view of reality from the perspective of an artist is demonstrated in likening his family to a painting: 'an immense *Mother and Child* – is here and gone again upon the wall. . . ' (p. 323), continuing Mansfield's insistence on the detached persona of the writer that subtly reaffirms the persisting dichotomy between life and art in her work. While Elke D'hoker suggests that the man 'seems aware of his detachment and self-absorption. [. . .] More than any other artist-narrator, he seems to realise that he lacks human sympathy in forever compelling himself to keep his wife, his child, and himself at a distance', I would complement her argument with Bergson's dualist cognitive mode.[29] Although he shows sympathetic curiosity to the world, as illustrated in his wondering about his baby: 'I wonder if that soft little bundle sees anything, feels anything?' (p. 324), his intuitive connection is precluded by his intellect, which directs his thinking towards an analytic route and is halted by the infantile consciousness of the object of attention.

Following this line of argument, the tension between his inner self grounded in intuition and the intellectual practice of representation frames the vitalist revelations towards the end of the story as a resolution to his dualistic mind. Hanson interprets the married man's self-renewal towards the end through Bergson's 'intuition of the vital, in which we become conscious of the sympathies that connect us with others'.[30]

> I saw it all, but not as I had seen before. . . Everything lived, but everything. But that was not all. I was equally alive and – it's the only way I can express it – the barriers were down between us – I had come into my own world! (p. 334)

She notes in retrospect that his memories 'disclosed in this story fail to conform to the explanatory logic of mainstream psychology (or psychoanalysis)', arguing for 'the text['s] insisting that there is no such overarching logic', which suggests his abandonment of the analytic mode as he embraces the vital instinct of life.[31] Furthermore, beginning with a natural metaphor of his transformation 'Then the shrivelled case of the bud split and fell, the plant in the cupboard came into flower.' (p. 334), the narrator's submission to intuition subverts conventional syntactic structure for a subjective flow of language signified by varying sentence length and extensive use of dashes.

Although the final position of the writer is problematised by the unfinished state of the story, the ending meaningfully corresponds with the character's rejection of the social world: 'I did not consciously turn away from the world of human beings; I had never known it; but I from that night did beyond words consciously turn towards my silent brothers. . . ' (p. 335). The man's acknowledgment of his distinct reality terminates his attempt at communication, reiterating the opposition between experience and language as he 'turn[s] towards [. . .] silent brothers. . . ' in a break of narrative at the moment of revelation. Arguing for a confessional reading of the abrupt end, C. A. Hankin overplays the biographical nature of the story: 'Instead of using symbols at once to convey and mask psychologically significant meanings, the narrator is made to reveal himself without dissimulation. Perhaps because of this lack of emotional distancing, Katherine Mansfield found it impossible to complete a story', but her noting of the lack of symbolism illuminates the cessation of representation as it gives in to direct perception of life.[32] As the character's writing is associated with his detachment from social life, his turn towards the 'silent brothers' signifies a possible turn from narrativization to unrepresented, direct experience of life, ending his habituation of the 'private dream-world' of the writer in life's momentary victory over representation.

In 'Psychology', Mansfield converges the question of self-knowledge with the challenge of communicating it to another mind, representing the conflicted state of consciousness with a corresponding distance between individuals. The dynamic interaction between the two minds shifts the focus from the first-person perspective of an artist to a connection between two, employing intuition as a method which, according to Bergson, 'by the sympathetic communication which it establishes between us and the rest of the living, by the expansion of our consciousness which it brings about. . . introduces us into life's domain, which is reciprocal interpenetration, endlessly continued creation'.[33] Linking intuition, communication and creativity, the unnamed writers of the story attempt to attain an authentic self through connection with the other:

> 'they were eager, serious travellers, absorbed in understanding what was to be seen and discovering what was hidden – making the most of this extraordinary absolute change which made it possible for him to be utterly truthful to her and for her to be utterly sincere with him'.

The description here reiterates a layered – surface and secret – self that evokes Bergson's emphasis on 'the authentic human mind [which] exists beneath the surface of conventional thought and perception', indicating their distinctive access to a deeper level of selfhood.[35] However, the presence of an external narrator introduces doubt over their authenticity by hyperbolized language 'absolute change', 'utterly truthful', exposing the pretence of their exaggerated connection. It is further subverted by the following cliché 'their two minds lay open to each other' (p. 187), which reinstates the artificiality of language from previous stories and obstructs the intuitive experience of the writers.

This focus on their intersubjectivity follows Hammond's argument that Mansfield's work belongs to the 'modernist tradition that seeks to collapse psychological distance and focus on inner experience'.[36] However, while Hammond addresses the distance between reader, narrator and character, proposing the goal of ideal alignment between all three, 'Psychology' reduces the gap between narrator and characters through their literary preoccupation, which contributes to the free movement of focalization between the two consciousnesses. When their competing impulses intervene, the characters' grasp of their selves vanishes: 'They saw themselves as two little grinning puppets jigging away into nothingness' (p. 190), exposing the 'fantasy of self-knowledge' as it is replaced by oblivion.[37] Their momentary experience of intersubjectivity displays the spontaneous, fluid nature of the self, which cannot be subjected to the definitive, permanent mode of language. According to Clare Hanson's vitalist reading, the story's "implication is that when the boundaries of the self are breached, the self becomes strange to itself, opening up, [. . .] 'the possibility of different kinds of action, conscious and non-conscious".[38] While she employs Bergsonian notion to transform the negative absolute of 'nothingness' into a positive outcome, the story's focus on communication lacks this optimism as the characters' inability to record their unconsciousness into language highlights how their self-knowledge dependence on representation, which cannot contain their mutable selves.

In a break from their interior dialogue, the writers give in to the deception of intellect to avoid the ineffable nature of intuition. Filling the silence of their failed attempt to communicate their inner selves with 'their ordinary maddening chatter' about the 'psychological novel' (p. 189), the story further reinforces Mansfield's critique of the evasive effect of the analytical discourse around the self. As their focus on human psychology ironically results in a paradox when it is contrasted against their self-delusion, Allen Pero argues, the story shows how the 'this very discourse [of psychology] can become the means by which to disavow, to corrupt all the more forcefully the knowledge or truth of one's desire.'[39] The dialogue reveals a contrast between the two characters who epitomise the two opposing modes of thinking: the perceptual impression of life of the female and the analytic approach of the male, displaying Mansfield's attempt to balance the intellectual and intuitive modes in her writing. When the woman of the story cries: 'But of course he would see nothing of all this. He was superior to it all. He – with his wonderful 'spiritual' vision! [. . .] He did see nothing at all.' (p. 191), their isolation is expressed in terms of visual perception, rendering their consciousnesses as an aesthetic object that positions the self as a joining site for psychology and art. Her expression of the supposed 'superiority' of his analytical outlook is ironic, considering his resemblance of Duquette's fragmented self: 'Instead, to his horror, he heard himself say. . . ' (p. 190), which elaborates Mansfield's mocking portrayal of characters whose intellectual view of the psyche does not inform their self-awareness.

Despite Mansfield's characteristically modernist suspicion over language and representation, 'Psychology' indicates the advantages of artistic perspective over the psychological discourse. The shifting focalization between the consciousness of the two characters presents a comparison of their differing levels of self-understanding. The female writer is shown to recognize their 'imitation' (p. 189) through her externalised view of herself and companion: 'while she shook the teapot hot and dry over the spirit flame she saw those other two. . . ' (p. 187) that enables her to acknowledge the artifice of their performance: "What a spectacle we have made of ourselves,' thought she.' (p. 190). Her acceptance of the limits of intellectual self-knowledge, conveyed in her extensive use of rhetoric questions, leads to an inverted moment of epiphany when she acknowledges their 'positively upholstered minds' (p. 190), showing how the dual perspective of the artists can generate insights of self-knowledge. Meanwhile, her male counterpart quails in their search for 'another way to speak to each other' (p. 190) and 'to his horror' deserts his inner voice in a parody of his 'intellectual posturing'.[40] Furthermore, the woman's intense connection with the external world: 'For all these gay things round her were part of her – her offspring' (p. 187) invokes the Mansfield's premise *'I don't see how art is going to make that divine spring into the bounding outlines of things if it hasn't passed through the process of trying to become these things before recreating them.'*.[41] It is this sensibility to the world that renders the female protagonist's imaginative sympathy, enabling her to readjust herself to their changing relationship. Hanson notes the 're-alignment of the female protagonist's attachment and affections' in her uncustomary acceptance of her neighbour's familiarity in the final instance of the story 'But this time she did not hesitate. She moved forward.' (p. 192), which 'conveys the mutability and permeability of consciousness with extraordinary immediacy'.[42] Her mutability builds her resilience to the 'black gulf' (p. 191) of isolation, inducing her with energy to continue communication with the male writer against the separating barriers of subjectivity. Finally, the woman's intimacy with the male character is what distinguishes his portrayal from Mansfield's satire of Duquette. Although both exhibit similar pretence of self-consciousness, the dynamic engagement of the characters in dialogue constructs the vitalist notion of a changing self that saves both artists of 'Psychology' from a fixed solipsistic individualism of *'Je ne parle pas français*' and 'A Married Man's Story'.

Throughout this essay I have demonstrated that Katherine Mansfield's portrayed writers in three selected stories display an attempt to balance the two modes of aesthetic perception as defined by Bergson. The dualism informs my reading of the conflict between materialist and spiritual discourses that defined the modernist period. His theory of representation reflects in her characterization of writers unable to reproduce the totality of their experience because of their limited access to one of these faculties. Mansfield highlights the deceptive effect of analytical conceptualisation of the self, subverting the ideal of a superior artistic perception by exposing the corresponding lack of self-awareness. The parody of hyper-reflexivity in all three stories implicates literature in the critique of scientific discourse for adopting the intellectual mode of characterization, displaying distrust of the rising discipline of psychology.

By exposing the artifice of Duquette's narration,*'Je ne parle pas français'* demonstrates how writing is corrupted by the intrusion of ego. The deluded first-person perspective reveals how his narcissistic fixation on himself disrupts the story's structure through his conflicted mind. His detachment obstructs the connection with the object required for intuition and his self-doubt dominates the

story, illustrating the Bergsonian undertones of the modernist shift towards impersonal art. Representation of the whole self is further challenged by the defamiliarization of language in 'A Married Man's Story', which problematizes writing by highlighting how the narrator is destabilised by his inability to record his intuition. Incorporating his memory into the narrative of the present, the story illuminates the limitations of narrative in expressing duration. The chronological succession of these stories shows Mansfield's development from a self-conscious artist transferring her personal anxieties into work to a confident modernist questioning the aesthetic forms at her disposal. Intersecting intuition with connection, 'Psychology' challenges the solipsism of the intellectual mind by tracing the mutability of the self through an intuitive communication with another. The story's depiction of intersubjectivity which breaches the boundaries of the self overcomes self-delusion through a vitalist model of an intuitive subject changing through interaction with the world beyond the self.

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Gabriele Dragunaite English Literature

Bitches Get Stuff Done: Interrogating postfeminism as a source of humour within *30 Rock*

IMOGEN FAHEY, American Studies

There has been great debate within feminist scholarship surrounding the term 'postfeminist'. In the wake of the women's liberation movement that emerged in the late 1960s through the 1980s, postfeminist scholarship attempts to come to terms with the contradictions and absences that have occurred within feminism, particularly those regarding the changed relationship between feminism and popular culture and the schisms between second and third-wave feminism. The lack of consensus on a specific definition of postfeminism led to many scholars offering their perspectives on the term, particularly during the period of the 1990s. For example, Ann Brooks characterises postfeminism as a political position concerning feminism's relationship with 'difference', while other scholars like Joanne Hollows have instead defined postfeminism as a historical shift within the feminist movement.[1] This lack of agreement on the term's definition has made it difficult to identify and analyse postfeminist media texts.

Cultural theorists Angela McRobbie and Rosalind Gill have made particularly insightful contributions regarding postfeminism and popular culture. Their definitions will be the ones that I use in order to determine the importance of the American sitcom *30 Rock*, created by Tina Fey and aired on NBC between 2006 and 2013, for the female-fronted sitcoms that followed it. Gill conceives of postfeminism as 'elements of a sensibility', a set of criteria that are easily applied to media texts.[2] There are three 'elements' that I am most interested in when analysing *30 Rock*. The first is self-surveillance and discipline, which Gill states is rooted in the notion that women's bodies are unruly and require constant monitoring.[3] Secondly I am interested in choice and how the 'grammar of individualism' is used to present women as autonomous agents, unaffected by gendered power imbalances.[4] Thirdly I am interested in Gill's concept of the 'natural sexual difference', whereby seemingly 'natural' differences between men and women are established as inevitable.[5] I will also use McRobbie's notion of the 'new sexual contract', which dictates that women are now conceived of in terms of their economic and sexual capacity. I will extend her concept of the 'career girl' — the 'independent, hard working, motivated' worker — to include women in their late thirties and older.[6]

There is also a wealth of scholarship on the postfeminist elements specific to *30 Rock*. Eleanor Patterson's article 'Fracturing Tina Fey' focuses on the schism between the often ugly portrayal of Liz-as-character, and the glamorous image of Tina Fey-as-actor, in order to expose 'the contradictions of postfeminist discourse' which construct Fey as both postfeminist symbol of undisciplined feminine failure and postfeminist 'heterosexual sex symbol'.[7] Her analysis offers an insightful identification of the schism between Liz's characterisation and Fey's star text but fails to consider the reasons for this schism. Linda Mizejewski's analysis is also useful, pinpointing postfeminism as a source of humour within the show and arguing that postfeminism is lampooned within the series as allowing white, heterosexual women to 'focus on consumerism [...] traditional concepts of glamour, and a romanticized ideal of motherhood'.[8] To an extent, this is true — the series often invites the audience to laugh at the ridiculous trappings of postfeminism — but I would argue that as much as *30 Rock* lampoons these postfeminist tropes it reinforces them also. Whilst other scholars like Patterson and Mizejewski have identified that so much of the humour in *30 Rock* relies upon postfeminist tropes, they have not considered *why* this is. This essay will argue that postfeminism functions as a source of humour within the series in order to neutralise Tina Fey — the show's female star, creator and executive producer — as a 'threat' to the audience, drawing on Danielle J. Deveau's concept of the need for female comics to appear unthreatening — sexually and/or romantically — in order for their humour to land.[9] I will construct this argument by applying Gill and McRobbie's postfeminist media elements that I identified above to my analysis of *30 Rock* in order to demonstrate that these comedic elements function to neutralise Fey's threat to the audience as a female comic. I will also engage with audience reactions to the show, by looking at YouTube comments and fan discussions, in order to gauge fan perceptions of Liz Lemon as the postfeminist figure of feminine failure that the show often portrays her to be.

The importance of my argument that the series engages with postfeminism as a source of neutralising humour is important when considering the post-*30 Rock* American media landscape. Despite its postfeminist elements, the series is a particularly important text within feminist media culture because it made American network television a more accessible realm for other female-fronted series. My analysis of the show's postfeminist elements will demonstrate that Liz is presented as unattractive, masculine, and unruly as a condition of being a funny woman on American network television in the mid-2000s to the early 2010s. *30 Rock* originally aired on NBC from 2006 to 2013, pre-*#MeToo* movement, when the feminist media landscape looked very different, and *30 Rock* was only one of two female-authored television sitcoms. My intervention in the scholarly debates surrounding the series and its relation to postfeminism is that I consider these postfeminist elements necessary to the conditions of being a female comic on primetime network television in the mid-2000s and early 2010s, and furthermore that the show's success was critical in allowing a new wave of female-fronted comedy programming from the early 2010s onwards that is more progressive, subversive, and less compromising.

This essay is composed of three parts. Part one looks at the role of monitoring and discipline within the series. Whilst Gill argues that self-monitoring is a crucial element of postfeminist media, I will

argue that external monitoring, particularly from male characters, is also significant for postfeminism. This section will also look at how the makeover paradigm works to neutralise Fey as a threat to the audience. Part two examines individualism and choice and analyses the show's reinforcement of neoliberal values to demonstrate that, whilst the series is sometimes subversive, it is unable to be wholly progressive or feminist due to the conditions attached to network television programming in the mid-2000s and early 2010s. Part three considers how the new sexual contract operates within *30 Rock* and analyses the conditions of being a woman in the workplace. I will also show the reductive nature of Jack and Liz's mentor-mentee relationship to argue that the man-as-leader and woman-as-follower dynamic works to reinforce postfeminist values and further neutralises Fey as a threat to the audience.

MONITORING, DISCIPLINE AND THE MAKEOVER PARADIGM

Gill writes that one element of postfeminist media culture is its 'obsessional preoccupation with the body'.[10] Surveillance, monitoring, and discipline of women's bodies features heavily as a source of humour within *30 Rock*. For example, in the opening of its first episode we see a sketch entitled 'Pam: The Overly Confident Morbidly Obese Woman', the joke being that actor Jenna Maroney (Jane Krakowski), dressed in a fat suit, is comfortable with her body.[11] However, I would argue that Gill's notion of monitoring functions somewhat differently within *30 Rock*, in that it is the other characters who surveil Liz and her body rather than Liz herself. I argue that the constant criticism of Liz's appearance works to neutralise her — as a conventionally attractive, thin, reasonably wealthy white woman — as a threat to the audience. Similarly, Gill's concept of the makeover paradigm, whereby women undergo a makeover sequence in order to appear more 'beautiful', features on the show as both a source of humour and a serious plot device. I will interrogate these differences between the trope's use in order to consider what they mean for the series as a postfeminist text.

Firstly, I will consider how notions of discipline, monitoring and the external male gaze function as a source of humour within the series. Jack (Alec Baldwin), a controlling network executive at NBC, is Liz's biggest critic, as well as her boss and self-styled mentor, and he is constantly sniping at her, making unprovoked comments about the way she looks, dresses, and acts. In the series one episode 'Jack Meets Dennis' Liz is working in her office late at night when Jack comes in, uninvited, and interrogates Liz about how her life is going. When asked why he thinks she is such a failure, Jack comments that it is because of her 'turkey sub, [her] clothes, the fact that a woman of [her] resources and position lives like some [...] boxcar hobo'.[12] Jack's criticism is loaded with postfeminist ideas of femininity: he monitors her food consumption, he critiques her appearance, and he implies that she is unruly or lower class because of the way that she lives. His monitoring of Liz implies that she is failing in some area of her life and must therefore be disciplined, encouraging the reinforcement of postfeminist values surrounding the way that women are supposed to act and perform femininity.

The idea that Liz is a failure is clearly perceived by the audience. In the YouTube comments for the clip one comment with over two hundred likes declares that they 'love' Jack because 'he saw potential in Liz [and] pushed her to be better'.[13] Jack's criticisms, despite the fact that they are often unfounded and unreasonable, clearly resonate with the audience, as they are encouraged to view Liz as a postfeminist symbol of feminine failure. As Deveau argues about standup comic Nikki Payne, I argue that the audience are encouraged to see Liz in this way, and that Fey-as-Liz plays up to this undesirability to neutralise herself as a threat to the audience, both male and female. Her perceived awkwardness and lack of desirability does not intimidate a male audience "despite being funnier than they are", nor does it intimidate a female audience, because Liz, as a postfeminist symbol of undisciplined feminine failure, 'cannot compete for the men in the room'.[14]

The makeover paradigm similarly functions within the show in order to present Liz as undesirable despite Fey being a conventionally attractive, thin, white woman. In the YouTube comments of the above clip multiple viewers commented on Fey's beauty, even though many of the clips feature criticisms of her supposedly ugly appearance. Gill defines the makeover paradigm as a makeover completed as a result of women believing that 'their life is lacking or flawed in some way' and that it is 'amenable to reinvention or transformation by following the advice of relationship, design or lifestyle experts, and practising appropriately modified consumption habits'.[15] One particularly notable instance of a makeover paradigm in *30 Rock* is seen in the episode 'Blind Date' when Jack sets Liz up on a date with his former colleague, but not before Jack surveils her and deems her choice of outfit unattractive.

He hands her some money and tells her 'I want you to go out on your lunch hour and find something at a *women's* clothing store.[16] INSERT FIGURE 1 HERE. The implication is that Liz's look- a cardigan and jeans, with her hair in a ponytail- is too masculine and therefore inappropriate, but this is curious considering how well she conforms to postfeminist standards of femininity: she is a thin, attractive white woman, who wears makeup, presents as feminine, and is well-groomed. In the next scene we see that she has taken Jack's advice, and appears in a sleeveless blue dress, her hair down and styled, to cheers and whistles from the writers who clearly approve of her makeover. She has disciplined herself and it has paid off because she has received approval from others based on her appearance.

This scene reinforces postfeminist ideals of femininity and attractiveness because Liz feels pressured by the external male gaze of her boss, Jack, into conforming to a more conventional standard of feminine beauty even though she was already highly feminine in the first place. This reflects the intensely harsh scrutiny faced by funny women on American network television in the mid-2000s. It is not enough that they are simply humorous but they must also be highly feminine and beautiful as well, perhaps because humour is typically considered a masculine quality, with Christopher Hitchens infamously stating in 2007 that women are not funny and that humour is an inherently male trait.[17]

Another facet of this scrutiny comes from the male audience seeing female sexuality as a source of viewing pleasure. Inger-Lise Kalviknes Bore examines audience perceptions of female comics and identifies physical appearance as a crucial element of male enjoyment of female-fronted comedy programmes rather than 'the quality

of the scripts or the comic abilities of the performers'.[18] Therefore, the makeover paradigm in *30 Rock* exists in two ways: 1. In order to transform Liz from postfeminist symbol of feminine failure and discipline her into attractiveness; and 2. In order to restrict Fey's perceived physical attractiveness so that she can instead be funny. An example of this second version is seen in the episode 'Jack the Writer' when Liz receives makeover advice from her colleague, the more conventionally attractive Cerie Xerox (Katrina Bowden). We cut to a scene where Liz struts through the office in slow-motion, as The Isley Brothers' 'That Lady' plays, the camera panning up to reveal that the dress bears the sequinned motif 'Dirty Diva'.[19] The writers are disgusted, groaning at her appearance, until they burst into laughter as Liz storms off, telling them that it is 'a joke, obviously'.[20]

The joke is that Liz cannot be sexy- one of the writers comments that she is 'making [him] gay'- yet, in the previous episode, Liz is clearly seen to undergo a 'successful' transformation as a result of other characters' surveillance. [21] At various points within the series, after a makeover, Liz is depicted as both desirable *and* revolting, with differing effects. Sometimes, as in episodes such as 'Black Tie', the makeover is 'successful' in order to demonstrate that she is an unruly postfeminist figure of feminine failure who must be disciplined into attractiveness by others. Alternatively, in other episodes such as 'Dealbreakers Talk Show No. 0001', the makeover is unsuccessful, creating a comedic moment rather than a beautifying moment, allowing Fey to use ugliness as a performative tactic that redirects the audience from viewing her as solely a sexual subject.

So, in *30 Rock* postfeminist pressure to appear feminine and attractive comes as a result of the external male gaze rather than from female self-discipline, as Gill suggests. Consequently, resulting from the monitoring of other — generally male — characters, Liz often undergoes a makeover. Whilst the results of the makeover may differ, they both still reinforce postfeminist values of female attractiveness by instilling the sense of Liz as a figure of feminine failure. She is a failure in the first place because she needs the makeover, and she is a failure afterwards if it has been unsuccessful. The makeover paradigm in *30 Rock* thus reflects the conditions of being a funny woman on American network television in the mid-2000s and early 2010s. In a period when the landscape for female comedians was much more focused on appearance, Fey had to neutralise herself as a threat to the audience. Fey desexualises herself so as to not alienate a male audience by being funnier than them, or alienate a female audience by being more attractive than them. Moreover in being desexualised Fey can then be taken seriously as a female comic rather than being viewed purely for her physical attractiveness.

INDIVIDUALISM, CHOICE, AND NEOLIBERALISM

30 Rock is a text that is entrenched in individualist rhetoric and a dominant tone of neoliberalism. This is most explicitly seen in the character of Jack, a Reaganite business executive who compels Liz to include product placement within *TGS*, speaks in corporate buzzwords, and oversees NBC's merger with Kabletown. This neoliberal brand of individualism that Jack instils into Liz connects with her own postfeminist notions of choice and control. Liz's obsession with the notion of 'having it all' reflects the conditions of being a woman on a popular television series in a postfeminist era that predates the *#MeToo* movement and 'popular feminism', defined by Sarah Banet-Weiser as the way that 'feminism manifests in discourses and practices that are circulated in popular and commercial media, such as digital spaces like blogs, Instagram, and Twitter, as well as broadcast media'.[22] Instead, in the postfeminist televisual era of *30 Rock* female characters are expected to grapple with issues like work-life balance, getting married, and having children, while male characters are not.

Gill comments that 'notions of choice, of 'being oneself', and 'pleasing oneself' are central to the postfeminist sensibility that suffuses contemporary Western media culture', and I would argue that such notions are central to *30 Rock* as a postfeminist text.[23] A recurring theme of the series is Liz's struggle to 'have it all', by which she means being able to 'balance' a successful personal life with a successful career. This idea that Liz can please herself and can achieve everything she wants as an individual actor is perhaps made most explicit in the series two episode 'Sandwich Day'. In this episode, Liz chases after her ex-boyfriend Floyd DeBarber (Jason Sudeikis) at the airport as he flies back to Cleveland to tell him that she wants to remain friends. As she gets to security she is told she must leave behind the special sandwich and dipping sauce that is only available for one day each year if she wants to go through the gate and catch up to Floyd.

Liz chooses to force the sandiwich down before she runs after Floyd, saying 'I can do it! I can have it all!' through mouthfuls of sandwich, as the sauce smears all over her mouth. [24] The scene lampoons the postfeminist notions of pleasing oneself and having it all: the show's usual jazz score is switched for swelling strings more suitable for a romantic reunion, lampooning the archetypal airport reunion scene, and subsequently making fun of the choices that women are forced to make. However, this scene is not as entirely subversive as it appears on the surface. Whilst lampooning the man/career dichotomy, it simultaneously reinforces postfeminist values. By placing Liz in a scenario where she must make a choice between doing something for herself — eating the sandwich — and a man, the scene reinforces this gendered concept of work-life balance and the postfeminist myth of 'having it all'. I would argue that this is a consequence of *30 Rock* being on television during a pre-*#MeToo* era when female characters with feminist politics were far less common and female characters with postfeminist sensibilities were far more common.

The notion of 'having it all' is also encouraged by Jack, but in a way that is more explicitly neoliberal, relayed in terms of economic freedom and autonomy through purchasing commodities. Gill comments that there is a striking 'degree of fit between the autonomous postfeminist subject and the psychological subject demanded by neoliberalism', based on the 'contemporary injunction' to understand life through notions of freedom and choice, regardless of any actual constraints against the individual's freedom.[25] I would argue that Liz represents the autonomous postfeminist subject, becoming more like the psychological subject demanded by neoliberalism through Jack's mentoring.

In *A Brief History of Neoliberalism* David Harvey describes the features of neoliberalism as comprising of 'deregulation, privatization, and withdrawal of the state from many areas of social provision'.[26]

Certainly this is seen in *30 Rock*, particularly when considering Jack's actions as a business executive and his political leanings. He finds the idea of universal healthcare 'ridiculous', he capitalises on environmentalism as a way to sell more GE products, and he is a staunch defender of Ronald Reagan — known for overseeing America's turn towards neoliberalism in the 1980s. He is also a great believer in the power of the corporation, at one point telling Liz that 'the company is [his] girlfriend'.[27]

30 Rock often lampoons Jack's corporate-worship style of business management, as well as making fun of the marketing techniques that NBC imposes upon the *TGS with Tracy Jordan* writers. In one episode, Jack approaches the writers and tells them they must include product placement in their sketches as it will set 'a new standard for upward revenue streaming dynamics'.[28] Jack's use of this string of nonsensical business buzzwords is intended for comic effect, as at this early point in the series he is still a corporate outsider, moving in on the territory of the creatives and making life difficult for them. Liz refuses, saying that she won't compromise the integrity of *TGS* in order to sell GE products, before she is interrupted by colleague Pete Hornberger (Scott Adsit), exclaiming 'wow, this is *Diet* Snapple?', holding the bottled drink and looking pleasantly surprised.[29] This is followed by a series of shots of different characters commenting upon how good Snapple is, satirising the way that product placement operates within American television in which the characters nonchalantly comment upon the quality of a certain branded product, before returning to the story as if nothing happened.

However, the scene still promotes Snapple: the bottles are on full view, the variety of flavours are referenced, and the characters endorse their enjoyment of the drink. This becomes even more pertinent considering that the scene actually functions as product placement, with the episode's ending credits stating 'Promotional Consideration Furnished by General Electric, Sharp, Snapple'.[30] This demonstrates the show's self-reflexive nature: the writers of *30 Rock* are critiquing NBC and the inclusion of product placement whilst still participating in a neoliberal corporate culture. By integrating the products in such a tongue-in-cheek manner the writers level with the audience and include them in the joke, and this self-conscious style is something the audience are aware of. In a Reddit discussion on the show's use of product placement, the commenters agree that it does not bother them as much as in other shows and that it is a condition of the show being on a network like NBC. They agree that 'they were forced to do product placement' and that 'they use obvious product placement to parody the way NBC does it all the time'.[31]

Clearly there are conditions attached to creating a sitcom for network television in the mid-2000s and early 2010s. NBC is a major broadcast company whose average viewership for scripted content ranged from five million to seven million viewers per episode, according to its 2011 ratings report.[32] Thus there are certain conditions for showrunners with programmes on American networks, such as the inclusion of product placement, limited use of profane language, and, I argue, the reinforcement of postfeminist values. In the same way that product placement and censorship are conditions of having a series on a network with such a wide reach as NBC, *30 Rock*'s often unprogressive attitudes are a condition of its place on a network in the pre-*#MeToo* era where postfeminist practice was ubiquitous in the American media landscape, compared to today where there is a 'networked visibility of popular feminism, available across multiple media platforms'.[33]

JACK, LIZ, AND THE NEW SEXUAL CONTRACT

I now wish to examine the complexities of Jack and Liz's relationship in depth, considering it in relation to McRobbie's concept of the 'new sexual contract' and Gill's idea of the resurgence of a natural sexual difference. McRobbie claims that the new sexual contract attributes women with capacity for economic success and 'the seeming gaining of freedoms' with the requirement that 'the critique of hegemonic masculinity associated with feminism and the women's movement is abandoned'.[34] This can certainly be seen in *30 Rock*, particularly when considering Liz and Jack's mentor-mentee relationship. Jack, as the enforcer of the new sexual contract, encourages Liz to achieve her full economic potential as well as achieving her full feminine potential, therefore leaving behind the work done by the women's movement to emphasise female capability rather than female attractiveness in the workplace. McRobbie specifically focuses on the concept of the 'career girl' archetype, an 'independent, hard working, motivated, ambitious' *young* woman who enjoys the rewards of a feminine consumer culture.[35] However, I would argue that her scope is too narrow and that an analysis of a postfeminist working environment ought also to include 'older' women as they are similarly subjected to the conditions of the new sexual contract.

Liz is unequivocally not old — she is thirty-five at the series' premiere in 2006 and forty-two by its final episode in 2013 — but she is significantly *older* than the 'career girls' in their early twenties described by McRobbie. I would argue that McRobbie's scope ought to be broadened as the pressures placed upon the career girl are also applicable to older women, as demonstrated in *30 Rock*. Liz, as a reasonably high-powered employee of a national conglomerate, is constantly measured in terms of her capability for economic prosperity. In contrast to her beginnings as a creative comic and writer, Jack consistently pushes Liz in the direction of more business-oriented activities. In the series two episode 'The Collection' he encourages her business sense when she plots to offer Tracy's wife, Angie, a consulting credit so that she stops interfering with the show, commenting 'I'm impressed, you're beginning to think like a businessman'.[36] This scene is interesting because it reflects the gendered dynamic of their relationship. Liz suggests that Jack might mean 'businesswoman' and he quickly counters that he does not 'think that's a word'. This is one example of the establishment of a natural sexual difference between Jack and Liz, one of the key elements of a postfeminist sensibility according to Gill. Jack asserts the idea that men are natural businesspeople whilst women are unsuitable for such a career, seemingly because there is some natural sexual difference between men and women that makes men — typified as masculine, confident, and unemotional — more suited to a career in business than women — who are instead typified as girlish, overly emotional, and uncomprehending of business matters.

This is where the mentor-mentee dynamic between Jack and Liz poses a problem for feminism. Their relationship, whereby Jack essentially intends to teach Liz how to become a 'better woman',

problematically reprises the role of woman-as-follower, a dynamic that feminist scholars have worked to change over recent decades. The nineteenth-century women's rights advocate Margaret Fuller's suggestion that 'the time is come when Eurydice is to call for an Orpheus' — by which she means that women are now seeking out men to follow and learn from them such qualities as self-dependence and self-determination — still holds relevance in the twenty-first century, and can be seen in Jack and Liz's relationship where Jack performs the role of man-as-guide.[37] Though Jack's advice is often lampooned in order to make him seem ridiculous and out of touch — for example, in the episode 'The Bubble' Liz puts on a gruff voice and jokes that Jack's advice consists of him telling her to 'be a manager. Control your people. Get better clothes' — the series has many moments where his guidance is shown to be necessary, thus reinforcing the role of man-as-guide in women's lives.[38] McRobbie claims that one key element of the new sexual contract is 'the social compromise' which is 'premised on the management of gender and sexuality by a wide range of biopolitical strategies which subvert the possibilities of renewed feminist challenges to patriarchal authority'.[39] I would argue that this subversion of the 'possibilities of renewed feminist challenges to patriarchal authority' is reflected in Jack and Liz's mentor-mentee relationship which, instead of empowering Liz to make her own decisions and lead her own life, re-inscribes Jack as man-as-guide. One of the show's arcs that particularly reinforces the role of man-as-guide concerns Liz's relationship with her ex-boyfriend, Dennis Duffy (Dean Winters), who is shown throughout the series to be a questionable romantic partner for her. He tries to push her onto a subway track, appears on the NBC series *To Catch a Predator* after being caught attempting to sleep with an underage girl, and he generally treats Liz in a misogynistic manner, making crude remarks about her body and appearance.

Jack is constantly having to act as Liz's guide when it comes to Dennis, steering her away from him, and reminding her that she deserves better than him. For example, in the episode 'Jack Meets Dennis' he uses the metaphor of a 'rat king' —which is when a group of rats become entangled by the tail — to describe Liz's poisonous entanglement with Dennis, shocking her into realising that he is right and that she needs to cut Dennis out of her life for good.[40] This problematically re-inscribes the role of man-as-guide precisely *because* Jack is right. As this episode comes so early in the series it validates his further, less reasonable criticisms, such as those about her body and her perceived masculinity, that come later in the series and establishes him as a harsh but valued guide in Liz's life. As such, the audience tends to view Jack and Liz's mentor-mentee relationship positively. For example, in the comments of one YouTube video titled 'Jacks [sic] Mentoring Proposition - 30 Rock', with a clip taken from the above episode when Jack offers to be Liz's mentor, one viewer comments that 'Jack was a really good boss to Liz', a sentiment that is often echoed throughout the online fan community.[41] I would argue that the way Jack functions as Liz's mentor-guide is a condition of the show being written and broadcast during a period when feminist politics, and particularly those concerning female autonomy, were less mainstream in the American media landscape. While their relationship is subversive to an extent, remaining platonic rather than being pushed together romantically, Liz nevertheless lacks autonomy and is reliant upon Jack as the man-as-guide. Their relationship, while enjoyed by fans, reinscribes the problematic power dynamic, however I would argue that is a result of the show being broadcast during a period when feminist politics and notions of female empowerment were less commonly seen on American television. This is made particularly clear in comparison to the postfeminist notion of 'the spectacle of excessive femininity' which was more commonly seen in *30 Rock*'s contemporaries and predecessors such as *The Devil Wears Prada* and *Ally McBeal*.[42]

CONCLUSION

Based on its engagement with the criteria outlined by Rosalind Gill and Angela McRobbie, namely its inclusion of the makeover paradigm and its obsession with monitoring women's bodies, its preoccupation with individualism and choice, and its establishment of a natural sexual difference between its male and female characters, *30 Rock* is demonstrably a postfeminist text. I have demonstrated that, whilst *30 Rock* often lampoons postfeminism, for example through a makeover scene that results in Liz looking ridiculous and unattractive, it still largely reinforces postfeminist values. In the same scene from the episode 'Jack the Writer', while the makeover fails as Liz looks ridiculous, the structure of the makeover paradigm that tells women that they must make themselves over in order to appear more attractive still prevails. *30 Rock* reifies the postfeminist notion of individualism as much as it lampoons it, constantly making fun of Liz's desire to 'have it all' on the one hand while reproducing the man/career dichotomy on the other, ultimately forcing Liz to choose between a successful career or a fulfilling relationship and further propagating the idea that the struggle to achieve such a balance is inherently female.

Nevertheless, despite its lack of progressive or feminist content, I argue that *30 Rock* holds great significance for feminism and feminist media studies. It is incredibly unique in its status as being created by, produced by, and starring Tina Fey. At the time of its initial broadcast, only *The Comeback*, a HBO series, was comparable, being led, written, and executive produced by one woman, Lisa Kudrow. However, despite its outstanding reviews its ratings were poor and it did not accrue the same level of cultural success as *30 Rock*.[43] In comparison, *30 Rock* was nominated for over a hundred Emmy awards and Tina Fey won two Emmys in the same year, for writing and for acting, as well as winning an award for her work as a producer.[44] The show's success has transformed the American media landscape into an environment that is far more receptive of female-fronted comedy programming as the popular feminism described by Banet-Weiser has become more mainstream. The 2010s saw a huge rise in programming that was created by, produced by, and starred women — *Girls* (Lena Dunham), *The Mindy Project* (Mindy Kaling), *Broad City* (Ilana Glazer and Abbi Jacobson), *Russian Doll* (Natasha Lyonne), *Insecure* (Issa Rae)- that is continuing into the 2020s.

Many of these comics cite Tina Fey and *30 Rock* as greatly influential upon them and their ability to author their own television comedy programmes. For example, Rachel Bloom, the creator, executive producer and star of *Crazy Ex-Girlfriend*, comments that

'creating and performing in her own TV show has really embodied what I look up to. I've watched all of *30 Rock*, it's one of my favourite shows [...] from start to finish [...] it's her vision and it's her voice. That's very inspirational to me'.[45] This notion of female vision and voice is hugely important as it marks a distinction between a period where women were simply appearing and acting in comedy series to the present moment where they are able to take full creative control as actor, star, and producer of their own programmes. Fey acknowledges her role in this, stating that she 'made a vow to [herself] to not accept that privilege of being the only woman in the room' and to 'use any power [she] had to create opportunity for others'.[46] Indeed, in her career post-*30 Rock* Fey has continued to create roles for women on screen and in the writers' room, most recently by executive producing on *Girls5eva*, an upcoming sitcom with an all-female cast.[47] So, whilst *30 Rock* was not the most subversive, progressive, or feminist series, owing to its engagement with postfeminist media elements, it has done a lot of work to transform the American media landscape into a more autonomous realm for female comics. The series ought to be criticised for its problematic elements but Fey's contribution as the first truly successful author of her own series cannot be denied. Her legacy as creator-producer-star can be seen clearly in the influx of female-fronted comedy programmes that have become popular in the years since *30 Rock*, programmes that are able to be even more defiant and subversive thanks to Fey's influence.

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Imogen Fahey American Studies,

‘Writing erotica became a road to sainthood rather than to debauchery’[1]: The Language of Lust in Anaïs Nin’s *Delta of Venus*

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In reading *Delta of Venus* (subsequently referred to as *Delta*) as a marriage of these two elements, I explore Anaïs Nin’s development of a feminine erotic persona as a means of defiance and resistance with which she challenges established male discourses over female sexuality. Through this, I demonstrate how a feminised sexual autonomy emerges through the means of Nin’s radical literary agency. In comparing the literary discrepancies between male and female erotica, I emphasise that in critiquing the inadequacies of the masculinised discourse, Nin pioneers a new language of sex for herself.

Through engagement with the female gendering of the erotic prose-poetry genre and, by drawing attention to the role of language and its subsequent relationship with sexuality, I maintain that it acts as a vehicle to express the ambivalence surrounding sexual discourse. I explore the role of womanhood and femininity in the cultural production of sex and the body through Nin’s attention to concepts of motherhood and reproductive femininity, opposed to the phallic symbol, in which a shared primality marries both the maternal and the erotic. Through this centralisation of femininity, Nin dismisses the rendering of an inactive or docile female sexuality and scathingly critiques the more mechanic portrayals of sex within erotica.

I will explore the wider question of the feminist potential of women’s erotica using Nin’s letter to the Collector, the instances where fantasy and taboo converge, vulnerability against the pleasure-danger paradigm, experimentalism regarding her *Novel of the Future*, and her self-identification with her fictional characters. With due attention to Nin’s critical reception and legacies alongside other female memoirs and sexual, confessional writing, this essay discusses how reading Nin’s work still holds relevant, radical potential in the twenty-first century.

Consequently, Nin reclaims a feminine discourse through her multiple contributions to the genres of prose-poetry and diary writing, posing as a direct reaction against a masculine formation of language. I contend that this is furthered through Nin entering into the literary feminine world of the surreal and imaginary, as she is able to escape her contemporary patriarchal society and operate autonomously within an independently constructed literary space. It is in this liminal space that Nin simultaneously rejects the masculine discourse alongside reclaiming the feminine erotic persona; hence why *Delta* serves as a defiant medium for exploring the elusive and ambiguous questions surrounding female sexuality, pleasure, and identity.

DEFINING EROTICA AND PORNOGRAPHY

Before I explore Anaïs Nin’s writing, I will clarify and define the terms which I will be frequently referring to in this long essay. Firstly, I want to expose the inadequacy of an absolute and final distinction between erotica and pornography. William J. Gehrke’s comments on this distinction between the pornographic and erotic, as he states that pornography “has as its primary purpose the graphic depiction of sexually explicit scenes” whereas “erotica, on the other hand, seeks to tell a story that involves sexual themes. Sexually explicit scenes serve a secondary role to the plot.”[2] In his argument, Gehrke touches upon the motif of degradation and exploitation: two tropes he attributes to pornography alone which he believes does not overlap with erotica.

Additionally, Gehrke references realism within erotica, an element he does not associate with pornography, “erotic film displays sexually explicit scenes in a more realistic and equal fashion that is not degrading to either gender,” highlighting his views that erotica is more highbrow and politically sound than pornography.[3] This statement does not align at all with Nin’s particular erotic writing style, or her numerous contemporary French writers of equally explicit sexual material, which completely rejects a “realistic fashion” in favour of the surreal, the subconscious, and the poetic. When discussing more explicit examples of pornography, Gehrke states that “it tends to perpetuate the myth that rape and sexual assault are appropriate forms of behavior.”[4] Nin, both subtly and explicitly, writes of what we would now refer to as a rape fantasy. A lot of her short stories, memoirs, and diaries allude to the theme of rape, assault, coercion. As well as a lack of consent, and power dynamics involving domination and submission. Gehrke’s argument is entirely reductive, as the boundary between erotica and pornography is hard to fathom. It is then difficult to offer a definitive description of either. Therefore, it is imperative that a level of nuance and acknowledged complexity is given to the cultural and political history of this relationship between the pornographic and the erotic.

Andrea Dworkin, author of *Pornography: Men Possessing Women* and avid anti-pornography feminist and activist, argues that "erotica is simply high-class pornography; better produced, better conceived, better executed, better packaged, designed for a better class of consumer."[5] Contrastingly, feminist journalist and social activist, Gloria Steinem, distinguishes between the two, "erotica is as different from pornography as love is from rape, as dignity is from humiliation, as partnership is from slavery, as pleasure is from pain."[6] Furthermore, Steinem adds, “pornography is an imitation of the male-female, conqueror-victim paradigm, and almost all of it actually portrays or implies enslaved woman and master."[7] While Dworkin’s argument, like Gehrke’s, is too absolute for such a nuanced and complex subject matter and Steinem is being deliberately provocative in the weighted terms she uses, such as “rape” and “slavery”, her attention to the “conqueror-victim paradigm” will

reinforce how Nin completely rewrites the politics of pleasure using the reclamation of sexual vulnerability to do so.

Susan Sontag, author of the essay *The Pornographic Imagination*, argues that as pornography solely proposes to address and arouse the reader sexually, it is assumed to be "antithetical to the complex function of literature."[8] Her study argues that this exact separation between pornography and literature acts as a means of censorship. This censorship being constructed by a set of social and cultural values built around the divisive and exclusive principles of what is deemed to be "genuine art."[9] Additionally, Sontag concludes that a misconception of pornography is "to inspire a set of nonverbal fantasies in which language plays a debased, merely instrumental role."[10] Instead of completely rejecting the role of language in pornography, Nin recognises the value in exploring the separation between the language of sex and the language of danger, dubbed as the "indignant foes of pornography."[11]

This is reiterated by Diane Richard-Allerdyce's work, author of *Anaïs Nin and the Remaking of Self*, and her theory that sexual confession is a way to express the truth as, like all forms of serious art and knowledge, pornography also becomes a site of truth which then becomes censored, suspect, and excluded. Yet, this very idea of "truth" is problematic. In her sexual confessional writing, Nin attempts to express the truth of self via the truth of sex. However, like all discourses, this is still only partially constructed. Micheal Foucault believes that sex has become a "privileged theme of confession" arguing that "sexual interdictions are constantly connected with the obligation to tell the truth about oneself."[12] Effectively, through sexual confession, truth becomes the way in which sex is both manifested and upheld.

The notion of truth and sexual confession, therefore, provides a useful framework for my theorisation of Anaïs Nin's development of an erotic, feminine persona. Instead of Nin feeling "obligated to tell the truth about oneself" out of guilt or shame, she takes advantage of this "privilege" and takes pleasure in reappropriating the confessional style as a means of defying the established male discourses surrounding female sexuality, seen namely in Nin's male contemporary eroticists, and their accompanying male gaze.

THE COLLECTOR

This constant tension between the male and female gaze is made most apparent in the exchanges between the financial and literary demands of Nin's anonymous male patron, dubbed "The Collector", and her own authorial integrity. In the preface to *Delta*, Nin relays a letter which she sent to the Collector after being asked to "concentrate on sex [and] leave out the poetry."[13] It reads:

> "Dear Collector: We hate you. Sex loses all its power and magic when it becomes explicit, mechanical, overdone, when it becomes a mechanistic obsession. It becomes a bore. You have taught us more than anyone I know how wrong it is not to mix it with emotion, hunger, desire, lust, whims, caprices, personal ties, deeper relationships which change its color, flavor, rhythms, intensities."[14]

The directness of Nin's first three words to the man who was essentially paying her wages, "we hate you", highlights the authority she holds over her own work. In giving sensuality a voice and literary space, Nin creates a new female literary identity, one which subsequently influences the more modern tradition of female confessional writing. Furthermore, instead of making a taboo out of sex, Nin is making a taboo out of the Collector's reductionist approach to sex within literature. She scathingly critiques his "mechanistic obsession" and boldly reverses the power dynamic. In this letter, she adopts the authoritative role, even though financially he is the one with the power and demotes the Collector to the judged and berated individual. Yet, this opening tone completely dissolves toward the latter part of the letter. Instead of short and abrupt sentences or insulting remarks, Nin immediately switches to a more lyrical register with her attention to "emotion, hunger, desire, lust, whims, caprices, personal ties, deeper relationships which change its color, flavor, rhythms, intensities." This contrast in tone, language, and sentence structure completely epitomises the style of Nin's writing in *Delta*. On the one hand, she writes with such softness and subtlety, using euphemism and innuendo in place of more vulgar terms yet, on the other hand, she mixes this poetic register with the more explicit subject matter.

Modes of address are incredibly important here as Nin, although explicit, rarely uses mainstream terms for genitalia or sex. Instead of stark and crude plosives like *cock* or *cunt*, Nin tends to equate bodies with the natural world through heavy natural imagery, simile, and metaphor. When referring to the vagina of Mathilde, a protagonist in the second short story of the collection, Nin writes it is "like the gum plant leaf with its secret milk that the pressure of the finger could bring out, the odorous moisture that came like the moisture of the sea shells."[15] While many of these euphemisms are poetic and sensual, it is important to note that Nin's particular style can lead to some more abstract literary images. At times, these can come at a shock, almost comical in their incongruousness, seen in *The Basque and Bijou* where she writes:

> "If a man today found himself floating in too large a glove, moving about as in an empty apartment, he made the best of it. He let his member flap around like a flag and come out without the real clutching embrace which warmed his entrails. Or he slipped it in with saliva, pushing as if he were trying to slip under a closed door."[16]

Equating a vagina to "too large a glove" and "an empty apartment", a stark contrast from "the gum plant leaf", and a penis to a "flag" isn't exactly erotic. However, it is this exact range of Nin's use of literary devices which highlights just how experimental her work is. She is conscious of this experimentalism, stating in the preface that "the language of sex had yet to be invented," as she uses these commissioned stories as the blueprint for subsequent work within the female erotic genre.[17] In these euphemisms, Nin is not trying to avoid female sexuality out of shame or embarrassment, but rather attempting to create a whole new space for it, with its own language and own rules. The writing is merely a metaphor in itself, as the nuances and complexities within Nin's prose directly

mirrors her views on the complexities surrounding female pleasure and sexuality.

Instead of trying to express this in the pre-established and oversaturated sphere of male writers, Nin is carving out her own space where she is in control and she holds the authority. Even under financial pressure from the male gaze, Nin defiantly refuses to caricature sexuality. In disobeying the Collector's demands and ignoring his requests, Nin effectively challenges the normative masculine view of sex. Furthermore, she completely transforms her hatred of the Collector who focuses "only on sensuality" into "violent explosions of poetry."[18] These "violent explosions" are a metaphor for Nin's attention to the release of lyrical and linguistic elements of erotica, similar to the way a physical orgasm would be a release for the pornographic reader. This follows Roland Barthes' argument that "there [is] no distinction between the structure of ejaculation and that of language."[19] Similarly, in *Elena*, the erotic and poetic quite literally merge as Pierre "incites her to come with him, with *words*."[20] The characters of Elena and Pierre also demonstrate the differences in their response to erotica from the Collector's. While the Collector wants to separate language from sex, Elena and Pierre draw sexual satisfaction and pleasure from this connection, "he bought her erotic books, which they read together [...] as they lay on the couch together and read, their hands wandered over each other's body, to the places described in the book."[21]

While Nin's male contemporaries, namely the work of Henry Miller and D. H. Lawrence, is grounded "within a discourse of phallocentrism which 'naturally' excluded women from their own bodily pleasures and made them objects of male scientific 'knowledge,'" Nin uses this to her advantage.[22] In parodying discourses of the feminine experience and female body, she moves away from the "'feminine' discourses of the 'natural' fixed female/feminine subject in an attempt to highlight its cultural construction and to create an alternative perspective from which heterogeneity and mobility can be envisaged."[23] Examples of these feminine caricatures highlights Nin's performance of gender as Sharon Spencer, author of *The Feminine Self: Anaïs Nin*, argues "she tried on various socially formulated modes of femininity as though they were costumes, experimenting [...] with a multitude of roles."[24] This hyper-femininity mocks the pornographic reader, epitomised by the Collector. Additionally, unlike her male contemporaries, Nin uses her position as a female writer to touch upon the feminine, and perhaps unknown, aspects that revolve around it. Her writing includes incredibly candid portrayals of illegal abortions, menstruation, and pregnancy. Done without judgement or censorship, Nin completely revolutionises the genre of erotica.

Nin's emphasis on language completely disrupts the common argument against pornographic writing. Sontag argues that there is a misconception surrounding the aim of pornography, in which its singular purpose is supposedly "to inspire a set of nonverbal fantasies in which language plays a debased, merely instrumental role."[25] However, Nin's work completely rejects this. The majority of her erotic fantasies are bound up with the role of language and the aesthetic, so much so, that she harshly critiques the Collector who attempts to make her separate the fields of language and sex. Sontag mocks the intense censorship surrounding the pornographic, arguing that "not only pornography but all forms of serious art and knowledge - in other words, all forms of truth - are suspect and dangerous."[26] This argument of pornography as dangerous, especially subverted through being written from a woman's perspective, is the exact reason why Nin's work was so intensely pushed to the margins; she was a "suspect and dangerous" threat to the hegemonic culture.

Symbolising this hegemonic culture, the Collector demands that the commission is to be unadorned with poetry as he, unlike Barthes, separates the fields of sex and literature and, instead "reduces the ramifications of desire to one aspect of sexuality."[27] Due to this, Nin's Delta can be read as some sort of mockery or parody against the Collector, "through which she calls into question the patron's objectifying gaze."[28] Even while partaking in the commercialisation of erotica, Nin is still able to linguistically rebel against the Collector and, in doing so, against the masculine and "mechanistic" perception of sex. Instead of obeying his requests, she instead presents him with her work which contains all the "power and magic" which he specifically asked her to "leave out" in favour of the "explicit, mechanical, [and] overdone" sexual details. While financially bound to the male patron, along with his gaze and demands, Nin radically appropriates for herself a masculine implementation of literary power and authority, showing "the beginning efforts of a woman in a world that had been the domain of men."[29]

WRITING FEMALE PLEASURE

In this previous "domain of men", the symbol of the woman was typically the erotic other. This proves problematic as the woman, in being othered, is rendered as a mere object and sexually inactive. The previous lack of a female gaze, especially on the subject of sex and pleasure, creates a vacuum of adequate depictions of female sexuality. Masculine representations of sex seem to centre around penetration alone, placing the phallus at the centre of the act. Along with this, female sexuality, in particular, the vagina, is seemingly reduced to a mere hole, seen in Henry Miller's *Black Spring*, in which he writes "I want a world where the vagina is represented by a crude, honest slit."[30] Additionally, these phallocentric depictions of sex lack reference to a sexuality which does not directly involve the penis e.g. female masturbation, female orgasms, and clitoral stimulation. Unlike her male contemporaries, who would often refer to the vagina as an isolated and passive hole completely divorced from female identity and character, Nin weaves these two elements of sexuality and identity together. She does not separate the two but rather, more holistically, discusses the female sexual experience as a whole. Her work defiantly goes out of its way to not cater to this exact "mechanistic" male gaze. Instead, she includes a wide and varied range of sexual experiences and orientations and does this while weaving a thread of poetic self-consciousness and linguistic authority throughout.

Instead of male writers depicting, and therefore controlling and policing, female bodies through the spectrum of the male gaze, Nin's writing gives a voice to the long-silenced female experience of sexuality. In writing erotica, "Nin rejects the male formulation and traverses the boundaries of the phallocentric order with ease because, as a woman, she is not contained within a phallocentric system."[31] One of the most powerful examples of this in *Delta* is in

The Basque and the Bijou where two women have sex using a dildo. Instead of using it in place of a penis, the women use it as an object to stimulate the clitoris. This abolishes any traditional male-centered depiction of sex through radically removing the penis, or the phallic object, from that particular sex scene. Nin's work disrupts the long history of sexuality within literature which was primarily shaped and upheld by male writers.

Part of this disruption can be seen through Nin's demonstration of erotica's close relationship with fantasy. For Nin, literature provides a safe space for thinking through certain feelings and desires, some of which are taboo and controversial. The fantastical potential of literature is married to the way fantasy works with sexuality, namely the rape fantasy. The rape fantasy, a theme exhibited throughout Nin's fiction, essays, and diaries, acts as a safe space for Nin to play out fictional versions of herself - free from actual danger or judgement. Nin does not shy away from these taboos of sexuality, following suit with many other French eroticists such as Georges Bataille, Marquis de Sade, and Pauline Reage who also provocatively pushed the boundaries of sexual morality. In doing so, Nin fiercely "challenges the assumption that women repress their sexuality."[32] Instead, she writes of a sexuality which had not yet been written, as her "treatment of pornography results in a sexuality that is considerably different, both in intent and content, from the sexuality described in traditional pornography."[33] Although Nin has since receded from mainstream feminist commentary, Dr Ruth Charnock is currently in the process of publishing *Anaïs Nin: Bad sex, shame and contemporary culture*, where she argues that it is in these specific instances of sexual taboo where Nin has frustrated critics the most as it is where she has "appeared to be the most shameless in her attitude towards sex."[34]

The subject of shame is of interest here as Nin refuses to be ashamed of what her society deems as transgressive or taboo, and it is exactly this which can make her potentially uncomfortable and controversial to read. Charnock comments on this, stating that Nin's sexual shamelessness is the reason why "time and again, critics cast her as brazen, a nymphomaniac, a fabulist, blind to her own bad writing, narcissistic, [and] a monstrous seductress" which is why she believes Nin's work has been "discounted or denigrated for so long."[35] The harsh criticism she has acquired over the years, which Charnock calls a "vociferous critical opprobrium", only proves Nin's uniqueness. This specificity with which Nin writes about sex, pleasure, and desire, demonstrated through her attention to her own life, becomes culturally dangerous as it explicitly illustrates a deviation from the sexual norm. Consequently, Charnock argues, Nin's erotica stares at the "titillated, passive consumer of transgressive/taboo sex writing in the eye" and quite explicitly forces them to think of sex in a different way.[36]

While much of Nin's work is bound up with her real life, it is important to note that when work is read as "confessional", it can limit its impact or influence in certain ways. Even the word "confession" is inherently bound up with religious notions of guilt, shame, and sin. To confess is to divulge something elicit or transgressive. However, Nin uses this confessional framework as a means to express her intimate individuality. The recurring references to the autobiographical aspects of Nin's life are important in bringing forth a hyper-realism to her work. Though it can problematise and overlook the way that fantasy functions. Fantasy, a phenomenon that is completely separate from any other facet of an individual's life, for example, their vocation or close relationships, exceeds that sense of selfhood and personal experience. This is why the question of fantasy, tied up with questions of surrealism and escapism, is so poignant when reading someone like Nin.

While radical in this portrayal of sexual fantasy and taboo, blurring the boundaries between fact and fiction, Nin does not completely ignore more traditional forms of sexual power play. Instead of denouncing female vulnerability, she reclaims certain depictions of heterosexual sex and transforms them into new acts. Steinem's previously mentioned reference to the "conqueror-victim paradigm" relates to this exact reclamation of female sexual vulnerability against the dominant pleasure-danger paradigm. The tension between sexual danger and sexual pleasure is still incredibly powerful as "sexuality is simultaneously a domain of restriction, repression, and danger as well as a domain of exploration, pleasure, and agency."[37] Female sexuality, then, becomes caught in the bind of the politics of pleasure. For example, in more "mechanistic" portrayals of sex, masculine dominance and aggressiveness paired with feminine weakness and passivity equate to sexual oppression. It is deemed a microcosm for a wider gender power imbalance at bay in society. Contrastingly, following Anita Phillips' argument in *A Defense of Masochism*, Nin's work demonstrates that there is a liberation involved in female masochism or submission as it is the submissive who is actually the one in control.

Phillips' text responds to an earlier wave of feminism present during the Porn Wars in the late 1970s and early 1980s where the female masochist was deemed to be a direct product of the patriarchy. In a collection of essays titled *Women Against Censorship*, Ann Snitow argues that "[feminists] need to be able to reject the sexism in porn without having to reject the realm of pornographic sexual fantasy as if that entire kingdom were without meaning and resonance for women."[38] Much of Nin's second-wave reception was grounded in a critique of her "pornographic sexual fantasy" and, instead, stripped her of agency as a female eroticist and reduced her to a mere by-product of a patriarchal society. Deborah Bright echoes Snitow's argument, maintaining that the Porn Wars effectively "pitted those women who explored sexual subjects and eroticism as a necessary intervention in a territory historically reserved for male commerce and privilege against those who believed that any sexualised images of women's bodies, without exception, promoted misogyny and violence against women."[39]

Nin's work completely rejects this as she directly intervenes "in a territory historically reserved for male commerce and privilege." Many of her female characters actively voice their pleasure of being vulnerable and consensually "surrendering" to male sexual partners, "she enjoyed his weight on her, enjoyed being crushed under his body. She wanted him soldered to her, from mouth to feet. Shivers passed through her body."[40] Arguably, vulnerability can be a positive aspect in the politics of pleasure. Recognising vulnerability as a condition of a romantic or sexual relationship can alleviate the previous risk or danger attached to it. Instead of viewing vulnerability as something to be wary of or a gendered weakness, Nin co-opts the language associated with it and paints it as a positive, as an openness to others. This echoes Lynne Segal's argument, author

of *Straight Sex: Rethinking the Politics of Pleasure*, in which she asks "whether bodies and their vulnerabilities [...] really do place the pursuit of heterosexual freedom at odds with women's liberation."[41]

Reading *Delta* alongside this pleasure-danger paradigm exposes how pornography and literature are not absolutely antagonistic forces but can, instead, converge. In the short story, *Elena*, Nin writes:

> "When his fever rose his breath was like that of some legendary bull galloping furiously to a delirious goring, a goring without pain, a goring which lifted her almost bodily from the bed, raised her sex in the air as if he would thrust right through her body and tear it, leaving her only when the wound was made, a wound of ecstasy and pleasure which rent her body like lightning, and let her fall again, moaning, a victim of too great a joy, a joy that was like a little death, a dazzling little death that no drug or alcohol could give, that nothing else could give but two bodies in love with each other, in love deep within their beings, with every atom and cell and nerve, and thought."[42]

The lexical field surrounding this extract is incredibly oxymoronic. With phrases like "thrust", "tear", "wound", "victim", and "death" used in conjunction with completely contrasting phrases such as "ecstasy", "pleasure", and "joy", the language Nin uses to write pleasure is clearly incredibly complex and layered. Nin's depiction of the gender roles of the male who is equated to "some legendary bull galloping furiously" against the female dubbed as a "moaning victim" is of interest as, even through her radical depiction of sexuality from the female gaze, she still does revert back to traditional tropes, showing that she is not totally exempt from these erotic cliches.

However, as previously mentioned, Nin also consistently uses natural imagery and simile to illustrate sex in her stories. In *Elena*, Nin writes:

> "The semen would come, like little waves breaking on the sand, one rolling upon another, little waves of salty foam unrolling on the beach of her hands. Then she enclosed the spent penis tenderly in her mouth, to cull the precious liquid of love."[43]

This extract epitomises Nin's erotic writing style. She does not patronise the reader with infantile terms as she confidently uses the biological names for genitalia and the processes attached to sex. However, she seamlessly blends this sexual candour with an expression of her literary and poetic capabilities; using lyrical euphemisms alongside the more anatomical terms. Nin literally starts this passage outrightly using the word "semen" yet finishing it using the metaphor "liquid of love." She similarly uses the sea's waves as an allegory for orgasm in the short story, *Marcel*, in which she writes:

> "At the beach the coolness quieted us. We lay on the sand, still hearing the rhythm of the jazz from afar, like a heart thumping, like a penis thumping inside of a woman, and while the waves rolled at our feet, the waves inside of us rolled us over and over each other until we came together, rolling in the sand, to the same thumping of the jazz beats."[44]

This mix of anatomy with poetry and sensuality with violence demonstrates the fraught boundaries which exist between pornography and literature, refuting Gehrke and Dworkin's reductive definitions in distinguishing between erotica and pornography. To further complicate Nin's language used in writing sex, is her particular attention to the modes of address used for the vagina. In a passage of *Elena*, Nin writes:

> "She moved quicker to bring the climax, and when he saw this, he hastened his motions inside of her and incited her to come with him, with words, with his hands caressing her, and finally with his mouth soldered to hers, so that the tongues moved in the same rhythm as the womb and penis, and the climax was spreading between her mouth and her sex, in crosscurrents of increasing pleasure, until she cried out, half sob and half laughter, from the overflow of Joy through her body."[45]

Here, Nin uses the anatomical term of "penis" for the man yet does not use the accompanying term, vagina, for the woman. Instead, she calls the vagina the "womb." This relates to Segal and Spencer's opposing views on Nin's womb-centric writing. While Segal has not specifically written on Anaïs Nin, she is, generally, a sex-positive feminist scholar rather than an anti-porn feminist, unlike Dworkin, which makes her work useful in reading Nin. As she is primarily focused on heterosexuality, I find it important to include her arguments against using language which is "forever shackling women to the demands of their uterus and ovaries."[46] Unlike Spencer, who vouches for Nin's "womb-orientated writing", Segal highlights the problematic aspect of attempting to locate the origin of language and desire in the locus of both pleasure and creation through the symbol of the womb. While I understand Spencer's argument, I more strongly support Segal's as although using "womb-orientated writing" completely rejects the phallocentrism that previously marked the discourses of desire and sex, Nin needs to do more than change the language from phallocentric to womb-centric.

While this is radical within Nin's literary genre, it holds the potential to perpetuate the idea that the female reproductive cycle is the essence of what it means to be a woman, as Nin aligns it in such close proximity to femininity and female pleasure. Although she does search "for a desire of [her] own - free from entanglement with male-centred myths and meanings," Nin's "desire of her own" should not just be free from "male-centered myths" and language, but also be free from seeing women as inherently bound to maternalism, especially in the sphere of sex and pleasure.[47] These modes of address controversially marry the maternal and the erotic. However, while problematic, Nin effectively dismisses the rendering of an inactive or docile female sexuality and rewrites the masculinised discourse of erotica through this centralisation of femininity.

In considering this second-wave feminist goal that women should have "a desire of their own - free from entanglement with male-centred myths and meanings," Segal identifies the masculinised abuse of power which is symbolized in both the production and distribution of pornography, as she argues that women problematically seek to find their own "authentic bodily experiences in the face

of men's demeaning images of them."[48] Furthermore, Segal highlights that "an abiding predicament lay coiled within the resilient phallocentric discourses of sex, desire and subjectivity, whatever the new possibilities and encouragement for women to rethink and refashion our sexual encounters with men."[49] This echoes Hélène Cixous' theory of "écriture féminine" and "parler-femme" where she advocates for women to use their own language to rewrite the sexual experience from the perspective of a woman, arguing that "woman must write herself. They must write about women and bring women to writing, from which they have been driven away as violently as from their bodies."[50]

Nin's prose is almost conscious of this need to rewrite female sexuality and not via "men's demeaning images" of women. In *Elena*, Nin writes "Leila alone was satisfied to be born free of man's tyranny, to be free of man. But she did not realize that imitating a man was not being free of him."[51] In critiquing Leila's subconcious male imitation as a means to liberation, Nin's work is almost conscious of Cixous' theory of "écriture féminine" and "parler-femme" and Segal's argument that women seek to find their own "authentic bodily experiences in the face of men's demeaning images of them." The preface of *Delta* emphasises exactly this. When discussing the genre of erotica, Nin states, "we had only one model for this literary genre - the writing of men. I was already conscious of a difference between the masculine and feminine treatment of sexual experience."[52] Furthering this, instead of Nin attempting to mirror the character of Leila and merely "imitate" her contemporary male eroticists, she completely rejects any sense of masculine writing as, "in numerous passages [she] was intuitively using a woman's language, seeing sexual experience from a woman's point of view."[53] Through this, Nin effectively brought into the mainstream female sexuality written through the female perspective, opposed to the male gaze.

While Nin does not identify with the character of Leila in this instance, she seeks identification through many other characters and these autobiographical self-referrals only emphasise just how intimate her writing is to her. The stories *Elena* and *Marcel* exhibit this most clearly as Nin uses the character of Elena as a conduit to express her own identity, "Elena represented to men a type of woman who was the opposite of a whore, a woman who poetized and dramatized love, mixed it with emotion."[54] This is emphasised through Elena's understanding that "intelligent women mixed literature and poetry with love," as, for Elena and Pierre, "talking together is a form of intercourse."[55] This intrinsic link between Nin's own life and her creative work only solidifies her arguments in her *Novel of the Future*. In *Marcel*, the final short story in the collection, Marcel ruminates that "it is strange how the character of a person is reflected in the sexual act," and as for Nin, her sexuality directly mirrors her character as a woman in a field dominated by men - adventurous, bold, and unashamed.[56]

On the second-last page of *Delta*, the character of Marcel further embodies Nin's own views on open sexuality. He states, "there are enough mysteries, and these do not help our enjoyment of each other. Now the war is here and many people will die, knowing nothing because they are tongue-tied about sex. It's ridiculous."[57] And, like Marcel, Nin refuses to be "tongue-tired about sex." Instead, throughout Delta, she courageously makes an active decision to be as candid, transparent, and daring as possible when she writes pleasure, desire, and sexuality. This authorial authenticity which epitomises Nin's writing style becomes her outlet to truth and sincerity as she refuses to write falsely or with restriction. While the Collector held the potential to impose this exact restriction as "he almost caused us to take vows of chastity, because what he wanted us to exclude was our own aphrodisiac - poetry," Nin was not willing to take these "vows of chastity" and compromise on her beliefs.[58]

PART IV - THE LITERARY QUALITIES OF DELTA OF VENUS

As her work was pushed to the margins for so long, it is tempting to exclusively read Nin as radically "crucial to theorising our own attitudes towards sex and shame in the contemporary."[59] However, the literary qualities of Nin's writing should not be ignored. Nin's work is experimental, more so in content rather than form or structure. Her emphasis on the erotic, poetic, and aesthetic, highlighted in *Novel of the Future*, conveys this exact experimentalism. In this, Nin goes into depth on topics including selfhood, the creative process of writing, surrealism, defamiliarization, and a critique of what she deems "sterile" and "violent" modern literature. Most passionately discussed is her views on the merit of diary-writing, where Nin writes:

> "Another lesson I learned from diary writing was the actual continuity of the act of writing, not waiting for inspiration, favourable climate, astrological constellations, the mood, but the discipline of sitting at the typewriter to write so many hours a day. Then when the magnificent moment comes, the ripened moment, the writing itself is nimble, already tuned, warmed."[60]

Using her contemporaries, namely Henry Miller, D.H Lawrence, Djuna Barnes, and Marguerite Young, as well as her own writing, Nin explores the function of art within literature. She highlights the "masculine" and "feminine" tendencies of writing, vouching for the latter, where she writes:

> "I stress the expansion and elaboration of language. In simplifying it, reducing it, we reduce the power of our expression and our power to communicate. Standardization, the use of worn-out formulas, impedes communication because it does not match the subtlety of our minds or emotions, the multimedia of our unconscious life."[61]

Nin specifically uses the example of dreams, giving reference to other established writers who have also done so, including Marcel Proust, Franz Kafka, and James Joyce. The psychoanalytic approach that Nin approaches *Novel of the Future* with is illustrated through her frustration of "sterile" or "standardized" literature, where she declares:

> "Human beings do not grow in perfect symmetry. They oscillate, expand, contract, backtrack, arrest themselves, retrogress, mobilize, atrophy in part, proceed erratically according to experience and traumas. Some aspects of the personality mature, others do not. Some live in the past, some in the present. Some people are

> futuristic characters, some are cubistic, some are hard-edged, some geometric, some abstract, some impressionistic, some surrealistic!"[62]

The feminine world of the "surrealistic" and the imaginary serves as a space to escape the real world of patriarchy and operate with an agency within an independently constructed space. While her focus on sexuality in *Delta* emphasises the pornographic elements of her erotica, "the biographical elements that occasionally permeate [Nin's] stories cause a shift of her gaze from the mere pornographic to a more inciting look at the sexual lives of people she knows."[63] In short, Nin rejects any distance between the self and the writing as her "self-portrait in erotica is her signature as an artist. It is a signature that falsifies her apologetic tone while it verifies her belief that her pornography is not completely devoid of art."[64] Nin's avant-garde literary device of blurring the boundaries between fact and fiction as well as her creation of a feminine literary persona paves the way for a rewriting, and therefore, a reflection of the gendered attitudes to writing sex.

These additions to the genre of auto-erotica, diary writing, and prose-poetry have tended to earn Nin a place in literary re-evaluations when read in the light of a feminist revival of autobiography and self-writing. However, Helen Tookey, author of *Anaïs Nin: Fictionality and Femininity*, notes that Nin's position in relation to recent feminist rediscoveries of women modernists is "fleeting", making "appearances in introductions and conclusions [...] but never quite appearing in the main text of feminist-modernist criticism."[65] Tookey attempts to "instate Nin both as author and as a historically and culturally located agent" whilst also "pay[ing] attention to the ways in which texts may escape or ramify beyond authorial control or intention."[66] In looking at the relationship between fictionality and femininity, specifically how the feminine self is constructed through text and performance, it is clear that Nin was a pioneer in her genre as she comments herself, "although women's attitude towards sex was quite distinct from that of men, we had not yet learned how to write about it."[67] Therefore, Nin's work, and subsequently the textual construction of the feminine self, was completely novel.

This emphasis on Nin's self-identification is imperative to understanding the function of her sexual confession and memoir. While she wrote short erotic stories and essays as a vocation, it was her consistent dedication to diarizing her life that makes her so similar to modern-day internet-based bloggers, journalists, and social-media influences who use this technology to candidly document and broadcast the ins and outs of their sex lives. While it is tempting to consider Nin as a proto-sex blogger, this comparison is too simplistic. While this has become arguably more normalised in the twenty-first century, a woman writing explicitly about sex from a defiantly female perspective is still a site of transgression.

CONCLUSION

This long essay set out to establish the various ways in which Anaïs Nin's *Delta of Venus* disrupts the masculine discourse of sexuality and pleasure as well as creating an entirely new, radical, female literary persona. While the form of the text is conventional, the content of female sexuality conveyed through Nin's attention to vulnerability, fantasy, and taboo are extremely abstract. The literary qualities of Nin's auto-erotica, namely her focus on the surreal, the irrational, the emotional, and the subconscious, demonstrated in her *Novel of the Future*, emphasise confidence and consistency in her authorial identity. While seamlessly marrying a highly sophisticated linguistic register with the more corporeal subject matter, Nin pioneers an entirely new language to describe the basis of sex from a woman's point of view. *Delta of Venus* dismantles the very idea of repressed female sexuality, and Nin's short stories thus break down the barriers between the pornographic and the erotic so that they are no longer polarised concepts but instead different vehicles of sexual expression.

Delta of Venus vindicates the long-silenced female discourse of sexuality, and in reading Anaïs Nin we are exposing how the devaluation of feminine, erotic memoirs is a political act of delegitimising and silencing women's voices - especially when those discourses are saturated with male writers and critics. In completely rising above and undermining the hegemonic and patriarchal structures of dominance and control which frame her, Nin completely embodies what it means to be an experimentalist - someone writing of and for a society that was not yet her direct reality.

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Agency in Imagination: Is the Imagination Active or Passive in Samuel Taylor Coleridge's Poetry?

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For Samuel Taylor Coleridge, it was necessary for a poet to be 'at the same time a profound philosopher'.[1] He exhibited this in his Conversation Poems, which are centrally preoccupied with subject-object dialectics inspired by 'the vulnerable Sage of Konigsberg', Immanuel Kant.[2] This essay will examine 'Effusion XXXV', which represents a turning point in his philosophical and formal development, with support from the later revised version, 'The Eolian Harp', followed by an analysis of 'This Lime-Tree Bower My Prison', where he clarifies these ideas.[3] Surrounding these analyses is a brief exploration of two early poems, 'Monody on the Death of Chatterton' and 'Song of the Pixies', and reference to 'Dejection: an Ode' to contextualise these formative years.[4] This analysis will utilise a Kantian framework to supply vocabulary and background to Coleridge's often fragmentary philosophical writing. By examining the selected poems in sequence with a philosophically framed poetic analysis, this essay will expose a narrative of Coleridge's *Imagination*, which develops from a passive receptor to an active perceiver and creator.

James Vigus' narrative of Coleridge's philosophical effluence highlights the poet's Platonic differentiation of 'esoteric' and 'exoteric' knowledge.[5] Coleridge embraced the Platonic notion that philosophy must 'culminate in a complete system', which remains esoteric, and that this 'legitimises a poetic technique for intimating the sublime truths of a higher discourse than the merely propositional', which becomes exoteric.[6] His self-conception as 'poetic philosopher' invtes a philosophical engagement with his work, and, like Plato's dialogues, validates efforts to analyse philosophical ideas. Vigus describes Coleridge's thought as like a 'river', 'constantly in flow, yet striving for an ultimate ideal'.[7] By analysing Coleridge's early Conversation Poems, my essay will trace the distinct development of his conceptualised *Imagination* through the exoteric dissemination of his poetry, as stepping-stones in his philosophical effluence. I will conclude that Conversation Poems are a functional discourse used to develop and disseminate ideas, crucially linking form and philosophy to track his movement from passive receptor to active creator.

METHODOLOGY

Robert D. Hume posits Kant as the 'theoretical background that Coleridge fails to provide' in *Biographia Literaria*.[8] In contrast to scholars who, when discussing Coleridge's philosophy, use the conditional 'if', point to 'failure', or wholly dismiss his work, Hume outlines the form of Kant's cognitive synthesis and then overlays Coleridge's as a way to clarify and demonstrate the purpose of Kant's writing.[9]

Kant outlines cognitive synthesis as a linear process.[10] The *Sensibility*, the faculty of perception and apprehension, perceives Objects to create a *Manifold*, 'potential for organisation', of Sense Data. Next, 'is the synthesis of this Manifold by the [...] *Imagination* arranges and presents the material of the *'Selective' Manifold*, an organised reproduction of Sense Data.[11] This, 'the Productive *Imagination* arranges and presents [...] in such a way that Understanding can complete the cognitive synthesis' by 'recognition in the *Concept*', which are ideas.[12] The *Imagination's* role, both Reproductive and Productive, is in the 'synthesis' of representation for the Understanding to order into Concepts; it represents the intermediary process between pure apprehension and subjective recognition.

My diagram clarifies Hume's, combining Kant and Coleridge's processes.[13]

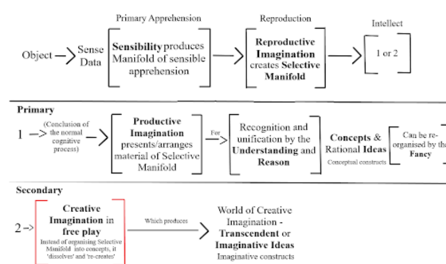

Fig. 1

The above description attends to (1) in the diagram. The Reproductive *Imagination* conforms 'strictly to the rule' of 'association of the manifold', this Kant calls the '*affinity* of the manifold'.[14] This '*affinity*' exists as *a priori* as categorises, limiting the Reproductive *Imagination* strictly to empirical associations. Hume posits this as the 'paradox' of Kant's first argument: any consequential knowledge is contained in empirical bounds, failing to account for transcendent ideas.[15]

In his *Third Critique*, Kant vaguely addresses this by 'allowing for the exercise of spontaneous *Imagination* in "free play"'.[16] this '*free play*' represents (2) in the diagram: here, the *Imagination* freely uses the *Selective Manifold* without the influence from the Reason/Understanding, thus implying a break from cognitive synthesis where ideas could form, free from those empirical bounds. If we take 'transcendent' here to mean ideas that have no pure corresponding empirical experience to have drawn from, this vague, third type of *Imagination*, which Hume calls '*Creative Imagination*, could be the source of transcendent ideas.[17]

One famous passage in *Biographia Literaria* is centrally preoccupied with this *Creative Imagination*. Coleridge describes the *Primary Imagination* as: 'the living power and prime agent of all human

perception, and as a repetition in this finite mind of the eternal act of creation if the infinite I AM.[18] This is simply 'the means by which we perceive objects'.[19] He compounds Kant's Productive and Reproductive *Imaginations* into one intermediary role: a functional tether between noumena, that is God's 'creation', and the subject's 'perception' of it. By compounding Kant's distinctions, it shows that Coleridge is not interested in compartmentalising the cognitive synthesis of perception so much as working out this ambiguous, *Creative Imagination.*

The *Secondary Imagination* he describes as 'an echo of the former, coexisting with the conscious will', only differing 'in degree' to the *Primary.*[20] An 'echo' of the *Primary* suggests a repetition of its product and process, the *Selective Manifold*, but its relation to the 'conscious will' suggests subjective agency. Jonathan Wordsworth sees in the word 'echo' a 'diminishment', stating that the *Primary* 'unknowingly reenacts God's original eternal creative movement' to undermine the *Secondary*, which 'can only be inferior' as 'a merely human faculty'.[21] However, Coleridge explains the *Secondary* is 'identical with the *Primary* in the kind of its agency' which suggests that is a single 'echo', a reaction and direct continuation of the process and product of the *Primary*, rather than a weakened imitation. The difference in 'degree' is between God and human, a primary perception of God's 'creation' and the subject re-creating it as their own. It is not limited as a 'human faculty', for its materials are already of divine creation and thus necessarily 'eternal', instead it is an active process of the subject interacting with the divine.

The *Secondary* 'dissolves, diffuses, dissipates, in order to re-create; [...] to idealise and to unify'.[22] The three initial verbs are active and describe a liquefying, spreading out, and disappearing of the *Selective Manifold*, using the product of the *Primary* but breaking down its very substance and associational ability: the *free play* of the *Imagination* is therefore active. It 're-creates' material into something idealised and unified, breaking down the *Selective Manifold* and using its materials to create a representation that is transcendent yet made up of empirical data. This *Imagination* diverges from cognitive synthesis to actively use the *Selective Manifold* for its own ends; therefore, it is free from the categorical limitations of the Reason/Understanding. Its end products are imaginative ideas born out of Sense Data, as in process (2) of the diagram, opposed to the Conceptual ideas that conclude process (1).

To summarise, Kant vaguely allows for an imaginative *free play* to escape his paradox and account for transcendent ideas.[23] This *Creative Imagination* Coleridge develops as his *Secondary Imagination*; Hume describes it as Coleridge's attempt at constructing 'an intuitive alternative to, not a reconstruction of, the rational world of cognition' with the means to 'search for a higher reality'.[24] The *free play* of the *Secondary* is an active 'fusing power', for it 'dissolves', 'idealises', and 'unifies' empirical material to produce transcendent ideas; it is an active repurposing of reality through apprehension.[25]

Coleridge wrote the selected poems before his philosophical milestone, *Biographia Literaria*, was published in 1817. These poems, then, represent stops along the way, stones in and shaped by the 'river' of Coleridge's effluence.

'TWINE THE FUTURE GARLAND'

Early in life, Coleridge had a clear interest in the *Imagination*, transcendent ideas, and the subject's agency. M. H. Abram's landmark study *The Mirror and the Lamp* marks he shift in aesthetic philosophy from 'imitation' to 'projection' in Romantic figures such as Coleridge and Wordsworth.[26] With this is mind, Coleridge's early poetry reflects the former, as common eighteenth-century ideas that bear the seeds of his future innovation. Two poems will be briefly analysed to demonstrate this, first, 'Monody on the Death of Chatterton', and second, 'Song of the Pixies' (MDC, SOP).

'Monody' represents a 'starting point' and a mirror of his influences at the time of its numerous compositions.[27] Though the 1790 Pindaric imitates 'eighteenth-century models' and ideas, still Coleridge's 'I' comes through. For example:

> Ah! dash the poison'd chalice from thy hand! [. . .]
> But that Despair and Indignation rose,
> And told again the story of thy Woes,
>
> . .
>
> Recoiling back, thou sent'st the friend of Pain
> To roll a tide of Death thro' every freezing vein.
> (MDC. 70, 73-74, 78-79)

The subject is passively afflicted by emotions. 'Despair and Indignation' actively intervene and deny Chatterton's agency; the poet's self is secondary to the 'Woes' it has experienced. The *Imagination*, then, acts as purely automatic and reactive force, slave to experience, and driver of existence. To speak more generally of the poem, Abrams describes art before the shift as interested in representing the 'individualised type, the circumstantially general, and the novel-familiar': all three comfortably aligning with this 'schoolboy fascination with Romantic melancholy'.[28] The 'Monody' thus reflects an early conception in the *Imagination* as passive.

'Song of the Pixies', on the other hand, exemplifies an early fascination with transcendental ideas. In Strophe IV, 'Indolence and Fancy' leads him to a cave and Pixies interact by 'weaving gay dreams of sunny-tinctured hue' to 'glance before his view' (SOP.35-36,43-44). Here, the pixies are as an intermediary between object and subject, triggering 'Memory dear' as the affective tether between the two (SOP.42). Next, 'O'er his hush'd soul our soothing witcheries shed / And twine the future garland round his head' (SOP.45-46). This subject is 'hush'd', silenced, and the 'witcheries' are imposed upon them, but only because 'Indolence and Dancy' led him. This reflects the Platonic notion that objects of art, observed in the world of sense, 'are ultimately *trans-empirical*, maintaining an independent existence in their own ideal space'.[29] Here, external entities create 'ideal' and transcendental space, as a form of magic imposed upon the ultimately passive subject, through their relation to the material world. Coleridge significantly connects transcendental ideas with the material world and repeats the *Imagination's* passivity. Critically, the 'future garland' is placed whilst in this magical state of *Imagination*: an early suggestion of the poet-philosopher.

'THAT SIMPLEST LUTE'

A turning point in Coleridge's poetic-philosophic development in his 1796 series of 'Effusion' poems. The noun 'effusion' means an 'outpouring of a liquid, a spontaneous overflow', in this context reflecting both self-awareness and re-purposing of poetic form as well as suggesting openness and an active release in creation.[30] Coleridge's developing conceptualisation of the *Imagination* will be analysed in 'Effusion XXXV' with support from 'The Eolian Harp' (E35, TEH). Scholars describe these poems as 'puzzling' and 'inconsistent', but I argue the contrary, using William H. Scheuerle's suggestion that the latter poem contains 'two different metaphysical experiences' to demonstrate that the original contains much the same differentiation and that the lines added in 1817 function merely to embellish and elaborate.[31] As Jack Stillinger highlights, 'Effusion XXXV' is almost 'never read or written about', so this reading will highlight the strength of the early version.[32] This analysis will also benefit from Morton's reading of both poems as a 'poetic of aperture', where Coleridge constructs the Conversation Poem form as a functional experiment and process of philosophical speculation.[33] This chapter will conclude that Coleridge develops these ideas of activity, in the process forming a poetic discourse capable of such philosophical experimentation.

The first 'metaphysical experience', Process (1), begins with associational and sensory connections between objects in the speaker's spatial surroundings: Sara 'reclin'd' on his arm, beside their 'cot o'er grown' with flowers, watching 'clouds' and the 'star of Eve', inhaling 'scents [...] from yon bean fiel', and hearing the 'murmur of the distant sea' (E35.1-11). These paratactic clauses reflect the 'contiguity' and centrality of physical phenomena within the subject's sensory apprehension, together forming his *Selective Manifold*.[34] More importantly, the *Sensibility* that comprehends interjects adjectives throughout: 'sweet', 'rich', 'brilliant', and 'exquisite' (E35.2, 6, 8, 9). It is clear that the subject has an emotional and personal connection to the apprehended space, which ultimately qualifies his perception. Such qualification prompts imaginative activity in the subject as he compares the flowers and the evening star with the abstractions "Innocence", "Love", and "Wisdom" (E35.5, 8).[35] Abstract or, using my definition, transcendental knowledge is produced through a particularly emotive *Sensibility* perceiving perceiving a contiguous and physical *Selective Manifold.*

Process (1) continues with a call to listen to 'that simplest Lute [...] Hark!' (E35.12-13). Active listening initiates a simile, 'like some coy Maid', but a 'boldlier' sweep creates a 'witchery of sound / As twilight Elfins make' (E35.15, 18-20). The 'witchery' is literal, whilst the elves that substantiate it are metaphorical. 'Witchery' echoes 'Pixies', yet here external entities are displaced from directly influencing reality to the imaginative realm and it is the 'world' rather than the subject's 'soul' that is 'hush'd' (E35.20, SOP.45). This takes activity from external forces and grants it to the subject, but the elves complicate this. 'Voyage' is used as an active verb, but 'gentle gales' suggest they are merely riding another force; their 'witchery', then, is active in that they board the breeze, but the wind's own motion causes the extent of this activity to be ambiguous (E35.22). Its contiguity creates the harp's music, since 'the harp puts us in touch with the environment as a series of physical phenomena', and this mirrors the subject's sensory apprehension, implying that the 'gale' is that which bridges the internal and external, and their boarding of thw wind is their *Receptivity*.3[6] *Receptivity* is highlighted and one's activity suggested, but not clearly defined, in creating imaginative constructs.

This fantastical passage ends abruptly, the imaginative constructs, much like the breeze and the music, completely cease if perception stops. This is not the poem challenging Process (1), instead it 'passes over it in silence' to demonstrate how the *Creative Imagination* and its products are purely momentary and reactive, being so rooted in the *Sensibility* and its engagement with the *Selective Manifold.*[37] This leads to the 1817 'one life' passage, which elaborates and concludes Process (1). This 'life' is described with three components: as being inter-sensory, 'A light in sound, a sound-like power in light'; a 'Rhythm in all thought', connecting disparate physical and abstract phenomena much like the *Sensibility* of the opening parataxis; and as having 'joyance everywhere', taken for granted (TEH.26-29). This notion of the 'one life' complicates ideas of the subject's activity, but these three components summarise Process (1): sensory perception, connection and centrality of phenomena, and emotive interjection. These necessary components challenge Coleridge's early conception of the passive *Imagination* by representing the *Sensbility* and engaging with transcendental ideas, as abstract or fantastical imagery, without external forces importing them.

Process (2) begins, 'And thus': with 'and' marking a change in scene and 'thus', read as 'therefore', demonstrating a continuation of the harp symbol in another context (E35.26). He is reclined on a 'hill', watching 'sunbeams dance', causing him to 'tranquil muse upon tranquility' (E35.27-30). In contrast to the active, sensory apprehension of Process (1), here the subject is feeling 'tranquil', with 'half-clos'd eyelids' (E35.28, 30). Sight is only 'half' applied to the material world, watching the 'sunbeams', which themselves are processed through a simile comparing them to something physical, 'diamonds' (E35.28-29). Equally, the subject here is musing upon 'tranquility' - a state of being as it is, not determined by its relation to the material world, but a direct product of it - like the abstractions of Process (1). In this sense the subject is absorbed into his surroundings, its body still 'stretch'[ed] open receptively to influence, but with a weakened *Sensibility*, not actively or materially apprehending it (E35.27). *Receptivity* does not necessarily equal active apprehension. He turns half-inwardly to examine a state of mind initiated by material influences without looking at them, musing on effect without the cause.

He continues by dismissing his 'thought' as 'idle flitting phantasies' (E35.31-32). The 'indolent and passive' brain naturally creates 'idle' thoughts but describing them as 'flitting phantasies' calls to question why Process (1) is not described in the same way, given its fantastical imagery (E35.32). The 'gale' represents that which bridges externality and internality, in Process (1) the subject's active apprehension, so where the subject is absorbed into the surroundings with unfocused apprehension the boundaries are blurred. These are 'random gales', lacking the associative and sensory unity provided earlier, appearing as thoughts 'uncall'd', disconnected from casual materiality, and 'undetain'd', not actively engaged thereafter (E35.31, 34). To quote Scheurle, this shows how 'man's *Receptivity* [...] is not coessential with his giving', for a differentiation between

the former seemingly active mind and the latter passive mind seems rooted in the 'giving' rather than the '*Receptivity*' of it.[38]

The speaker then questions wherher 'all of animated nature / Be but organic Harps [...] That tremble into through, as o'er them sweeps [..] one intellectual breeze' (E35.36-39). The passive thoughts of Process (2) are removed from their cause, seeming accidental and unprovoked like a 'tremble', suggesting an external force like in 'Pixies'. Passivity that blurs boundaries between internality and externality and the consequential 'phantasies' it creates supports this idea that thought is something imposed externally, assuming commonality of experience without the subject and its *Sensibility* playing an active part. Process (2) therefore complicates the activity suggested by the harp analogy used in Process (1), by showing thought, or music, can be productive in passive, or random, states. This complicates the *Imagination* with implications of passivity, 'automation', 'necessitarianism', and a displacement of 'a person's own voice'.[39]

It is Process (2) that Sara's 'more serious eye of mild reproof' dispels and it is worth quickly outlining the differences between Process (1) and (2) (E35.41). The key difference is the environment and the *Sensibility* it engenders: the speaker's 'joyance' of (1) provides an inter-sensory engagement with the house that his 'tranquility' on the hill does not; the former encourages an active apprehension with contiguity that clearly distinguishes between interiority and exteriority, thus allowing for the creation of transcendental ideas rooted in the empirical *Selective Manifold*, unliked the 'idle phantasies' of (2). The *Sensibility* of (1) could be described as 'harmony with his surroundings' or 'subjective attentiveness', reflected in the harp's placement in the window where 'inside and outside must be coordinated yet distinct'.[40]

The 'gale' connecting interiority and exteriority is *Receptivity*, music's quality depends on the *Sensibility*, and the music created is the *free play* of the *Creative Imagination*. The concluding stanza, which importantly returns to the scene of Process (1), corroborates this in distnguishing between 'shapings of the unregenerate mind' and the 'Faith that inly feels' (E35.47, 52). The former, referring to Process (2), is sinful 'becayse a man who fails to give forth [...] is separated from God', for he is disconnected from the unity that is the product of the *Primary Imagination*.[41] A 'faith that inly feels', sees God and the material world's unity through sensory apprehension, and therefore can participate in transcendental or imaginative acts because of its necessary correlation to the empirical. Here the symbol of the harp breaks down because of its lack of agency, its failure demonstrating that pure *Receptivty* is not enough, and subjection to the winds, determined by placement or *Sensibility*, shapes the music created. In this sense the poetic symbol is 'provisional and temporary', and the poet reconstructs experience and uses an analogy to formulate a philosophical discourse.

It is this I want to conclude on, for 'Effusion XXXV' represents Coleridge developing the Conversation Poem form. The poem recreates formative experiences to examine their philosophical implications, 'rising to a climax of exalted meditation'.[42] The philosophical movement dictates the poem's movement, and it is this Morton highlighting when he asserts 'the poem *is* a wind harp'.[43] Central to this form is philosophical experimentation, but what does this mean for Sara's role in the poem? Scholars such as G. S. Morris argue that, because language gains 'meaning through relation', relation is the fundamental point of the Conversation Poems', relying on the 'crucial element' of a second person.[44] My view aligns with George Watson's, who argues 'a conversation is an exchange [...] [these] are plainly monologues'.[45] Sara's role is functional rather than dialogical: in the opening, she is objectified to elicit an affective response in the subject, so her absence in the second creates an opposing response, whilst at the end her 'eye' functions to 'bring to conclusion the sequence' that is the harp-poem.[46] It is not the 'honeymoon' poem that Robert C. Wendling describes, the final line professing love to 'Peace, the Cot, and Thee, heart-honor'd Maid!' is a spatial return to the opening with newly gained philosophical insight (E35.56).[47]

'SILENT WITH SWIMMING SENSE'

Coleridge used and refined this form to consolidate his philosophy in 'This Lime-Tree Bower My Prison'. Anne K. Mellor and Christopher R. Miller highlight the poem's important in reflecting broader developments in aesthetic philosophy and the lyric form.[48] Analysing this poem with my philosophical framework will further exhibit the connection between philosophy and form, examining the poem-as-process whilst challenging views, such as William Andrew Ulmer's, that the addressed subject is central.[49] Central, as marked by the poem's title with pronouns 'this' and 'my', is the space, the speaker, and the interaction between the two (LTB). Equally, the use of footnote to summarise prior events puts the emphasis of the poem on the 'lyric utterance' itself, furthering this notion of the poem-as-process.[50] Poetic analysis will support these points to conclude that this interaction between subject and object depicts an active *Imagination*, solving the tensions uncovered in the harp metaphor.

A dejected tone opens the poem: 'Well, they are gone, and here I must remain, / This lime-tree bower my prison! I have lost / Beauties and feelings' (LTB.1-3). There is limited aesthetic judgement of his surroundings for, instead, his 'condition of lack' emotionally constructs it as a 'prison'.[51] Space is therefore registered by a highly emotive state through exclamation, causing his *Sensibility* to be blind to the immediate objects around him. This 'lack' of company and experience prompts him to feel he lacks 'Beautes and feelings', a potential *Selective Manifold* registered by its quality and affect (LTB.3). As Mellor suggests, registering it as such proposes nature 'as a store-house of sense-data' which the subject utilises in synthesis (LTB.3).[52] His perceived condition of 'lack' is rooted in the *Sensibility* and consequently engenders a lack of empirical engagement, similar to the 'tranquility' of Process (2) and unlike the 'joyance' of Process (1) in 'Effusion' (E35.30, TEH.29). 'Prison' for the subject represents a state of mind, projected spatially, that cannot feed or supply the *Imagination*.

This 'lack' prompts the speaker to imaginatively undergo the journey through his friends; limitation generates liberation. He begins, 'They, meanwhile', marking the shift in space as the subjects become imaginative vessels for the speaker to inhabit (LBT.8-9). They 'wander', 'perchance, / To that still roaring dell, of which I told' (LTB.8-9). It remains subjunctive, 'perchance', but the location is actively dictated by the speaker, 'I told, and it is here that

active aesthetic engagements begins. He describes the location as a 'still roaring dell'. Encompassed by trees like the bower, the valley is 'still roaring' and, with 'still' read as an adverb, is active and persistent despite the speaker's distance. However, still, if isolated from 'roaring' and read as an adjective, implies a lack of motion, thus creating a contradiction. This contradiction, of a valley 'still' yet 'roaring' suggests a depiction, like a painting, which engenders activity in the subject through cognitive response, in this case as a memory. The stillness of memory retains motion that, when recreated imaginatively, persists from actuality. The dell, purposed by 'still' as adjective and adverb, appears in the subject's memory like a painting, allowing him to create an active imaginative space that, once created, retains its motion and affective response from the experience drawn from.

The speaker's ambivalence colours this imaginative space, which is a 'prime example of "picturesque" scenery'.[53] It is 'narrow' and 'deep' appearing as a constrictive yet imposing; 'o'erwooded' and 'speckled with mid-day sun', presenting a deep chiaroscuro of fragmented sunlight and darkness; featuring the sublime motion of a 'water-fall' and a static, fallen 'branchless ash' (LTB.10-16). There is a deep emphasis on aesthetic forms, conjuring up ambivalence through contrast and conventions of 'picturesque' scenery.[54] Compounding the empirical and conventional imbues the landscape with both personality and potential for recognition, it heightens symbolic utility through intense association. The stress on ambivalence created by contrast in this representation reflects the speaker's influence the wanderer's experience and shows that, though constructed from a *Selective Manifold* in memory, this space is 'metaphorical', and the landscape is 'that of the [speaker's] spirit'.[55]

The aforementioned 'ash' functions as the central symbol for the speaker's *Imagination*. He describes is as 'branchless [...] unsunned and damp, whose poor few leaves / Ne'er tremble in the gale' (LTB.14-16). Without branches, it doesn't reach out into its surroundings and it is not fed by light or wind, the tree occupies its space with no influence from these sensory forces. 'Tremble' and 'gale' echoes the languages of 'Effusion', but here, 'yellow' leaves, which represent the tree's remnants of life, are not activated by the force of bridging the gap between externality and internality in 'Effusion' (LTB.16; E35.22, 38). All of these implications align with the prisoner: no direct interaction or apprehension of the surroundings, deprivation of the sensory forces of light and wind, and, consequently, no boundary between internality and externality.[56]

The speaker's recognition of the tree's dampness, however, negates all this embodied tension. The series of clauses climaxes with a caesura that reverses the tone almost entirely, leaves 'Ne'er tremble in the gale, yet tremble still, / Fanned by the water-fall!' (LTB.15). Again, 'still' is used in this double sense as the speaker realises the persistence of motion regardless of his realisation. An exclamation formally reflects the sublime image of the waterfall, an emotional peak, where the *Imagination* uncovers a well of motion and intersensory interaction in this imaginative landscape. Importantly, the waterfall is only reached because the 'ash' itself acted 'like a bridge' (LTB. 13). The imaginative construction of a journey using empirical materials and affective influence has enabled the speaker in his 'prison' to activate his *Imagination*: the 'heart', in a dejected state, has fed 'the picture which is being drawn' to create an experience alike roaming a picturesque landscape, thus providing the subject with a 'bridge' to his 'lost' 'Beauties and feelings'.[57]

'Now', a temporal convergence of imaginative experience and reality displaces the subjunctive tone of the dell, experienced through the 'friends' as they emerge 'beneath the wide wide Heaven' (LTB. 20-21).[58] Spatially, the perspective is beneath divinity and above the landscape: 'tract magnificent / Of hilly fields and meadows, and the sea' (LTB. 22-23). The duality of divinity and actuality embodies the 'echo' that is the *Secondary Imagination*, its 'magnificent' quality reflecting a new-found unity between the speaker and the imaginative space, and 'the effect is one of overturning the first image by the creation of a second image [. . .] more sublime'.[59] Connecting the two images is the 'bark', highlighted by Raiger, which recalls the 'ash' to instead signify 'liberation'.[60] 'Perhaps' tempers this, a reminder of the active and imaginative nature of this landscape, but as the description continues it reaches an exclamatory climax, which the speaker emphasises with 'Yes!' (LTB. 24, 26). This poem-as-process is creating and reacting presently to the imaginative space through language and, here, the symbol of the tree, a bridge between passivity and activity, is transfigured into a vessel which can travel freely between spaces, like the speaker's *Imagination* between stanzas. The poem's movement is 'effected by the power of the *Imagination*, reflected by movement through the ambivalent woods, which has led to this climax of liberation from the prison-like darkness of his present to experience a transcendental unity with the divine.[61] He continues, 'Yes! They wander on / In gladness all', and the uncertain 'perhaps' is almost immediately replaced with certainty as the journey continues (LTB. 26-27).

After using his 'friends' as imaginative vessels, the speaker focuses on Charles: 'thou, methinks, most glad [. . .] for thou hast pined / And hungered after Nature' (LTB.28-29). Charles was, in his own words, 'not romance-bit about *Nature*', and this further deepens his silence in the poem.[62] Magnuson argues that the subjects of the Conversation Poems 'are not merely symbols', and, as already mentioned, Ulmer goes further in arguing that Lamb is 'the principal subject of the text'.[63] Lamb's silence, dislike of nature, and the following lines clearly exhibit otherwise: 'Hungered after Nature, many a year, / In the great City pent, winning thy way / With sad yet patient soul' (LTB. 28-30). This last image encapsulates the prisoner of the opening lines rather than Lamb and this narrative of craving nature parallels that of the speaker's own imaginative journey from the 'prison' (LTB. 39). It is the same projection as in the dell, functioning here as an affective parallel and a spatial correlative to the speaker's own experience of 'ascending out of the abyss'.[64] Like 'Effusion', the subject is functional rather than dialogical. Lamb functions as a correlative to the speaker's experience whose alignment enhances the subsequent lyrical and philosophical climax of the poem and furthers the speaker's alignment with his imaginative vessels.

The climax follows this alignment as the speaker actively wills 'thou glorious sun!' to 'slowly sink'; 'shine [. . .] ye purple heath-flowers! Richlier burn, ye clouds! / Live in the yellow light, ye distant groves! / And kindle, thou blue ocean!' (LTB. 31-37). He directly addresses the objects of nature, qualifies them with adjectives, focusing on the interaction of sensory forces, commanding them with active verbs, and encapsulating this in emotive exclamations. This closely

resembles Process (1) in 'Effusion', except here, rather than reading the *Selective Manifold*, he is actively and internally constructing it. He projects this on Charles, so he 'Struck with deep joy may stand, as I have stood, / Silent with swimming sense' (LTB. 38-39). 'As I have stood' echoes the 'of which I told' earlier, the speaker dictates the experience and re-creates the 'joy' that differentiated Process (1) and (2) in 'Effusion' (LTB.9,38). By projecting the experience on Charles as an individualised vessel for this imaginative journey, he has recreated the experience for himself and reached, again, this high imaginative state. This state, 'silent with swimming sense', is not dialogic, but purely imaginative and solipsistic: the mind is activated while the body is merely 'gazing round' (LTB. 39). Such a state eventually makes 'all doth seem / Less gross than bodily' and reveals the 'Almighty Spirit' in order for 'Spirits to perceive his presence' (LTB. 40-43). Such unity in the landscape and repetition of the noun 'Spirit' aligns with Coleridge's *Primary/Secondary Imagination* distinction. Here, pure material apprehension and re-creation parallels the subject to divinity, like an 'echo'.[65] This is a 'Kantian model of an active mind', reaching an imaginative *free play*.[66]

Returning to the bower, formerly the 'prison', with this *free plat* or 'swimming sense' is marked by 'a delight' coming 'suddenly on my heart' (LTB.43-44). He returns, not 'to a cold prison, but to a whole world of light and love'.[67] This 'coda' contrasts absolutely with the opening, blindness becoming twelve lines of paratactic contiguity as in Process (1) with sensory perception, physical phenomena, and emotive interjection (LTB. 47-59).[68] What changed is the *Sensibility*, dejection turned to 'joy'. He exclaims, 'still the solitary humble bee / Sings in the bean-flower!' (LTB.58-59). 'Still' is used again in this double sense to capture Nature's persistence, the speaker had to tune into it and realise unity. His imaginative journey recreated the conditions necessary to reach a state of imaginative *free play*, a 'dialectical movement out of the self and its isolated condition' which enabled him to 'revise and re-envision the scene of the little garden by the revivified lights of the spirit'.[69] The poem formally reflects its philosophical movement as in 'Effusion': the poem begins, enacts an imaginative journey conceptualised spatially, and returns to the space of the opening with fresh insight.

What follows are transcendental conclusions created by this imaginative state applied to the empirical surroundings: 'Nature ne'er deserts the wise and pure [. . .] employ / Each faculty of sense, and keep the heart / Awake to Love and Beauty!' (LTB. 60, 62-64). 'Wise' connotes the employment of 'sense' as 'swimming', responding to the physical environment actively, but this is only fruitful if the subject's *Receptivity* is 'pure' or 'Awake' to Nature (LTB.62-64). Paradoxically, ''Tis well to be bereft of promised good, / That we may lift the Soul and contemplate / With lively joy the joys we cannot share' (LTB. 65-66). This 'lack' prompted the speaker to imagine the journey he missed, thus engendering a high imaginative state and revealing the necessary conditions for activating the Imagination. One must have an active *Sensibility* to perceive empirical contiguity for this connects the subject with the Creator's work; such a *Selective Manifold* is necessarily uplifting, engendering 'joy' and a 'swimming sense'; an active *Imagination* is one which purposes this *Selective Manifold* to its own ends, acquiring knowledge free from the bounds of the purely empirical. 'Joy' is acquired through an imaginative journey, thus resolving the tension of 'Effusion' where 'joyance' was only manifested relative to external factors (LTB. 38, TEH. 29). 'This Lime-Tree Bower My Prison' gives full agency and power to the *Creative Imagination* to actively manifest a state of *free play* as it wills through an imaginative journey, which the poem-as-process enacts and embodies, representing an act of imaginative *free play* in itself.

The poem concludes by returning to 'My gentle-hearted Charles!' to spatially figure the poem's transcendental conclusion (LTB. 68). He blesses 'the last rook' as it 'crossed the mighty orb's dilated glory, / While thou stood'st gazing' (LTB. 70-73). The bird becomes an 'apt symbol' being an ordinary, immediate, and empirical object in the speaker's *Selective Manifold*.[70] It encapsulates the duality of his experience as a journey out of the self into another through the surrounding landscape. The subject of the poem functions to enable this journey, so the conclusion is granted to 'Charles, to whom / No sound is dissonant which tells of Life' (LTB. 76-77). 'Sound' and dissonance evokes the symbol of the harp but refines the metaphor with the knowledge that the subject must be 'wise and pure'. *Sensibility* must be actively perceptive of unity to experience pure *Receptivity*, which are the necessary prerequisites for an Active Imagination. A transcendental conclusion reached by the *Imagination* in action.

CONCLUSION

Coleridge exhibited an early interest in the *Imagination* by examining traditional ideas of a passive subject. Further engagement with these ideas coincided with innovation in poetic form in the Conversation Poems. This essay has demonstrated that Coleridge's Conversation Poem form is centrally preoccupied with philosophical experimentation, specifically regarding the *Imagination*. By analysing 'Effusion XXXV' and 'This Lime-Tree Bower My Prison' in sequence, and with support from a Kantian framework, these poems have been shown to exhibit continuity and development of their philosophy, which their movement, subject, and language all function to reflect. The former poem challenges notions of a passive Imagination as it reveals the integral role of the *Sensibility* in enabling imaginative *free play*, but ultimately remains uncertain how or why. The latter resolves this tension by enacting an imaginative journey in which the subject, in dejection, recreates the conditions necessary for imaginative *free play* to acquire transcendental knowledge; it concludes that *Sensibility* must actively perceive unity and enable pure *Receptivity*, the necessary prerequisites for an Active *Imagination*.

What both poems confirm is the dialectical nature of the *Imagination*. The *Selective Manifold* is created by the subject's *Sensibility* through empirical apprehension of divine Creation. Crucially therefore, it is the interaction between internal and external factors that determine the imaginative state, the subject's role is to unify both which necessarily engenders 'joy' whether unconsciously, as in the objects of Process (1) in 'Effusion XXXV', or consciously, in the journey of 'This Lime-Tree Bower My Prison'.

Further analysis would use each Conversation Poem as a stepping-stone in Coleridge's philosophical 'river', using this Kantian framework to frame and unify his progression.[71] This framework necessitates a systematic and organised engagement with a literary

giant whose ideas were 'constantly in flux'.[72] The next stepping-stone is Coleridge's 1802, 'Dejection: An Ode', which further refines these poetic-philosophical developments as expressed in the phrase: 'eddying of thy living soul', a perfect summation of the active *Imagination* (D.135). Coleridge claimed, 'no man was ever yet a great poet, without being at the same time a profound philosopher'.[73] Yet crucially, great poetry was for Coleridge a passage to profound philosophy.

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Jack McKenna English Literature,

'With no weight you lose your place in time', *The Dreamspace* and the Short Story

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We take up space. We explore space. Space is the great unknown, the mass, the open road, and throughout that space, permeating the landscapes we inhabit, is time. Felt differently by each character but especially the narrator, time rushes on, slows down, and becomes dreamlike and magical at pivotal moments.I will be analysing three short stories using my own chronotope, the *dreamspace*, whilst utilising gendered theories of the chronotope to build on Bakhtin's theory of time and space.[1] Whilst comparing this theory to modern interpretations of the chronotope, ideas of belonging and how individual sense of space links to 'felt time' and other forms of time will be explored. I will address the 'Chronotope of Meeting' and combine this with Bakhtin's idea of 'thickening time' to create and develop the *dreamspace*, where this thickened time becomes dreamlike and reality is blurred.

The authors I have chosen span decades between them. Lucia Berlin, known for her collection A Manual for Cleaning Women, writes about working class women, alcoholics, teachers, and mothers with an unflinching gaze and a dark wit.I have chosen this collection because some of her characters have a deep, fluid, and memorable connection to Mexico, and the characters' cultural belonging is one which is in tension with white privilege. Alice Munro, who has written prolifically for many decades, bends time and reality in her collection *Open Secrets.* Carried Away' is the first in the collection, and although the opening promises romance over time, the final few moments in 'Carried Away' introduce a melting, deterioration of time. The most recent author I am analysing, Kali Fajardo-Anstine, is an indigenous Latina who has what is possibly the most complicated relationship with space and time on the surface. Her characters are often uprooted, and their landscape irrevocably changed and, in 'Sabrina and Corina', we see a dreamlike exploration of time and space and the irreversible damage which occurs when nature encounters the city. The idea of belonging in Anstine's story is made visible with a contrast between the city and nature.

There is some academic work around narrative theory and short stories, but there has not been more than one full study on the topic despite short stories being so narratively rich and seemingly endless in their workings around mapping, landscapes, and narrative imagination.[2] [3] Ursula K. Le Guin, in her essay 'Crowding and Leaping', defines story as 'a narrative of events that moves through time [...] and involves change'.[4] I have worked with this definition and have found that in each story there is a significant temporal shift that sees a great change in the narrator's life. Ra Page introduces *Morphologies: Short Story Writers on Short Story Writers* by stating that the short story differs from the novel because of its conscious and continual building towards, and consciousness of endings.[5] Page describes the short story as having a stretching temporality, the closure encompassing all plot points of a short story.[6] This allows the short story to be examined chronotopically; 'thickening' and 'thinning' time seem to be almost woven into its structure, and I hope to contribute to this academic conversation and fill in some of the gaps by analysing culture and narrative together in the form of short stories.

Bakhtin argues that within the chronotope, 'time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history'.[7] The chronotope, then, is a moment when time and space become interlinked, interact with each other, and become tangible and visible. The 'thickening' and 'thinning' of time is an interesting way to view the temporal landscape of short stories, however, I have appropriated the shape of time to something in between, where there is a weightlessness akin to a dream. This has important ties to the short story as a form, as they tend to focus inward and, as is the case for the three chapters below, we delve so far inside the character's consciousness it feels like the reader is inside their subconscious. Two specific chronotopes I will be looking at are the 'Chronotope of Meeting' and the 'Chronotope of the Greek Romance', the former looking at the inseparability of time and space through characters meeting or not meeting, and the latter being defined by moving through adventure points in time, e.g. the hero and heroine falling in love.[8]

The Cambridge Companion to Narrative Theory introduces and analyses key concepts of narrative theory, most regularly in David Wittenberg's chapter, 'Time'. Wittenberg argues that there are multiple hierarchical times that compete with each other and are absorbed by the reader either consciously or subconsciously.[9] The hierarchical temporality does not strictly coincide with M.M Bakhtin's theory of 'thickening' and 'thinning' time, but the multitude of time allows the short story to explore temporal layers without having to focus strictly on novelistic chronology. I will be using both Bakhtin and Wittenberg's approach to time, blending them both to discuss the *dreamspace*.

Freud, in his oft-quoted work *The Interpretation of Dreams*, argues that a dream may be 'something entirely strange, or it takes for its combinations only a few elements from reality, or it only enters into the strain of our mood and symbolises reality.'[10] I have explored this idea of what a dream means to coin the term *dreamspace* and, in each chapter, I take the line of argument that each character's *dreamspace* serves as a symbol for reality and internal desires. The *dreamspace* is a dream-within-reality rather than a fantasy projected onto reality. This version of dreaming, where the narrator is absorbed by time, is a blurring of identity or a temporal shift where space becomes metaphorical or illusory, defining what I call the *dreamspace*.

The journal article 'Dreamscapes' defines the dreamscape as 'focus[ing] on dreams that elucidate space as a flexible and negotiable construction.'[11] I have created a chronotope called the *dreamspace*, differing from the dreamscape (which focuses on landscapes, namely paintings) and literal dreams. Instead, the dreamspace pays particular attention to 'felt time', metaphorical time, and projected and literal landscapes, where reality takes the form of a dream.[12] M.M Bakhtin's chronotopes, specifically the 'Chronotope of the Greek Romance' and the 'Chronotope of Meeting', are applicable to the short story. None of Bakhtin's already existing chronotopes, however, discuss the short story specifically as a form, or pay attention to the moment of change or crisis. I will use the *dreamspace* to talk about these moments of change.

Each chapter will have a slightly different focus. The first will focus on Lucia Berlin's 'Toda Luna, Todo Año' and the 'weightlessness' of dreaming, as well as Eloise Gore's illusion of landless freedom. The second chapter analysing Alice Munro's 'Carried Away' will focus on blurred identity, an updated version of the 'tower', and build on Chapter One's use of oceanic imagery. The final chapter will develop the connection between natural imagery and the chronotope, building on previous ideas of the *dreamspace* to an updated, contemporary vision of fantasy and reality.

WEIGHT UNDER WATER: LUCIA BERLIN'S 'TODA LUNA, TODO AÑO'

Lucia Berlin had no considerable audience before 2015's release of *A Manual for Cleaning Women*, which represents many different types of cultural belonging.[13] [14] Each character has their own landscape, from the hospital rooms of 'Temps Perdu' to El Paso in 'Tiger Bites', particularly coming to the surface in 'Toda Luna, Todo Año', which translates to 'All Moon, All Year'. Eloise Gore, a teacher, goes diving for the first time with César and finds herself fully lost in time. Time and space become blurred and fluid, and envelop Eloise, mixing reality and fantasy. I will explore this through the lens of the chronotope, particularly the 'Chronotope of Meeting' and the 'Chronotope of the Greek Romance'.

When underwater, the narrator states that 'with no weight you lose yourself as a point of reference, lose your place in time'.[15] Eloise Gore's cultural belonging is defined by the lack, by her disassociation to it, and by her losing her place within it. The feeling of weightlessness reminds me of a lack of active consciousness, where Gore becomes a part of the scene by giving up her role in it. Time does not necessarily 'thicken' or become 'thin' in the way Bakhtin sees it, but instead, Gore's view is that time expands so much that she loses her place in it because of her lack of weight. Bart Keunen describes narrative imagination as 'moving images which can be interpreted and designated as stable entities.[…] As mental constructs, they wholly incorporate a becoming'.[16] Keunen's ideas are fresh and interesting, and tie together well with Eloise's perception of space and time. As aforementioned, Keunen views narrative imagination as 'moving images', linking to my concept of the dreamspace and introducing an image based temporality, where moments become fragmented, lucid, and metaphorical. Gore's sense of weightlessness is a form of 'becoming', where she notices her place in the wider environment through exploring the sea. The narrative, through the lens of Bakhtin's chronotope and Keunen's analysis, is a 'becoming' where time becomes ever present and surrounds her, to the point where she cannot see it. The short story form allows this particular exploration of time as there is a narrow focus on character so that, when the character of Eloise Gore stops focusing on herself, a fully realised shift in perspective and landscape occurs.

Gore goes further and describes the fluidity of time underwater:

> A suspension of time. A multiplicity of time because of the gradations of light and dark, of cold and warm. Down past layers, strata, each with a distinct hierarchy of coexisting plants and fish. Nights and days, winters and summers. Near the bottom it is warm, sunny, a Montana meadow years ago.[17]

Despite Gore feeling landless and without a place underwater, time is 'suspended' and full of multiplicity, and we see a scene suspended, frozen. The short sentences work to show time at a standstill with the longest sentence at the end of the passage, yet Berlin still uses one syllable words to demonstrate the quick flashes of memory that Gore feels. The sea is a different temporal field to the land, to the point where exploring its depths is a way of travelling through time. This is interesting chronotopically because time is both frozen and expanding and, to Gore, it should feel like she's trapped, but instead this multifaceted scene allows her to explore the innermost reaches of her mind. M.M Bakhtin describes the Greek romance as an 'overcoming of spatial distance', with the hero 'isolated in space'.[18] [19] The 'hero' in this story, Eloise Gore, is held captive by the boundaries of land and sea, isolated from others, but instead of this creating a scene of imprisonment, it becomes the landscape of her liberation. Although the sea, specifically the Mexican-American underwater border, is patrolled, Eloise Gore's white privilege and status as a visitor allows her to feel its full landlessness without the threat of those underwater borders.[20] This could be because the typical imprisonment, as we imagine it narratively, is stiff, unmoving bars and a small room. Eloise is instead isolated both in the limitless sea and the land which connects the past, present, and future. Berlin flips Bakhtin's ideas of captivity and narrow spaces by instead making them spaces of expansion.

The dreamspace entangles Eloise even on land. The sea has transformed her ideas of time and space, and the landlessness of the sea has enveloped the mass around her. Eloise can hear 'the ghostly flap and flutter of wings. The stench of urine and guano was nauseating, as intoxicating as ether'.[21] Berlin combines the visions of life under the sea with a vision of death on land, and both under the water and on the land, Eloise Gore is surrounded by echoes of time. On the sea it is more visual, whereas on land it is sonic. The wings seem to echo lives from the past and symbolise reverberations of time and ancestors, whilst combining that with the reality of the abject and of death with urine and guano (bird or bat excrement).[22] Berlin uses the sea to examine the possibilities and fullness of life, a scene frozen and limitless, whilst representing the landscape as a place of death, moving in both the past and future and driven by the flap of a bird's wing. This develops Bakhtin's idea of the 'Chronotope of Meeting', which is 'closely related to other important motifs, especially the motif of recognition/non-recognition' which is often emotionally charged.[23] The meeting in 'Toda Luna, Todo Año' could be Eloise

and César's chance meeting. The wings of the birds orchestrate time, like the sea, and it appears that there is a form of temporal governance that brings forth ideas of fate and destiny. Bakhtin's 'Chronotope of Meeting' then acts as different layers of space and time, zoomed in for the personal (sex between Eloise and César) and the global (the sky and sea).

Lucia Berlin describes Eloise and César's union in the water:

> When Eloise was to think of this later it was not as one remembers a person or sexual act but as if it were an occurrence of nature, a slight earthquake, a gust of wind on a summer day. [24]

Eloise and César's sexual act links land and sea. They manifest into space in her memory, and their feeling becomes a landmass. Sex, something which brings life, is described as something inevitable and part of the Earth's natural cycle, which it is. Eloise's memory brings metaphoric resonance to the act and turns it into something more meaningful than it is. This suggests that Eloise has been forever changed by temporarily inhabiting the dreamspace, and her perception of time and space are now linked to her perception of herself as a woman. This links back to the title, especially Todo Año (All Year) which suggests that their momentary union changes the way she sees the seasons, the passing of time, and life on land. Lily Alexander, in 'Storytelling in Time and Space: Studies in the Chronotope and Narrative Logic on Screen', argues that 'the spatial forms 'inside' and 'outside' represent a separate chronotope'.[25] There are different ways to interpret this and use it as a lens to understand 'Toda Luna, Todo Año'. The 'inside' and 'outside' boundary could be between the moment before and after the expulsion of semen, which is so seismic that Gore compares it to an earthquake or a life altering event. It could also be interpreted as another form of boundary; the intimate act of sex could be seen as the 'inside', and the landscape as 'outside', with both chronotopes being brought together when they have sex in the sea and César's semen is likened to 'pale octopus ink'.[26]

It is important to connect the chronotope to the discussion of short stories. I am working with Ursula K. Le Guin's definition of the short story, where there is a great change within a narrative of events.[27] This 'change' is often an alteration of time and space, and the brevity of the dream fits neatly with the scope of the short story.[28] I will further explore the connections to the chronotope in chapters two and three. For Chapter Two, I will analyse Alice Munro's 'Carried Away'; the soft disintegration of the narrator's distanced perspective and the deft use of the crowd by Munro to create the *dreamspace*. Echoes of the past and future are demonstrated in 'Carried Away' and 'Sabrina and Corina' through the blurring between personhood and imagination, and the bartering of memories, specifically in the latter. Cultural belonging is more difficult to pinpoint in 'Toda Luna, Todo Año', as Berlin uses belonging and personhood in the opposite way a reader may typically expect. Berlin shows Gore's personhood and connection to herself through the landless sea, and represents Gore's connection to land through vibrations of the past and future.

BLURRED IDENTITY IN THE *DREAMSPACE*: ALICE MUNRO'S 'CARRIED AWAY'

Alice Munro's 'Carried Away' explores a romance over time, leading the implied reader a certain way only to pull away from their expectations at the last minute. Louisa, the protagonist, engages in a romance with Jack Agnew, whose face she never sees.She looks for him at the end of the war and discovers he was decapitated in an unfortunate accident. In the passage I will focus on, the three men in her life–Jack Agnew, her husband Arthur Doud, and her lover Jim Frarey–seem to converge into one, and as we feel Louisa's life end, reality becomes doubtful, fluid, and metaphorical. In this chapter, I will introduce the concept of 'Zones of Action' and the 'Route', from the essay 'Mapping Literature: Visualisation of Spatial Uncertainty in Fiction'. A.K Reuschel and L. Hurni describe the 'Zones of Action' as settings and/or projected spaces which are put together by the critic, and the route as where characters find themselves among those spaces.[29] [30] I will use these terms throughout the next chapters to analyse mapping, comparing and contrasting with the *dreamspace*.

In the beginning of the passage titled 'TOLPUDDLE MARTYRS', the narrator states that 'the doctor, the heart specialist, said that her heart was a little wonky and her pulse inclined to be jumpy'.[31] Louisa's personal experience with time is both emotional and physical, her heart jumps from beat to beat, mimicking the *dreamspace* she is about to enter, and almost justifying why she sees different men in front of her and is unsure of reality. Bart Keunen describes time and space as 'the criteria that provide structure to worldviews as well as to plot spaces'.[32] If Louisa's worldview becomes blurred, dreamlike or unsure of reality, then, from a critical point of view, it is necessary to construct different perceptions of worldview that don't coherently follow a plot or a straightforward moving from one image to another. This is why I suggest the *dreamspace*, a structure that provides worldviews that exist adjacent to reality, allowing fluid movement from one plot space to another and making metaphoric connections rather than literal ones. Munro grounds unreality in the physical through Louisa's heart and pulse, which are emotional connectors as well seeing as love comes to define the plot in 'Carried Away'.

The physical once again has ties to the emotional when Louisa 'saw all those black clothes melt into a puddle'.[33] Munro situates the very real, tangible sight of the parade in front of Louisa and turns it into liquid, into nothing, leading her to doubt her very sight. M.M Bakhtin describes the chronotope of meeting as being inseparable from two characters not meeting, meaning that, in essence, the chronotope of meeting is deployed by Munro to describe the meeting between Louisa and Jim Frarey, but also the 'non meetings' of Louisa and Agnew, and Louisa and Arthur Doud. [34] The possibility and mixed reality within this passage creates a movement between what constitutes as 'real' events and the physical, to 'imagined' events and the emotional, both mixing together to create a wholly new experience. This does not represent a 'becoming', as described in Chapter One, but rather an 'undoing', a confrontation between Louisa and who she imagines the men to be, which zooms out and becomes an undoing of Louisa's entire self. Keunen describes a different chronotope, the 'mission' chronotope, but to similar effect.

He states that 'the passing of time is stripped of all contingency', contingency being an important word for 'Carried Away'.[35] Futurity and plans become hazy, everything is blended within the *dreamspace* and time doesn't pass, but envelops; not 'stripped' by any particular agent or character, it stretches, covers, embodies and is embodied.

As Louisa confuses Jim Frarey for a combination of Arthur Doud, her husband, and Jack Agnew, a lover from her middle age, her 'felt time' begins to combine with narrative time:

> A giddiness seemed to be taking over, a widespread forgiveness of folly, alerting the skin of her spotty hand, her dry thick fingers that lay not far from his, on the seat of the chair between them. An amorous flare-up of the cells, of old intentions.[36]

The 'giddiness' contrasts with her later feeling of clamminess, but both strong emotions are enough to transport her through time in a daydream-like state. Munro describes Louisa's feeling as a 'flare-up', suggesting that Louisa's exploration of the *dreamspace* is directly tied to her physical health, and the 'old intentions' telling the reader that she is conflating her previous lovers with one another and can't distinguish between them. In the chapter 'Questions of Scale: Narrative Theory and Literary History' by Yoo Sun Lee, Lee argues that 'narratives consistently and constitutively engage in the work of scale-making'.[37] I argue the short story works on a small scale first, focusing on one or two characters, 'zooming in' and then using their smaller emotional framework to 'zoom out' and engage with nature imagery, stretching backwards and forwards in time.

In a more direct link to the previous chapter, Louisa's felt experience of time becomes comparable to nature:

> No wonder she was feeling clammy. She had gone under a wave, which nobody else had noticed. You could say anything you liked about what had happened – but what it amounted to was going under a wave. She had gone under and through it and was left with a cold sheen on her skin, a beating in her ears, a cavity in her chest, a revolt in her stomach. It was anarchy she was up against – a devouring muddle.[38]

Eloise Gore and Louisa are in two different stories, and their individual journeys could be described as 'becoming' and 'undoing'. Louisa's 'Zones of Action' move from the land of Canada to underneath a wave, from literal landscape to projected space. Her route is metaphorical, jumping from place to place like her heartbeat. Where Eloise feels liberated through her lack of personhood and belonging, Louisa feels untethered, drowned, waving for help without anyone realising she is in distress. The physical is again tied to the emotional, where Louisa's distress can only be described through physical trauma, perhaps because of her lover Jack Agnew's physical trauma of decapitation at the piano factory. Her emotional distress leaves physical marks on her body, as if the boundary between imagined pain and true physical pain is weakened. Louisa needs control to feel stable in her life and, when she enters the *dreamspace* and loses that control, she does not feel peaceful and awake like Eloise does. Instead, it is traumatic, disorientating, suffocating.

Alice Munro reimagines the 'tower' and the cityscape in Louisa's reflections:

> Lights have come on, though it isn't yet evening. In the trees above the wooden chairs someone has strung lines of little colored bulbs that she did not notice until now. They make her think of festivities. Carnivals. Boats of singers on the lake.[39]

This reminded me of Eloise's musing underwater, where the sand reminded her of 'a Montana meadow years ago'.[40] The staccato sentences cut from image to image within the dreamspace, revealing layers of time and space, and exposing that the boundaries of memories are not so clear cut. The 'Zones of Action' move again, beginning in reality and travelling through to part-memory, part-fantasy. Lily Alexander describes 'the towers and towering structures [...] as the spatial imagery of symbolic importance'.[41] The tower is less explicit here, but with the previous imagery of drowning and being overwhelmed, the lights and trees above have the 'symbolic importance' of a tower. This likens back to Louisa feeling like she's under a wave, with the lights taking her back to being on the sea, but possibly more peacefully than before. The fluidity of time is shown more explicitly here, and in a comparatively less frenetic way when compared to Louisa frantically trying to piece together the men in her life as one.

In both 'Carried Away', and 'Toda Luna, Todo Año', the blurring of reality and the *dreamspace* happen in a specific time, where time is fragmented and full of gaps. The short story allows this because of its focus on the gaps of life, the unseen, the undocumented, and the hidden emotion.[42] Kali Fajardo-Anstine's short story collection *Sabrina and Corina*, Corina narrates a friendship between herself and her cousin from childhood to adolescence whilst maintaining focus on narrative gaps and the illusion of memory. Where 'Carried Away' and 'Toda Luna, Todo Año' establish a tradition of dream-like wandering through a narrative landscape, 'Sabrina and Corina' upholds and subverts it, turning it metaphoric.

SPACES OF LIFE, DEATH AND NATURE: KALI FAJARDO-ANSTINE'S 'SABRINA AND CORINA'

'Sabrina and Corina' tells a story of a friendship over time, marred by Sabrina's murder where she is strangled by a lover. Corina is then faced with the task of painting Sabrina's face with makeup for Sabrina's funeral, and what follows is a mixed temporal narrative changing from the present to the past as threads of their friendship and the constraints of being a member of a family hit by tragedy in almost every generation combine to create a full picture of their love for each other. I will focus on the landscape of 'Sabrina and Corina', specifically the 'Zones of Action' that build Corina's memories and illustrate the picture of Sabrina. I will compare the imagery used for nature and urban environments to explore how the *dreamspace* has altered and changed over time, especially considering the topics of murder, ownership, and beauty explored through the story. I will pay particular attention to the theme of consciousness, both Corina's ability to explore her subconscious and Sabrina's death through losing consciousness, and how the two melt into each other towards the end of the story.

Kali Fajardo-Anstine describes the scene in Colorado:

> Skyscrapers rose like granite cliffs, whitish and bleak against the night. Our family's church, St. Joseph's,

> stood nearby on the corner of Sixth Avenue, bells ringing as indoor lights twinkled through stained-glass windows.[43]

Fajardo-Anstine compares the skyscrapers, a blight on the natural landscape to some, to cliffs, which are considered a staple in natural scenery. Fajardo-Anstine demonstrates the looming and threatening presence of the skyscrapers, whereas Corina's church has twinkling bells, which serve to remind the reader of joyful weddings and events of the past. This section is comparable to the last part of the passage of 'Carried Away', where Louisa sees the twinkling lights above her and has an out of body experience. However, in 'Sabrina and Corina', the lights serve as a reminder of home, the past, and comfort. Edward Ayers in 'Turning Toward Place, Space and Time' argues that 'space is more insightfully viewed as a complex social formation' , which shows itself clearly in this passage of 'Sabrina and Corina' with the skyscrapers–symbolic of business and commerce–which are juxtaposed against the church–in this instance symbolising family and community.[44] The symbolic nature of the environment around Corina suggests that Corina is inhabiting the dreamspace throughout the story, however her time is not necessarily as much of a 'felt time', as in Lucia Berlin or Alice Munro's story, but more of a 'told time', and her narrator inhabits the chronology and elasticity of a dream, in order to narrate the friendship in a way that exists outside of linear time.

The *dreamspace* begins enveloping Corina when she closes her eyes:

> I closed my eyes and I saw Sabrina and myself as babies near a mountain lake beneath a blanket the color of marigolds with plastic mirrors woven into the fabric. The blanket caught and held light, as if covered in a small portion of the sun.[45]

After Sabrina's death, Corina allows herself to become enveloped by the *dreamspace*, where time is fluid, metaphorical, and changes between the past, present and future, spanning from Corina recovering from Sabrina's death to stories of their childhood, tand o them even further back, as babies. In Corina's memory inside a memory time becomes clear, as if Corina is clinging to her memories of Sabrina before Sabrina's 'corruption' and murder. Corina accesses her unconscious through closing her eyes, a form of daydreaming, not allowing herself to explore the *dreamspace* with her conscious vision. Andrew Abbott argues that 'time is a series of overlapping presents', which opposes my suggestion that there is a past, present, and future, and instead states that it is a given that time overlaps.[46] I argue that to overlap time is a conscious decision felt by the character and narrator, done to explore and experience grief. The *dreamspace* softens emotions and allows them to become part of the landscape, rather than them hitting the character with full force. The juxtaposition in the quote of the marigolds and plastic mirrors suggests a complex relationship with urban and country life, the blanket working as a double symbolisation of the docile undertones of nature, whilst also foreshadowing the toxic allure of beauty with the mirrors. The blanket's mirrors, in fact, are not only a symbol of urban life, but work to be recognised as the sun, suggesting that there is a small portion of peace held within city life.

When painting Sabrina's face, Corina notices that 'her lashes [...] had grown longer in death. It almost made her look shy'. [47] Time does not stop for Sabrina and instead remoulds her, changing her character. The lashes growing could symbolise what Sabrina could have been, a part of herself she has suppressed. The 'Zones of Action' encompass both the city/urban location of their childhood: the dark motels Sabrina visits, and the church where Corina paints Sabrina's face. These 'zones' act as positions where turning points of the story are located, and places of heightened emotional action. The primary event of Corina painting Sabrina's face could serve as Corina wiping Sabrina's life, one flecked with violence, away, but, in fact, I argue that Corina is honouring Sabrina's memory, giving her a waxy beauty she may have never wanted, but that upholds her memory without whitewashing her.

When Sabrina and Corina are arguing over who was stung by the bee, Sabrina casually says that 'you can have that memory if you want'.[48] Memories are viewed as possessions, things to own and trade. Sabrina's memories are all Corina has left, and the ability to explore those memories through her own version of the dreamspace is partially encouraged by an unknowing Sabrina. Corina's dreamspace is less of a blurred version of the present and more of a film roll, showing snapshots or clips of each memory one by one, but not necessarily in order. Corina is in part trying to investigate her memories, trying to find a justification or reason for Sabrina's death, not yet accepting the random acts of violence that have fallen upon her family and indigenous women in general.[49] The bee sting serves a similar purpose to the flutter of wings in Chapter One, where a small event has a wider implication in the whole story, as Sabrina's statement that 'you can have that memory if you want' works to develop Corina's own exploration of her memories, and her vision of Sabrina which Sabrina has no control over.

The final image of 'Sabrina and Corina' is a haunting, devastating foreshadowing of what has already come, in the same vein as the strange temporality of the story, where all Corina saw was 'Sabrina's long hair coiling around her neck, pale as the moon'.[50] The theme of strangulation and death is ever present, with the hairs around her neck 'coiled' as if her beauty is the direct cause of her death in the eyes of men. The memory both foreshadows and 'aftershadows' as, in the narrative events of the story, this scene takes place after her death is shown. The natural images shown so far throughout the story are used to create a fluidity in time, where time is both thin and encompassing. However, time is shown as not liberatory, but suffocating, as Corina's memories are filled up by the trauma of Sabrina's murder, and Sabrina is not given any agency through Corina exploring Sabrina's death through memory. Freud describes the 'strangeness' of dreams, and argues 'however strange the dream may seem it can never detach itself from reality',suggesting that Corina's *dreamscape* may have symbolic resonance in reality and may represent some element of Sabrina's actual personality. [51] Corina sees Sabrina in an image-based, metaphoric light, and projects images of the future onto her and, as if time really is 'overlapping presents', all time coexists with each other and she can see Sabrina at her fullest, every time she closes her eyes. [52]

I have argued for a more comprehensive view of chronotopes in the short story, specifically a chronotope called the *dreamspace* which blurs the line between reality and fantasy.

In Lucia Berlin's *'Toda Luna, Todo Año'*, the protagonist, Eloise Gore, feels weightless, lost in time, envisioning an illusion of a landless, borderless sea. I used Bart Keunen's idea of a 'becoming' as a lens to view Eloise Gore finding herself whilst diving underwater. The layers of sea represent, to Gore, layers of time and space, presents stacked on top of each other, to borrow from Andrew Abbott.[53] When on land, Eloise still feels the reverberations of time through the wings Gore sees as echoes and imprints of the past and future. I argued that the short story uses gaps to stretch out time and allow the characters to become absorbed in time, creating a new space.

'Blurred Identity in the *Dreamspace*', develops my idea of the *dreamspace* by arguing that, whilst in this space, the protagonist makes metaphoric connections rather than literal ones, and connects past, present, and future, jumping from gap to gap. I directly compared Eloise Gore's 'becoming' to Louisa's 'undoing', as Louisa feels drowned by the wave, rather than liberated. I then conclude by reimagining the tower as 'towering over' rather than as a building, the tower having a symbolic resonance in the final moments of 'Carried Away'.

Through the themes of nature versus urban, 'becoming' versus 'undoing' in previous chapters are analysed in Chapter Three. In the titular story of the collection *Sabrina and Corina*, the *dreamspace* is less obvious, the temporal shifts less dramatic, yet Corina still accesses her memories in moments of 'daydream', as she chooses which she wishes to narrate to the reader. I use the term 'aftershadow' to suggest the delicate balance between past, present and future, and how the events, although narrated before, occur after and have a startling impact on the narrative. Overall, the *dreamspace* has a place alongside the Zones of Action and the Route of a story, specifically in the short story. There is a gap in academic research about metaphoric time, and felt time between characters, where the temporality is not quite fantasy, but not quite reality. The *dreamspace* works as an analytical tool to uncover temporality and patterns within the short story, and highlights moments of crisis, change, and revelation.

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Kayleigh Jayshree English Literature,

'We will never be truly free…': John Laurens, Idealised History and Liberal Inclusion in Hamilton[1]

EMILY GILPIN, American Studies

Lin-Manuel Miranda's *Hamilton: An American Musical* (2015) tells the founding story of the United States of America, placing it into a modern day context by the use of rap music and a multi-ethnic cast. It follows the life of the often-forgotten Founding Father, Alexander Hamilton, exploring both his political and personal endeavours. The musical's plot is based upon Ron Chernow's biography *Alexander Hamilton*, so heavily so that Miranda enrolled Chernow as the production's official historical advisor to ensure that the musical would stay historically accurate. In light of this, the musical has been received in a multitude of ways by historians. Nancy Isenberg has noted Chernow's depiction of Hamilton as 'hero-worshipping'[2] and thus argues that the musical lacks historical validity. Isenberg claims that much historical fact has been deliberately omitted so as not to 'under[mine] the heroic storyline'[3] of the production. Similarly other scholars, like Joanne B. Freeman, argue that the musical is filled with 'inventions, omissions and fantasies'[4] but ultimately conclude that, though this may be, it undoubtedly should be a source that is used 'to advance [America's] understanding of its past'.[5]

However, few historians have discussed at length the portrayal of minor characters within the musical. It is for this reason that this essay sets out to examine Miranda's portrayal of John Laurens, assessing the extent to which it is intentionally idealised. John Laurens was a white, wealthy, southern revolutionary who, in the musical, is played by Latino cast member Anthony Ramos and is presented to be a proud, passionate supporter of manumission. Throughout the show, the audience hears his character rap lyrics such as 'but we'll never be truly free / until those in bondage have the same rights as you and me' and 'wait 'til I sally in on a stallion / with the first black battalion'.[6] Clearly, Miranda portrays Laurens as an idealist, a man dreaming of an equal society for his young nation. In the pages to follow, I will focus on Laurens as an individual, examining the intricacies of both his early years and personal political endeavours later in life. My research will show that Miranda chooses to intentionally exclude information about Laurens' familial wealth, wealth that has been founded upon the economic gain of slave ownership.[7] While it may be argued that this decision by Miranda was entirely pragmatic, the essay will conclude that Miranda does, in fact, purposely portray Laurens as an idealised figure of history.

Ultimately, I will argue that Miranda's goal for the musical is to describe a country founded upon liberal inclusion. The intention being to hold a mirror up to modern America, so that it may be reminded of its history and founding principles. Both the characters and the audience are invited to feel like they are a part of something inclusive. In light of this, I will comment on liberalism of the late eighteenth century to early nineteenth century compared to that of the twenty-first. By discussing the evolution of liberal ideology, the essay will assess how liberally inclusive and historically accurate Hamilton is. It is important to note that scholars often struggle to define liberalism as there are so many variations of its ideology today. However, this essay will use Helena Rosenblatt's conversation in *The Lost History of Liberalism: From Ancient Rome to the Twenty-First Century* to provide a working definition of liberalism, particularly around America's revolutionary period. Rosenblatt reflects on the origins of liberal ideology, claiming that it was founded on 'a connectedness to others'[8] and a duty to 'the common good'.[9] Likewise, this essay will use Peter Kuryla's commentary in *'Three Variations on American Liberalism'* on the three varying ways in which liberalism is presented today; pragmatic, Rawlsian and polemical.[10]

Of course, *Hamilton* seems to be a somewhat idealised representation of history simply because of its form. A world of fantasy is created as the audience witnesses the Founding Fathers settle debates via rap battle, popping and locking across the stage. The musical is ultimately designed to entertain and have an impact on a twenty-first century audience and, as Elissa Harbert has commented, its success 'exemplifies its impact beyond Broadway' as it gives a 'twenty-first century' voice to a story of the past, which in effect 'make[s] history anew'.[11] It is for this reason that this essay will be shaped by critical theories surrounding ideas of interpretation and intention. Isenberg postulates that the medium of theatre is a form of manipulation as it makes the audience 'repress rationality and indulge in the seductive power of playfulness'.[12] However, through assessment of scholarship by Steven Mailloux and Annabel Patterson, this essay will assert that this 'seductive power of playfulness' is intentional so as to inspire the audience to reconnect with the potential of a liberally inclusive society.[13]

The hypothesis of this essay is that Miranda's portrayal of Laurens, drawn from Chernow's book, is intentionally idealised in order to promote this idea of a liberally inclusive society. Miranda could have chosen any of a number of late eighteenth-century supporters of manumission, but instead he chose to make the anti-slavery voice that of a southern white man performed by a Latino actor. In short, Miranda chose to include wealthy white southerners in a project of ultimate racial inclusion. At a time when the struggle for black rights is frequently imagined to come at the expense of privileged whites, Miranda shows his audience that a profoundly privileged white man, a man who benefitted from slavery directly, also saw that slavery represented a monumental injustice. I will argue that Miranda's choice to idealise the anti-slavery politics of John Laurens was one of intention, designed to show how everybody – even the richest and most privileged – are capable of knowing right from wrong and participating in an inclusive American project.

METHODOLOGY

This essay will analyse *Hamilton* by means of critical theory surrounding interpretation and intention. In his essay *'Interpretation'*, Steven Mailloux comments that interpretation is a form of translation which 'is always an approximation', meaning that it is 'always directed'.[14] The scholar establishes two interpretive approaches: the 'historicizing' approach and the 'allegorizing' approach.[15] Where 'historicizing' places text into an historical context, 'allegorizing' performs as a strategy that places the text at a 'more universal level of meaning beyond its particular historical reference'.[16] In *Hamilton*, Lin-Manuel Miranda seems to apply this 'allegorizing' strategy to his own interpretation of Chernow's *Alexander Hamilton* as he opens the story of the Founding Fathers to a twenty-first century audience. In doing this, Miranda effectively places the issues from the founding period into a modern-day context, providing it with a 'more universal level of meaning'.[17] This inevitably causes omission of historical fact which is characterised by an idealised portrayal of history as opposed to a strictly factual account of it. It is with this idea that the critical theory of intention will also be applied to my analysis of *Hamilton.* Annabel Patterson has stated in 'Intention' that 'the more idealist the aesthetics [of a text] the more value is placed on the intention'.[18] It is through this analysis that we can say Miranda's intention of creating liberal inclusion is the reason why he deliberately idealises history and, in effect, John Laurens.

In this context, it is important to understand Miranda's own representations of liberalism. It is clear that *Hamilton* is a project of liberal thought insofar as Miranda opts to have a predominantly non-white cast perform in the roles of often wealthy, white slave owners of the Revolutionary period. This assertion is not however sufficient when trying to understand the method by which Miranda gives us an idealised representation of history. It is important that we establish the exact liberal values that Miranda echoes within the musical. The definition of liberalism has evolved over the decades, even now scholars struggle to pin down exactly what it is. In *The Lost History of Liberalism: From Ancient Rome to the Twenty-First Century,* Helena Rosenblatt affirms that liberalism did not truly come to be an accepted ideology until the aftermath of the French Revolution in the late nineteenth century.[19] She argues that liberalism, as a concept, is something largely rooted in French political history. However, she also makes the point that the basic ideas of liberalism had been circulating for many years before the French Revolution. Rosenblatt briefly discusses the transfer of aristocratic wealth from Britain to America, stating that as a result of their inability to 'recognize hereditary privilege', the nation demanded that each citizen had a civic duty to 'the common good'.[20] With this, Rosenblatt suggests that the original form of liberalism in the United States was based upon the interest of one people and this idea of a connectedness as a collective.

Miranda's goal to create an inclusive American project ultimately relies upon compromise between people of all races, genders, classes and backgrounds. By placing a multiethnic cast into the roles of white, wealthy figures from the Revolutionary period, Miranda attempts to demonstrate that everyone – irrespective of their background – has a role to play in creating a liberal, just and equal society. With this, his depictions of liberal thought seem coherent with Rosenblatt's suggestion that 'the common good' is at the core of liberal ideology.[21] In doing this, Miranda echoes values of liberalism in the Founding period of America. Likewise, in reference to Peter Kuryla's work *'Three Variations on American Liberalism'*, Miranda's *Hamilton* can be characterised as what Kuryla coins to be 'Rawlsian'[22] liberalism. In short, Kuryla describes it as a method of compromise between strict partisan politics.[23] Based on American philosopher John Rawls' work, liberalism here should be defined by 'overlapping consensus[es]' that could, and should, be a characteristic of political discussion in order to achieve a truly liberal society.[24] In effect, *Hamilton* is reflective of both classical and modern liberal values, which argue that coexistence, even with those most privileged in society, is what characterises a truly liberal and inclusive America.

Using these theoretical approaches to understand how and why Miranda portrays John Laurens to be an idealised figure of history is important for giving us an insight into the central message of the musical. While Chernow's *Alexander Hamilton* may not be an intentionally idealised account of history, it has undoubtedly inspired *Hamilton* and so we must examine how idealised the original text is. In his book, Ron Chernow makes very limited reference to John Laurens' early life, dedicating just one paragraph to informing his reader of the Laurens' familial wealth being founded upon slavery.[25] While this, of course, is because the text is primarily about Alexander Hamilton, it nevertheless is important in our discussion of Miranda's portrayal of Laurens as one can assume this is where he first gained his own personal opinions of this historical figure. Likewise, when comparing Chernow's work to that of Gregory D. Massey it is clear that Miranda makes an intentional decision to portray an idealised version of John Laurens. Massey, though sometimes hero-worshipping Laurens, makes a clear point of the figure's privilege and wealth being funded by slavery. It is clear, then, that Miranda had accessible sources to understand more about John Laurens' character. Not only this, but he also had a multitude of other supporters of manumission to choose from. Yet, despite both these factors he opted for a privileged, white southerner to represent the voice of anit-slavery to depict an all-inclusive American project.

It is my intention, in applying these methodologies, to present an alternative view to pre-existing scholarship surrounding Hamilton. While historians such as Isenberg have often viewed Miranda's decisions about the musical in a positive or negative light, my argument is more balanced in recognising why this art form has been portrayed and created in the way it has. By holding a flame to the theme of liberalism that runs throughout the musical and the period in which it is set, and making use of these critical methods, I will form a balanced understanding as to why Miranda provides us with this idealised portrayal of John Laurens.

'I AM NOT THROWING AWAY MY SHOT...': PRESENTATIONS OF JOHN LAURENS IN HAMILTON

Lin-Manuel Miranda presents John Laurens as an idealistic abolitionist whose main goal is to achieve American freedom, especially for 'those in bondage'.[27] Though he makes an appearance in the opening number, 'Alexander Hamilton', the audience are properly acquainted with Laurens in 'My Shot'. Miranda instantly establishes

Laurens as the voice of anti-slavery here as our character of focus boasts that he will one day 'sally in on a stallion / with the first black batallion'.[28] Equally, Laurens can be heard encouraging his metaphorical 'brother[s]' and 'sister[s]' to 'rise up' during this song.[29] Here, we note Mailloux's discussion of 'allegorizing' interpretation as Miranda welcomes 18th century political discourse into the 21st century.[30] The vernacular adopted by Miranda in 'My Shot' echoes the struggles of 21st century movements such as those of Black Lives Matter.[31] Inevitably, this echo resonates with a modern day audience, creating a relatability to the characters before them, characters who represent figures from the 18th century who undoubtedly led incredibly different lives. In effect, Miranda initiates an idealised representation of history for the audience and begins to project his goal for an all-inclusive American society.

These lyrics demonstrate Laurens' unrelenting desire to form the first black battalion and give 'those in bondage the same rights as' whites in society.[32] In fact, for the remainder of the musical, the audience hears little else about Laurens' character - ultimately establishing him as the primary anti-slavery voice. Miranda's portrayal here seems accurate when looking at Ron Chernow's own portrayal of John Laurens. In his work, the historian notes Laurens as someone with a 'chivalric sense of honour', characterising both him and Hamilton as 'unwavering abolitionists'.[33] While the use of 'unwavering' may seem hyperbolic, the use of the term clarifies why Miranda focuses largely on Laurens' abolitionist standpoint throughout the musical. Likewise, biographer Gregory D. Massey has written that John Laurens was an 'ardent enthusiast', often known 'primarily for his views on slavery'.[34] In this same song the audience hears Laurens encouraging his fellow Americans to 'rise up / when [they're] living on [their] knees' in submission to the British monarchy.[35] Naturally, these lyrics present Laurens as someone who has been subjected to oppression himself, able to empathise with those who too have been 'living on [their] knees'.[36]

However when taking a closer look at both Chernow and Massey's work, we learn that Laurens was a man of incredible privilege whose familial wealth was largely founded upon slave ownership and plantation profits. In *Hamilton*, there are notable 'omissions and fantasies' about Laurens' early life growing up in South Carolina.[37] Chernow's reference to Laurens' early life is limited, devoting a mere paragraph to informing the reader of his family's involvement in the slave trade, thus underplaying the extent of their involvement.[38] Conversely, Massey explains this in much more detail, informing the reader that John Laurens' father, Henry Laurens, 'profited greatly from [his] involvement in the slave trade' and that younger Laurens was raised at two of the plantations that his father owned, Mepkin and Ansonborough.[39] Massey makes it clear that the Laurens' were 'members of the provincial elite' whose homes were 'examples of gentility' with the likes of their fine china, harpsichord, garden and formal dinners.[40] He similarly does not shy away from the fact that they had the institution of slavery to thank for these notes of gentility. Not only were their lives in America adorned with glamour, but their lives away from Charleston were also clearly privileged as a result of their slave-owning wealth. Massey informs his reader that John Laurens gained much of his further education in both Geneva and England, which would otherwise have been unavailable to him without his family's wealth which derived from the slave trade.[41]

Miranda clearly only presents a snapshot of Laurens' life to the audience. Firstly, *Hamilton* is primarily a story about its eponymous hero, Alexander Hamilton and so one could argue that this decision is simply one of pragmatism. However, there is no indication of Laurens' privilege in the entirety of the musical. We cannot expect Miranda to spit the bars of three hip-hop anthems dedicated solely to telling the story of John Laurens' childhood. This would ultimately add little to the story at hand. But, would it be so distracting to provide a simple nod towards the Laurens' amassed wealth? After all, we only meet John Laurens, the proud emancipationist. We do not meet John Laurens, the heir to slave-owning fortunes. This is arguably the most idealised element of the entire production as, without any further explanation, the audience understand Laurens to be a man of the people and not a man of great wealth. Whilst it can be seen that this is not historically accurate, I would argue this does not detract from the overall aim of the musical, which is to describe an America that requires everyone to participate in the creation of a liberally inclusive society.

This objective is pursued further by Miranda's choice to have a multiethnic cast. In Christina Mulligan's *'Finding Constitutional Redemption in Hamilton'*, the writer discusses polarising views of the effect this choice has had on the audience's relationship with history.[42] Much like Nancy Isenberg, Mulligan comments on the idea of 'Founders Chic', a phenomenon that seeks to glorify the Founding Fathers, enabling people to forget their involvement in the slave trade.[43] The effect of this, Isenberg argues, is that it can create 'an unquenchable desire for myths to sustain patriotic pride' which in turn makes *Hamilton* 'manipulative' by causing the audience to 'repress rationality'.[44] Conversely, Mulligan explains that original cast members such as Daveed Diggs and Leslie Odom Jr. think it to be an empowering choice that will provide younger generations of black children with hope for their future, finally seeing representation where they may not have always seen it.[45] No matter what our personal opinion may be, Miranda undeniably portrays an idealised representation of history by casting performers of colour in these once-prominent-figure roles.

Original cast member Anthony Ramos was the first performer to play the role of John Laurens in *Hamilton*. Ramos, of Puerto Rican descent, grew up in a housing project in the impoverished neighbourhood of Bushwick, Brooklyn.[46] In *Hamilton: The Revolution*, writers Lin-Manuel Miranda and Jeremy McCarter chronicle the journey they took to create the *Hamilton* we know today. In the text, they reminisce on Ramos' feelings surrounding the musical, particularly his own journey to get there, describing it as 'a long road'.[47] The book also recounts the close connection Ramos felt towards his character John Laurens (as well as Phillip Hamilton who he reappears as later in Act 2) who both died tragically early deaths, victims to gunfights.[48] Ramos explains how, growing up in the projects of Brooklyn, 'a lot of people in [his] neighbourhood [thought]' that they too would die early deaths, holding onto the impending uncertainty of 'who gets out and who doesn't'.[49] Though a young man who had an incredibly different upbringing to that of his characters, specifically with regards to his wealth and race, Ramos still managed to identify with the figures portrayed in the musical.

Miranda points to the juxtaposition of John Laurens' and Anthony Ramos' experiences in early life as well as their later lives to amplify his message of liberal inclusion. While John Laurens grew up incredibly privileged, he lost his life at a tragically young age and was left unable to satisfy his incessant need to 'prove his virtue and significance' as a proud supporter of manumission, wanting 'to perform nobler acts of heroism and benevolence'.[50] Conversely, Anthony Ramos grew up underprivileged but made it to the big Broadway stage and continues to uphold a fulfilling career in the arts, determined to not throw away his shot.[51] Miranda makes the point here that one of the defining features of America is that people come from all backgrounds and all races as he 'controverts prevailing assumptions' about the Founding period, conforming to those same ideas discussed by Joanne B. Freeman.[52] In summary, he argues that in spite of these differing backgrounds, these individuals are unified by the American psyche, one that promotes the United States as 'the land of liberty' as John Laurens, the heir to slave fortunes, can even recognise the injustices of slavery.[53]

Miranda's depiction of Laurens is one of clear idealisation. It undoubtedly projects the incorrect notion that he was the most unproblematic manumission supporter of his era. On the contrary, there were multiple supporters during this period that had no involvement in the slave trade whatsoever, who would have arguably been a more realistic representation of the anti-slavery voice in the musical. Though it should be emphasised that John Laurens was a testament to the anti-slavery movement, he was, by the same token, still connected to the slave trade - whether that be inadvertently or not. Figures such as John Adams, Benjamin Rush, even the Marquis de Lafayette, another principle character in the musical, and many more advocated for the dissolution of slavery.[54] Though it could be argued that, in the name of historical validity, Miranda opted to use Laurens because he formed 'the most intimate friendship of [Hamilton's] life', Miranda himself has said that he would often disregard historical validity in the name of 'dramatic coherence'.[55] Examples of this include the meeting date of the 'bunch of revolutionary manumission abolitionists' (Hamilton, Laurens, Lafayette and Hercules Mulligan) as well as the duel between Laurens and Charles Lee slightly later in the musical.[56]

Some of the earlier songs in the musical are set in 1776, such as that of 'My Shot' and 'The Story of Tonight', which both star the four friends referenced above. However, Chernow has since stated that two of these men 'wouldn't meet [Hamilton] until years later' , clearly displaying evidence of historical inaccuracies in the musical.[57] Likewise, the duel that takes place during the song 'Ten Duel Commandments' shows that Aaron Burr acted as Charles Lee's 'second'.[58] Again, it would appear that Miranda adapted this moment of history in order to maintain 'dramatic coherence' as it was actually Lee's aide Major Evan Edwards who accompanied him to the duel.[59] With this, it begs the question as to why Miranda did not pick, say, Lafayette to take on the role of the anti-slavery voice. After all, he already dismissed elements of history so where would be the harm in portraying Lafayette as Hamilton's closest companion in the musical? Ultimately, the choice was intentional in his aim to create a project of liberal inclusion.

Why, then, does Miranda present Laurens in this way? In spite of Laurens' evident privilege as a result of family involvement with the slave trade, Miranda still chooses to have him as the principal voice of anti-slavery within the musical. As discussed earlier, Miranda even goes as far as to present Laurens as a member of the oppressed, as someone who has struggled under the ruling fist of the British monarchy. While scholars such as Nancy Isenberg have criticised Miranda for 'erasing all power dynamics' and acting as a '[cheerleader] for American exceptionalism', by looking through the lens of liberal ideology it seems more appropriate to suggest that Miranda actually makes this decision to encourage a more united America.[60] Miranda wishes to 'advance [America's] understanding of its past' as he communicates the importance of compromise as a means of solving political and social conflict, conforming to both Rosenblatt and Kuryla's definitions of liberalism and Freeman's own understanding of the musical.[61] He deliberately chooses to exclude evidence of Laurens' privilege from the musical to achieve a project of liberal inclusion, proving that people of all backgrounds are able to know right from wrong.

Following on from Mailloux's ideas of interpretation, we will now look more closely at Patterson's ideas of intention and how the two coexist in *Hamilton*. Patterson states that 'more value is placed on intention' when the 'aesthetics [are…] more idealist', because the artist has manipulated and adapted the text to create a particular message for their audience.[62] If the artist had no particular intention behind their work, why else would they change genuine fact? Miranda, then, promotes liberal inclusion by idealising his characters in the musical. Miranda promotes a 'connectedness to others' through ultimate 'overlapping consensus' and compromise among all groups in society.[63] In other words, he promotes precisely the kind of inclusive liberalism described by Rosenblatt and Kuryla. Specifically with regards to John Laurens, Miranda shows a man who was a victim – though an incredibly privileged one – of his circumstances. Despite coming from a family of slave traders and plantation owners, he was still fiercely against the continuation of slavery and determined to form the first black batallion.

Ultimately, then, Laurens is the prime example of liberal inclusion for Miranda. In spite of his privilege he found his purpose in civic duty, believing that 'liberty that rested on the sweat of slaves was not deserving of the name'.[64] Miranda is fundamentally communicating that through specific selection, Laurens held the American values of liberty, freedom and opportunity at his core. Laurens represented what it meant, and still means – by Miranda's personal definitions – to be part of a liberal society. Miranda's idealisation of Laurens must not be put down to pragmatism, either. Though Laurens was the closest of Hamilton's friends, Chernow's book still tells us of other supporters of manumission during the Revolutionary period. Examples include that of John Adams and Samuel Adams, who did not have any involvement with the slave trade.[65] Miranda had other paths he could have taken, yet he still opted to use Laurens as his voice of anti-slavery. It is clear, then, that Miranda saw Laurens as the perfect model for a project of liberal inclusion - he was white, wealthy and had familial connections to the slave trade but could still recognise that it was an abhorrent, inhumane system.

Likewise, the primary music genre of rap in the musical reinforces Miranda's goal to create a project of liberal inclusion. Hip-hop first emerged as a subculture in the Bronx during the 1970s as urban

youth came together and created a form of self-expression during a period of economic decline and political uncertainty.[66] As wealthy whites escaped to the suburbs to escape the challenges they would face in inner city areas, the urban youth comprised young people of colour.[67] Rap became a pillar of the hip-hop subculture that young people of colour would use as a personal form of art, of self-expression.[68] In *Hamilton*, rap also performs as a pillar to communicating the message of liberal inclusion. Miranda has performers of colour play roles of white, wealthy slave-owners as they educate the audience on 18th century history through a genre of music created by people of colour who felt they had been neglected and let down by the American government. With music reminiscent of hip-hop legends such as The Notorious B.I.G, Miranda's message here could not be more powerful. Ultimately, he reinforces the idea that a liberally inclusive society relies on a 'connectedness to others' and compromise.[69] Though controversial in an era in which the struggle of race issues often relies on the extradition of problematic historical figures to progress, Miranda states that a liberally inclusive society demands compromise and understanding to achieve true equality.

Isenberg has described Miranda as a '[cheerleader] of American exceptionalism'.[70] However I would instead argue that, while Miranda absolutely displays evidence of American patriotism, he simply offers his audience a glimmer of hope for America's future. He reconnects them with their nation's founding principles and invites them to 'advance [their] understanding' of American history so as to improve present day America.[71] The opening number of the musical, 'Alexander Hamilton', instantly ignites an overwhelming sensation of American patriotism as our eponymous hero is titled a 'bastard, orphan, son of a whore' who '[grew] up to be a hero and a scholar'.[72] Miranda reinforces that Hamilton was 'another immigrant coming up from the bottom' time and time again in the musical.[73] Later, in 'Yorktown (The World Turned Upside Down)', the audience sees Hamilton and Lafayette shaking hands exclaiming that they are 'immigrants [who] get the job done'.[74] In light of this, the musical clearly displays pride in the fact that the United States was founded and developed by immigrants. Miranda firstly restates here the values America was founded on, as well as the people who established it as a nation. Secondly, he invites his audience to compare this view of immigrants being able to 'get the job done' as opposed to the views of immigration that arose during Donald Trump's presidential campaign and eventual term in office.[75]

Miranda's reference here to immigration politics only reinforces his goal to create a liberally inclusive project. In addition to his idealised portrayals of John Laurens, Miranda aims to prove that the coexistence of people of all colour, creed, gender and class is possible. Ultimately, the main way in which Miranda is able to communicate this is through an idealisation of history. Though setting out to create a project that he wanted 'historians to take seriously', Miranda has never claimed that Hamilton is an exact verbatim account of history.[76] If anything, he has emphasised that he sees history to be 'entirely created by the person who tells the story', thus admitting to omissions, fantasies and idealisations in the musical.[77] This, too, is made clear throughout *Hamilton* writing lyrics such as: 'You have no control / who lives, who dies, who tells your story' and 'I'm erasing myself from the narrative / let future historians wonder'.[78] Miranda makes it clear that the musical tells a story and is thus susceptible to 'omissions and fantasies'.[79] In effect, Miranda does not '[erase] all power dynamics', as Isenberg suggests. He simply idealises the story of the Founding era in order to remind a 21st century American audience of their nation's origins as well as its potential to create an all-inclusive American, liberal society. And ultimately Miranda states, though it may be controversial, that this all-inclusive society also includes that of the wealthy white who once partook in the most inhumane, vicious and violent part of American history; slavery.

CONCLUSION

In summary, Lin-Manuel Miranda's *Hamilton* is a project of liberal inclusion that presents itself as such through an idealised portrayal of history. In selecting John Laurens as the principal voice of anti-slavery in the musical, Miranda demonstrates that wealth, class or race should not be a barrier to determining who can tell right from wrong. In this case, he omits information about Laurens' upbringing to show that even white, wealthy heirs to slave money can support the fight for issues such as the dissolution of slavery. Amplified by the use of a multiethnic cast telling the story through rap, Miranda boldly states that even the 'villain[s] in [our] history' should be included in a project of liberal inclusion because it epitomises what it truly means to have a civic duty to 'the common good'.[81] *Hamilton* successfully connects the genre of rap music to its goal for liberal inclusion. A music genre that emerged as a result of government negligence, rap often tells the struggles of people of colour in the United States. By narrating an 18th century story with rap music, he cements his goal of liberal inclusion. In effect, Miranda places intentional idealisations of history throughout *Hamilton* to place 'more value [...] on the intention' of liberal inclusion so as to achieve it.[82]

Miranda's personal engagement with liberal ideology amplifies his message of the importance of a 'connectedness to others' and 'overlapping consensus', conforming to liberal ideas as they have been defined by Helena Rosenblatt and Peter Kuryla.[83] Again, the character of John Laurens alongside performer Anthony Ramos truly explores what it means here to have a 'connectedness to others'.[84] Miranda ultimately brings two male figures of completely different backgrounds to effectively communicate the likeness of all people. Ramos, a young Latino performer who grew up in an incredibly poor, largely hispanic-populated neighbourhood plays the role of the son to 'one of South Carolina's most influential planters'.[85] In doing this, Miranda argues his case that inclusivity in a society is what can truly unite people. He connects two stories about two men from two completely different time periods, through the medium of rap music. In effect, John Laurens portrays the ultimate example of liberal inclusion not only because of his character, but also because of the actor who played him.

So why is this important? Scholars such as Nancy Isenberg have taken issue with *Hamilton* because it is more myth than history, but I suggest here that myths are critical to forging an inclusive society. After all, debate will continue to ensue about how 'good' the history of the production is and about whether Miranda's decisions have been positive or negative. Isenberg ultimately criticises Miranda,

describing him and those who subscribe to the 'fantasy world' of *Hamilton* as 'cheerleaders of American exceptionalism' who glorify the stories of America's Founding Fathers and forget about their involvement in the slave trade.[86] However, I conclude that Isenberg focusses far too heavily on the idea that the medium of the musical should be an entirely honest representation of history if we are to learn anything from it. Instead my conclusion resonates more with the work of Freeman, who argues that *Hamilton* invites the audience to 'probe deeper' into America's history to understand and revitalise the Founding principles, which have been lost over time.[87] Miranda acknowledges his omission of fact continually throughout the musical, noting that no one has control over 'who lives, who dies [or] who tells your story'.[88] He simply brings a story from the 18th century to an audience in the 21st, and consequently characterises these historical figures as people - not just 'villain[s] in [our] history'.[89]

To conclude, the result of Lin-Manuel Miranda's approach has been one of amassed success. *Hamilton* has been a global hit, reaching audiences all over the world and spreading the message of America's Founding philosophy. Miranda effectively communicates his belief in a liberally inclusive society throughout the production. Having never claimed his musical to be an entirely accurate depiction of history, he is able to idealise moments to communicate the ideas, values and beliefs that first established the United States of America as a country. The alternative of an historically accurate, traditional, straight-edged depiction of the Founding story would have not had the same impact it has had on modern audiences today. Ultimately, by his own methods, Miranda proves that an all-inclusive, liberal American society is achievable because 'the world [is] wide enough' for people of all colour, creed, gender and class.[90]

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[84] Rosenblatt, p. 40

[85] Chernow, p. 97

[86] Isenberg, p. 303

[87] Freeman, p. 262

[88] Miranda, *Who Lives, Who Dies, Who Tells Your Story*

[89] Ibid.

[90] Miranda, *The World Was Wide Enough*

Emily Gilpin American Studies

‘The Rose Prince was really the Lord of the Flies’: Queer Ghosts in *The Adolescence of Utena*

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TW: Child Sexual Assault and Incest

INTRODUCTION

In his director’s commentary for *The Adolescence of Utena*, a 1999 anime produced by Japanese collective Be-Papas, Kunihiko Ikuhara states that the film was meant to ‘convey the sense of what it means to become an adult.[1] The film itself, however, complicates this statement as it is laden with figures that disturb notions of linear, vertical growth from childhood to adulthood. Kathryn Bond Stockton’s 2010 work The Queer Child provides a useful lens through which to analyse these figures. Stockton problematises children’s growth, ‘which, unhelpfully, has been relentlessly figured as vertical movement upward (hence, “growing up”) toward full stature, marriage, work, reproduction, and the loss of childishness’, and argues that ‘every child is queer’; this is to say that all children, in different ways, challenge the dichotomy of ‘child’ and ‘adult’.[2] These queer children, rather than growing vertically towards ‘reproductive futurism’ — or, into heterosexual adults who will physically and culturally reproduce straight people — have a propensity to ‘grow to the side of cultural ideals’.[3] Even the child who will become straight ‘can never be “heterosexual” as a child’ (emphasis added) and is therefore strange to us.[4] Furthermore, Stockton argues that ‘metaphors and motions [are] the signs of children’s motives’, and indeed, as a highly allegorical text, The Adolescence of Utena is replete with metaphors which animate the motives and motions of its queer children.[5] Significantly, Adolescence is an animated film, a form which is underpinned by a ‘permeability between reality and illusion’, in Susan Napier’s words, allowing the metaphorical image to take primacy over narrative logic.[6]

Taking into consideration the film’s Japanese context, Kumiko Saito’s analysis of the mahō shōjo (magical girl) genre illuminates the cultural significance of shōjo, which she translates as ‘female adolescence’. Saito argues that shōjo is an ‘antithesis to adulthood’, a liminal space where young girls are able to disrupt ‘straight time’, delaying their vertical growth into reproductive futures.[7] She concludes, however, that the genre often reinforces the notion that heterosexuality is still the eventual destination for these girls. Nevertheless, mahō shōjo mobilises fantastical elements in order to queer notions of linear growth and time. Adolescence ultimately draws upon the genre but rejects the idea of heterosexual adulthood as destination. Jack Halberstam in *The Queer Art of Failure* argues that animation offers an important archive of sideways growth on account of its formal properties, as well as its depiction and target audience of children. While Adolescence does not share this target audience — in Japan animation is culturally ubiquitous and caters to vast genres and audiences, rather than sharing an association with childishness as it does in the West — it is preoccupied with the depiction of children, and, as Ikuhara says, how children ‘become’ adults.[8]

Fairy tales are deeply allegorical precisely because of their historical role as a tool of socialisation within Western culture. As such the gendered and racialised tropes of fairy tales have represented the structures of power we live in, thus normalising narratives of reproductive futurisms for children. However the ‘magical doing’ of fairy tales can simultaneously ‘provide an idea of another way of being in the world’, according to José Esteban Muñoz.[9] In Cruising Utopia, Muñoz argues that ‘the invocation of a mythical past of fairy tale’ can enact ‘utopic work’ in the sense that it is ‘a backward glance that enacts a future vision’.[10] This essay will examine how images of whiteness and death, in dialogue with European fairy tale narrative structures and tropes, are mobilised to animate the ghostly motions and motives of Adolescence’s queer children. Whiteness is a powerful motif in European fairy tales, particularly in the construction of narratives about ‘vertical growth’, from Snow White to The Ugly Duckling. Here, whiteness will be discussed in terms of Richard Dyer’s argument that visual representations of whiteness within Western culture configure white as ‘a colour that also signifies the absence of colour’.[11]

Of course, Dyer’s ‘study of the representation of white people in white Western culture’ cannot be applied without complication to a non-Western context.[12] As Katsuhiko Suganuma observes, there is a sense in which whiteness is connected to racial ‘otherness’ in Japan, and yet ‘lighter skin and other phenotypes that are traditionally considered traits of Europeans are now regarded as more desirable’ in Asia, as Yasuko Takezawa explains.[13] Just as whiteness contains paradoxes in Dyer’s study, whiteness contains paradoxical meanings in Japan, where white European-ness is ‘other’ and white Japaneseness is the norm. This essay will focus on the way that whiteness is mobilised metaphorically, with all its trappings. Additionally, as the essay will focus on visual language, while it highlights dialogue at times, it will not deeply engage with issues of translation. It should be noted, however, that Kunihiko Ikuhara was directly involved in producing the English dub of Adolescence, and the subtitles on the DVD copy of the film distributed in the UK by MVM Films almost exactly reflect the translation choices of the dub.

In *Adolescence*, the motives and motions of queer children are animated through allegories that utilise fairy tale narrative tropes, particularly the gendered positions of ‘prince’ and, to some degree, ‘princess’. Whiteness and the image of white death, as visual and allegorical techniques, reveal the emptiness of the prince ideal through ghostly motions, opening possibilities with which to animate the fairy tale in pursuit of utopic rather than violent ends. In the first chapter, we will explore how images of white death animate the

motives and motions of a ghostly gay child, a child who perpetuates violence against herself and others by the suppression of her same-gender desire and the projection of desire onto the empty ideal of the prince. In the second chapter, we will explore the prince ideal, its emptiness and its violence, in more depth. Then, in the final chapter, we will turn to figures that further undermine the prince/princess dichotomy, eventually re-animating the empty ideals of the fairy tale for utopic work.

GROWING BACKWARDS AND SIDEWAYS

This chapter will entail a close analysis of Shiori, a key character in *The Adolescence of Utena* and a figure whose association with white death illuminates a 'ghostly gay child' and her motives. Shiori's motives and motions will be demonstrated by exploring her representation in the *Revolutionary Girl Utena* television series, the main source material for the film, also directed by Kunihiko Ikuhara. As, according to Stockton, 'the gay child shows how the figure of the child does not fit children', this chapter will unpack the connection between Shiori and the character of Touga in dialogue with Stockton's conception of the 'child queered by innocence'.[14]

Stockton relates 'gay' children to death because 'the phrase "gay child" is a gravestone marker for where or when one's straight life died', a death which is necessary for the birth of a gay child 'albeit retrospectively'.[15] Regarding the child's experience of itself, Stockton argues that 'this queer child, whatever its conscious grasp of itself, has not been able to present itself according to the category "gay" or "homosexual"', therefore a sense of ghostliness hangs about them, like the ghost of the straight person they were supposed to 'grow up' to be.[16]

In The *Adolescence of Utena*, Shiori is powerfully associated with white death. In his director's commentary, Kunihiko Ikuhara describes the world where Shiori resides as 'a world in which there are no colours' and as a space which was 'intended to represent [...] a world where dead people reside'. Here, whiteness as the absence of colour and death are one and the same. This is visually evident as the world of the dead is covered in white sheets which, when coupled with the presence of Touga, a character who is literally dead in terms of the film's narrative logic, places this space firmly in the realm of deathly whiteness. Shiori herself may not be dead, but Ikuhara states that she is 'haunted by the dead' which, at least at first blush, relates to the eventual revelation in the narrative that Touga is dead and that she is haunted by him. Though she describes him as her prince, this heterosexual narrative is not all that it appears to be.

A close reading of the scene in which Touga's childhood trauma is related to the viewer, in dialogue with fantastical images of Shiori turning into a butterfly, begins to illuminate the motions of both queer children. In this scene, Touga tells Shiori that he was 'sold' to a new 'father', and the voiceover of a conversation between the two characters is accompanied by a visual unfolding of Touga's 'loss of innocence' and Shiori's transformation into a butterfly. Scenes of a younger Touga being chased by his 'father' into a cabbage patch and pinned to the ground are interspersed with images of the dead world, where white sheets are pulled into a swirling centre, becoming a white cocoon in which Shiori transforms into a butterfly. Here white death is in motion and begins to betray Shiori's motives when connected to the accompanying dialogue between her and Touga.

In dialogue, Shiori lets it slip that Juri, another character in the film and a fellow student at their school, is on her mind. Shiori tells Touga that she knows he 'won't lose to Juri', to which he responds with confusion. Shiori continues, attempting to justify her desire to 'defeat' Juri, saying:

> Because she's gross [...]. She always wears this pendant, doesn't she? She has my photo in the locket and stares at it when she's by herself [...]. I could throw up already. This became a rumour, and I'm so haunted by it' (emphasis mine).

Touga coyly replies 'I wonder who was spreading that rumour', indicating that he perceives deeper motives beyond her words. Indeed, she emphasises her disgust here — Juri is 'gross', Shiori could 'throw up' — and, significantly, she describes herself as 'haunted'. Certainly, there is something about Juri having her photo in a locket, as a symbol of same-gender desire, that haunts Shiori.

Shiori's transformation into a butterfly, in relation to her words as stated above, is a rich symbol relating to 'sideways growth', which can be understood through a comparative reading with some of the source material for *Adolescence.* Be-Papas, the collective behind the Utena franchise, is responsible for a 1996 manga (comic) series in addition to a televised 1997 anime series, both named *Revolutionary Girl Utena*, but the character of Shiori is only present in the television series. In episode seventeen entitled 'Thorns of Death' the butterfly motif is extremely significant.[17] By this point in the series Shiori has been introduced in a previous episode as the object of Juri's desire, a desire which Juri presumes is unrequited since Shiori decides to date a mutual male friend. In fact, the episode misdirects the viewer to believe that an unnamed 'he' is the object of Juri's desire, until the end of the episode reveals that it was Shiori's picture in her locket all along. Shiori herself, however, has not been physically present at Ohtori Academy, the school in which the series is set. In 'Thorns of Death', Shiori arrives at Ohtori, and is immediately associated with death through the episode title. Initially, Shiori is under the impression, as the viewer had been, that Juri had desired the 'he' whom Shiori had taken for herself and seeks Juri's forgiveness. After Juri throws her locket into a body of water it is mysteriously retrieved and placed in Shiori's bedroom. Shiori then heads to Nemuro Memorial Hall, a mysterious setting which is also deeply associated with death as the place where a hundred young duellists are entombed in coffins.

Shiori enters an elevator, which slowly descends through Nemuro Memorial Hall amid the coffins of past duellists. She sits on a stool in front of a mirror and on the wall to her right is a frame which contains a mounted butterfly. The scene emphasises Shiori's fragmentation and uses the mirror to emphasise this as at any given point we can see only a fragment of her or her reflection. Like the butterfly scene in *Adolescence*, here Shiori tells a version of events that the visuals in the scene undermine. She states that she loved 'him', the boy that she and Juri were friends with, but that she wanted to take something precious from Juri. The elevator stops and Mikage — the main antagonist of the second season, ghostly in

his own right as proprietor of Nemuro Memorial Hall — tells her to 'go deeper'. Here the viewer is positioned in an over-the-shoulder shot as Shiori looks at her own reflection. We see only a fragment of her body and emphasis is placed on Shiori perceiving herself in the mirror.

Fig. 1. *Shiori triple framed and triple mirrored.*

The elevator resumes its movement as Shiori continues to speak, however now her story has changed. It is as if the elevator will only continue to descend into the hall if she goes 'deeper' into her unconsciousness and her motives. This time she says that she felt pathetic, thought that Juri was kind to her out of pity, but 'what she did with him' made her feel even more pathetic. She says 'I thought I wanted him for me', implying that she wanted him for something else, to achieve a goal, and did not desire him at all. The camera pans upwards from her lap where she holds Juri's locket to the frame behind her which now displays a cocoon rather than a butterfly. The cocoon then becomes a caterpillar. Shiori opens Juri's pendant, which contains a picture of herself, and Shiori is triple mirrored, as shown in the images above. The mirror contains Shiori's reversed, fragmented image; the pendant contains Shiori's image, a fragment taken from a class photo, in monochrome; and the frame behind and to the right of her head contains a metaphorical representation of backwards growth and transformation rather than a literal image of Shiori. In this elevator Shiori is surrounded by fragmented images of herself.

Suddenly, after we witness this triple mirroring, Shiori's eyes widen, emphasised through close-up of her eyes alone, placing significance on her looking, though it is unclear whether she is looking at herself in the mirror or in the pendant at this moment. She jumps up from her seat, crying 'it's no use [. . .] why do you look at me like that? Why? Why does it have to be this way?' Shiori's triple mirroring and triple framing, as well as the emphasis of her gaze upon her own mirror images, suggests that she is not just referring to Juri, whom she gleefully imagines 'alone and miserable, looking at [her] picture', but her own ego. This notion that Shiori and Juri mirror each other is emphasised later in the episode during the duel between Shiori and Utena when Utena notices that 'those [fencing] moves are just like Juri's'.

At this stage as the elevator crashes to a halt the caterpillar vanishes and is replaced with a leaf. The only traces of the creature's existence are the small holes in the leaf that it has chewed through, which is to say all that remains of the mounted butterfly that opened the scene, and thus of Shiori, is a ghost. The visual regression from butterfly to cocoon to caterpillar to leaf is associated with the progression — or regression — of her dialogue and the downward movement of the elevator, creating a sense that we are accompanying Shiori on a descent into her unconscious. Her 'developed' form, the butterfly, is predicated on falsehoods, on the projection of her same-gender desire for Juri onto the unnamed 'him' in order to grow vertically into heterosexuality. This ghostly gay child however is one that 'by reigning cultural definitions can't "grow up"' and therefore 'grows to the side of cultural ideals', embodied by the backwards growth of the butterfly.[18] In this scene, through backwards growth and a descent into the ghostly domain of the unconscious embodied by Nemuro Memorial Hall, Shiori comes close to accessing her suppressed desire for Juri.

The significance of the butterfly scene in *Adolescence* can be understood more deeply through examining its source material from the television series. The mirroring in 'Thorns of Death' is significant in that it allows us to situate Shiori's hyperbolic disgust toward Juri, particularly toward Juri's same-gender desire, as a projection of *self*-disgust, for Shiori is 'mirrored' in Juri. It allows us to understand why Shiori is so 'haunted' by her image within Juri's pendant, in particular with the idea of Juri 'staring' or gazing at the photo when she is alone. Perhaps the ghostly black-and-white image of Shiori contained in the pendant stares back at Juri with the same desire. Indeed, Stockton states that 'the effect for the child who already feels queer (different, off, out out-of-sync, and attracted to same-sex peers) is an asynchronous self relation', and indeed 'asynchronous self relation' associated with being 'attracted to same-sex peers' can be seen in this encounter.[19]

Furthermore, the use of mirror images invokes mirroring in the Lacanian sense — which Stockton's 'asynchronous self relation' of the queer child draws upon as well — wherein Shiori's sense of self-alienation is generated by a fundamental misrecognition of her subjectivity as an 'Ideal-I'.[20] The 'Ideal-I' is an imagined whole self which 'situates the agency of the ego, before its social determination, in a fictional direction', according to Lacan.[21] A strict understanding of Lacan's mirror stage as the literal act of looking in a mirror and a singular event which occurs in the development of a child is limiting, but this phenomenon understood in a metaphorical sense which does, crucially, include 'social determination' is pertinent to Shiori's predicament. The image which she has assumed, of the developed heterosexual adult represented by the butterfly, is discordant with 'the turbulent movements that the subject feels are animating' her.[22] The image is not only a misrecognition but in and of itself is reversed and fragmentary. When the image begins to fail her fragmentary experience of herself in reality, her experience of sideways growth as opposed to vertical growth, places her firmly outside of the realm of straight time and reproductive futurisms. This is haunting, distressing, and even disgusting to her.

In *Adolescence*, we do not have exactly the same image of backwards growth from butterfly to the ghost of a caterpillar, but we do see Shiori herself become a butterfly, encased in a cocoon of white sheets and emerging as a white winged creature. If the butterfly represents her 'Ideal-I', a developed self in terms of straight time, she projects the haunting sense of her own desire onto Touga, not unlike how she projects desire onto the unnamed 'him' in the television source material. She says that she 'used to have a prince', and, similar to the series, assumes that 'the prince liked [Juri], so when she fell off a boat, he drowned saving her'. Touga is dead and with him Shiori's hopes to grow 'up' into a heterosexual life. For this she wants revenge on Juri who she ironically will force to 'be

the prince for the rest of her life'. Shiori's ghostly motions, both in the series and in the film, animate her desire and her self-hatred in a way that her words attempt to refuse. That is to say, while Shiori says one thing in dialogue, visual language — particularly due to the seamless connection that animation enables between rich metaphorical image and 'reality' — allows us to tap into her unconscious motives.

In this scene, all of this occurs in dialogue with the harrowing revelation that Touga was assaulted by his 'father' figure as a child. The world of Touga's childhood is synonymous with his life as whole because, though his exact age is not specified, based on the fact that *Adolescence* occurs within a middle or high school and he is significantly smaller than his more 'adult' ghost he must have died very young. It is an overwhelmingly white and colourless world. A pale green is visible outside the house but the only colour which particularly sticks out is red, red being the colour of the carpet within the house and, interestingly, the colour of Touga's hair.

While Touga is not a 'ghostly gay child' he is certainly a queer child, something resembling Stockton's 'child queered by innocence'. That is to say, he is a child that seems normative and yet is rendered both 'strange' and 'appealing' because 'from the standpoint of adults, innocence is alien, since it is "lost" to the very adults who assign it to children'.[23] Touga's own association with white death certainly relates him to the colour which 'is so central to the sign of innocence (and, by extension, to privilege and childhood)' according to Stockton, particularly considering his story is about a 'loss of innocence'.[24] He is also associated with the ideal of the prince, an ideal which, as I will discuss further in the next chapter, is empty. In this scene, the red carpet and Touga's own red hair, contrasting the pale palette, represent a corruption of whiteness by the colour of blood, and thus life.[25] Due to the 'corruption' of this innocent white child it is only in death that Touga can return to the whiteness that was taken from him, ultimately allowing him to embody the white rose of the prince.

Ikuhara states in his director's commentary that in the butterfly scene 'Shiori's malicious feelings and Touga's nightmarish childhood come together visually [...] as one force of evil'. Indeed the movements of these two queer children are connected by their deathly whiteness, as well as their push and pull against the fairy tale role of the prince and the reproductive futurity he represents. Shiori attempts to resist sideways growth and fit herself into a narrative of straight time by projecting her same-gender desire onto Touga, the prince in her eyes. Touga however can only ever be the prince in death. He is child queered by innocence who might have been straight in a future incarnation but remains trapped within the metaphor of the prince until his ghost is 'freed' by Utena's rejection of the prince ideal, as the final chapter will discuss. His queerness only serves to alienate Shiori further from the reproductive future she seeks. In projecting onto Touga then back onto Juri, she has made her prince a girl once more.

THE EMPTY IDEAL OF THE PRINCE

In the previous chapter, it was argued that Touga is a representation of the prince, an ideal which is associated with white death, but he is certainly not the only one. This chapter will explore the connection between white death and the prince figure in more depth, particularly how the prince both represents and complicates what Dyer calls the 'white ideal'.[26] This paradoxical dynamic can be illuminated through examining the text through the lens of the two figures that Stockton theorises, those being the 'child queered by innocence' and the 'child queered by color'. When she introduces these concepts in her book it is with the subheading 'The Child Queered by Innocence or Queered by Color' (emphasis added), creating a dialectic between the two. White is configured as an absence of colour, or death, and the 'child queered by color' is constructed in opposition, as 'other', to the empty ideal of the innocent white child. This is central to Dyer's study as well, which argues that 'as long as white people are not racially seen and named, they/we function as a human norm', therefore while 'other people are raced, we are just people'.[27] In *Adolescence*, the child queered by innocence and the child queered by colour come together in complex ways in the figure of the prince named Akio.

As Ikuhara states in his director's commentary 'the white rose is the symbol of the Prince' and is established early in the film when Utena meets Touga for the first time and receives her duellist ring from a white rose. Whiteness then is symbolically integral to the construction of the prince ideal. In fact, even earlier in the film we see the likeness of the white rose above the headmaster's tower, Akio's seat of power in the 'real' world, associating symbolic whiteness with 'real' structural authority from the very opening of the text. Akio is associated with white death in various ways throughout the film, both on an allegorical level and within the realm of the narrative 'reality'.

Akio relates the origins of the duelling game to Touga over the telephone just before the 'butterfly scene' discussed in the previous chapter takes place. This is related to the viewer visually through images of moving paintings, invoking Jack Halberstam's statement that 'stop-motion lends animation a spooky and uncanny quality' because 'it conveys life where we expect stillness, and stillness where we expect liveliness'.[28] While we are not contending with stop-motion here, to some degree this 'uncanny quality' can be seen in the traditional two-dimensional animation used in *Adolescence*, wherein each frame is drawn by hand. In this scene, the idea of animating drawings which we would expect to be still is invoked by these 'moving paintings'. While the mechanisms that animate the film text itself are hidden here we can see the paintings framed, therefore our attention is drawn to the 'uncanny' quality of their being 'animated' by Akio's narration. Meanwhile, the content of the paintings depict the opposite: the prince, who is meant to be alive, becomes still and dead where we would expect life. This reinforces the allegorical significance of Akio's narrative. He claims that his sister, named Anthy, was a 'witch' who used her 'magic' to make him a prince and that when her magic faded the prince became his true self. These lines are visually accompanied by images of the prince collapsing to the ground, lifeless, followed by the image of his white clothes empty. Akio further states that 'the rose prince was really the lord of the flies' and the sound of flies can be heard as though swarming around the corpse we see on screen. It is unclear whether this constitutes diegetic sound, adding further uncanny effect to

the moving paintings. Thus, just as the paintings are animated, the prince too is constructed as an empty ideal that Anthy brings to life.

The scene links this visual and narrative technique to both childishness and violence. Each of the paintings in this sequence has a different frame, adorned with various decorations such as candy and ribbons which powerfully 'frame' the moving images with childish whimsy. Others are embellished with flowers and fruits, alluding to the manner in which fairy tales and the ideals they represent are framed as 'natural', and one image is adorned with matchsticks, highlighting the danger of giving life to such images. The mob that chases Anthy into the castle and calls her a witch are shown to wear heels, sneakers, collared shirts, and ties. This implies that fantastical, 'childish' fairy tales are connected to 'real' violence.

This powerfully relates to the 'real' events which are conveyed later in the film. The 'secret of the rose bride' is revealed via a videotape in a metanarratival film-within-a-film. Akio's allegorical position as prince is symbolic of his 'real' role as acting headmaster of Ohtori Academy, a position of power which he has accessed through the institution of marriage, by becoming engaged to marry the headmaster's daughter. The literal narrative action parallels the metaphorical revelation that the prince is dead and empty, as the videotape that introduces him as a "textbook example of a prince" is the same tape which reveals that he systematically drugged and sexually assaulted his sister Anthy. The revelation that the prince is dead means that the prince ideal is empty and that there are no princes, literally or metaphorically. Furthermore, when he realises that Anthy has been awake all along, Akio insists that he is 'not like that', but, unable to delude *himself* that he is a prince any further, he projects his disgust onto the body of his sister, stabbing her before falling off the balcony to his own death. Akio at one point looks back into the camera and responds to the commentary of the film's mysterious shadow girls, the silhouettes that narrate certain parts of the film. He prompts them to ask 'is this really a videotape?', exposing the self-conscious construction of his own image and narrative. When the 'secret' is about to be revealed the tape is disrupted. The same bar of music is repeated, a clip of Akio turning his head is repeated, an image of Anthy lifting her head from a corpse-like position is repeated, and the camera moves closer each time. These disruptions are interrupted by static and are structured to repeat themselves three times each. The shadow girls also repeat themselves, saying 'the scandal starts– starts– starts– here', then 'the surprise secret of the rose bride is– is– is–'.

While the 'real' world Akio is an adult, the prince in the story is, notably, a child. Akio, like Touga, is a child queered by innocence; his whiteness makes him both appealing and strange because what it represents is impossible.[29] Like Touga, Akio's whiteness is complicated by an association with the colour red, most notable in the red trousers and waistcoat his 'real' self wears, but unlike Touga it is also complicated by his racialisation. In contrast to the other pale characters, both Akio and his sister Anthy are strikingly racialised as 'other' through their dark skin and the *bindi* (red dots often worn on the foreheads of Hindus and Jains) they adorn. As discussed earlier, Stockton presents her concept of the 'child queered by color' in opposition to the child queered by innocence, arguing that colour is a symbol of experience where whiteness is a symbol of innocence. This queer child, like the ghostly gay child, 'present[s] us with what for at least two centuries have largely been viewed as antithetical to childhood', including but not limited to 'sex, aggression, secrets, closets, or any sense of what police call "a past"'.[30] The prince then is more than just a corpse.

In his discussion of white 'gender ideals' Dyer argues that the male ideal, as represented by Christ, 'is simultaneously, again incomprehensibly, fully divine and fully human', with his humanity signalled by 'his appetites, his temptations and his suffering'.[31] The white ideal in men then is a model 'of a divided nature and the supreme expression of both spiritual and physical striving'.[32] This illuminates the meanings of Akio's divided nature as represented by the figures of the prince and the man, the child queered by innocence and the child queered by colour, which are in flux. The fact that these two figures exist within the same character further emphasises the impossibility of the prince and the violence that comes from striving to be him or to regain his 'lost magic'. To animate the prince is to reveal an empty ideal of white masculinity that cannot be attained, an ideal which is violent in its motions.

THE UTOPIC WORK OF FAIRY TALE

As Dyer argues 'whiteness never exists separately from specific class, gender or other socio-cultural inflections', and in *Adolescence* fairy tale structures and tropes constitute the backdrop against which whiteness and gender are constructed and, ultimately, deconstructed.[33] This chapter will explore how gender fluidity comes into play alongside racialisation to expose and subvert the empty ideal of the prince. Whiteness is dirtied 'by blood, passion, movement, which is to say [...] life', through the figures of Anthy, the prince's sister, and Utena, the titular character and 'girl prince'.[34]

While there is no named 'princess' figure in the world of *Adolescence*, Anthy, the so-called 'Rose Bride', bears some resemblance to a princess due to her role in the narrative. In Ohtori Academy's 'duelling game' — the structure which aims to restore the 'lost magic' of the prince as previously discussed — contestants battle to 'win' Anthy. It is established right away that she is seen as a 'possession' when Saionji, reigning winner of the duels and Anthy's 'engaged' before Utena defeats him, describes her as such. Anthy is no simple victim however. She is, after all, the 'witch' that makes her brother a prince. Therefore there is an element of her own choice in upholding the duelling game and the patriarchal relations that underpin it. In the 'moving paintings' discussed in the previous chapter, a visual representation of Anthy enclosing herself within the frame by shutting a door on herself followed by an image of her enclosed within a mirror suggests that she has, to some degree, chosen to stay trapped within her role and image. Furthermore, in the 'real world' version of the story conveyed through the videotape the revelation that Anthy was not unconscious when Akio drugged and assaulted her, while clearly unsettling for Akio's sense of self, also unsettles the viewer's idea of Anthy as simply an inert victim. Akio is still, of course, responsible for his own violent act, but Anthy's consciousness, while *not* suggesting active participation or encouragement in what is evidently done *to* her, does suggest a passive acceptance of it. While she can certainly be seen as passive, expectant, and receptive in terms of Dyer's theory of the ideal of white womanhood, she simultaneously brings about 'the memory of the other,

pre-Christian female archetype, Eve' through her association with colour.[35] This encompasses both her racialisation as 'other' and her strong visual association with the colour red — red which sullies white death through its association with life, blood, and sexuality. This is invoked through the red clothes that the Rose Bride wears, her red *bindi*, her association with the red rose garden as opposed to the white rose of the prince, and her often being framed by red shadows or drapes.

Turning our attention to the titular character, it is very well established within the film that Utena is meant to be understood in relation to the prince figure. The film makes visual parallels between Utena and the prince, and her peers often call her a prince, though she is also, emphatically, a girl. For example, when Saionji realises that she is a girl, Utena points out that 'I never said I was a boy', and when Anthy points out that her wardrobe contains casual 'feminine' clothes including skirts and dresses, in contrast with the boy's school uniform she wears, Utena responds 'so what?'. Catherine E. Bailey argues that the television series *Revolutionary Girl Utena* is 'implicate[d] in the *Bildungsroman* (coming-of-age story) tradition', and certainly Ikuhara's comment that the film is meant to 'convey the sense of what it means to become an adult' would seem to support the notion, which raises the question of how far the text itself conforms to the idea.[36] Unfortunately, Bailey's analysis is invested in the face value of the prince ideal, stating that 'the "prince" becomes, then, a body of ideas, connoting a heroic agency that is unfixed from gender' and contrasting this with 'the idea of the "princess" — a passive, helpless, and objectified entity', therefore contradicting her own statement that Utena is 'a subject of multilateral narratological disruption'.[37] In fact, the text is deeply self-conscious about its construction in dialogue with the *Bildungsroman*, as Ikuhara's commentary about 'becom[ing] an adult' implies. The television series even references Hermann Hesse's *Demian*, a deeply allegorical 'coming-of-age' novel, through the student council's repetition of the mantra '[i]f the egg's shell does not break, the chick will die without being born [...] If the world's shell does not break, we will die without being born', emphasising imagery of birth, childhood, and growth through this metaphor.[38] As we will see, however, Utena does not necessarily grow 'up' into a reproductive future so much as she grows to the side of the oppressive Ohtori Academy.

It is this 'girl prince' that animates the passive Anthy into active resistance. If Anthy has locked herself within her own image it is the dance scene which is the central turning point of the film that begins to put her in motion. Quite in opposition to Shiori, a Lacanian figure of self-alienation as argued in the first chapter, this scene emphasises the liberating possibilities of fantastical self-images, the utopic potential, as Muñoz would put it, of Lacan's 'Ideal-I'.[39] The scene is prefaced by a moment in which Utena projects, like Shiori, her disdain at the loss of Touga, the prince that contained her hope for a reproductive future, onto the figure of Anthy. Anthy, like Juri to Shiori, represents queer sexuality for Utena, repeatedly asking 'do you really do those things with anyone who wins the duel?', referring to Anthy's earlier suggestion that she is willing to have sex because she does whatever her engaged tells her to do. Quite in contrast to Shiori, this is the moment when Utena begins to realise that 'there is no prince', as she will reiterate later to Touga, before she is able to let go of him and what he represents.

In this exchange with Anthy, Utena says that she used to watch the stars with Touga and when she says that there is no prince we see a sky without stars. Anthy then uses an axe to sever a pipe and water bursts forth, spilling throughout the rose garden. The light from an artificial lamp in the garden — surrounded by flies, recalling the 'Lord of the Flies' and therefore representing the artificiality of the prince — shuts off, but when Utena wakes up the sky is now full of stars. The two proceed to dance, their 'real' and fantastical forms reflecting one another, the two worlds increasingly becoming aligned. This impressive visual sequence is achieved through 3-D animation, one of only three sequences in the film to do so — the others being the prologue and the title card. This technology allows two skies and two realities in motion to overlap in a way which is unfortunately difficult to capture in a screenshot. The scene illustrates how, once the violence of the prince ideal is surrendered, these queer children re-animate the fairy tale for utopic work. By the end of the film, in a fantastical sequence in which characters become cars and castles gain wheels, Shiori is unable to escape the 'closed world' of Ohtori on account of animating herself with 'malicious feelings' based on self-hatred and empty ideals. Meanwhile, Utena and Anthy animate one another: Utena becomes a vehicle to transport them, only able to move if Anthy uses her key and drives. They leave Ohtori, naked but still in motion, for a 'world with no roads', a world without princes.

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The Sintra Web: Eighteenth and Nineteenth century literary representations of Sintra

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The town of Sintra in Portugal (previously 'Cintra'), has been associated with literature for many centuries, and it is particularly remembered for the words of Lord Byron, who once described it as: 'the most beautiful [village], perhaps in the world.'[1] This essay seeks to establish the existence of a tight-knit web of literature, in which English authors such as William Beckford and Lord Byron, and the Portuguese Eça de Queirós, communicate with each other: building on each other's themes and representations of Sintra, simultaneously interpreting and adapting them to make it their own.

The works that will be analysed are, respectively: *The Journal of William Beckford in Portugal and Spain 1787-8* (1954) - a collection of entries from Beckford's *Italy with Sketches of Spain and Portugal* (1834) which address the two latter countries; *Childe Harold's Pilgrimage* (1812) - specifically Cantos I, stanzas XVIII-XXIII, and *The Maias* (1888) with a focus on chapter eight. These three texts include representations of Sintra, but differ in genre, with Beckford's work being a journal, Byron's a poem, and Queirós's a novel. The variety of genres enriches this work's discussion, rather than hindering it, as it demonstrates that the themes of transgression, sexuality, moral critique, and romanticism travel across genres, authors, and time.

In order to understand the contexts in which each author wrote, as well as how they were influenced by others' previous representations of Sintra, this essay will be subdivided into three chapters, each on one of the three authors and ordered chronologically, so as to highlight the continuous influence between the writers. The chapter on William Beckford will explore one of the first extensive representations of Sintra in English literature, as well as link it to the prominence of Beckford's transgressive nature as a bisexual author. This chapter will analyse extracts from Beckford's journal about Sintra, using the works of scholars such as Leonor Bettencourt Pires to situate the context in which Beckford visited and stayed in Portugal.

The chapter on Lord Byron's representation on Sintra will focus on the way he used his knowledge of William Beckford as a prominent transgressive character in Sintra to judge the human experience in opposition to the purity and beauty of the town. The work of Gordon Kent Thomas will be used to understand the context of Byron's travels in Sintra, as well as Ernest Giddey's work, which disputes that Byron and Beckford were contemporaries, so as to contrast it with evidence that suggests that Byron was aware of Beckford's experiences in Sintra.

In the third chapter, the aim will be to demonstrate how Byron's comedic tone inspired Queirós's narrative on Sintra, using it to judge and criticise his protagonists, while at the same time reaffirming Sintra's Romantic literature legacy through other characters and stylistic choices that echo Beckford's representation of Sintra. Alberto de Lacerda's work on Queirós will be analysed to better understand Queirós's literary choices.

WILLIAM BECKFORD'S REPRESENTATION OF SINTRA

William Beckford left Britain in 1787 as a widower, after details of his alleged affair with William Courtenay, a sixteen-year-old boy, were published in the press.[2] Beckford intended to visit his family's plantations in the Caribbean, but upon arriving in Lisbon for a temporary stop, he decided to stay. Beckford was befriended by the Marquis of Marialva, who took it upon himself to introduce Beckford into Portuguese society and to present him to the Portuguese queen. Due to his wealth and renown, Beckford was immediately integrated into Portuguese high society, who, according to Bettencourt Pires, accepted him with open arms, without giving much importance to the rumours of his sexual transgressions in Britain.[3] After some time in Lisbon, where Beckford seemed to be unimpressed with the city's poverty and noise, he then settled in a palace in Sintra, Ramalhão.[4] This move was encouraged by Marialva, who hoped Beckford might marry his daughter D. Henriqueta.[5] However, Beckford rejected this suggestion, choosing to enjoy his time in Sintra in the pursuit of Marilava's young son D. Pedro instead. The aim of this chapter is to demonstrate the ways in which Beckford represented and manipulated Sintra's landscape in his journals, transforming it into a place of sexual transgression.

The first instance of this representation occurs after Beckford, while in Lisbon, writes of his plans to meet a young woman he has just been introduced to:

> I am to meet her, thank Heaven, at Sintra in the wild shrubberies which circle her habitation, and we will sing like skylarks, and nobody shall hear us except a little sister of the nymph's with a fair complexion, blue eyes, and long pencilled eyelashes. (p.74)

Beckford's emotive use of expressions such as 'thank Heaven' in reference to Sintra, demonstrates his excitement and urgency for this romantic encounter to occur in the mountain town. The Sintra he depicts in his imagination, is one dominated by both natural - the fauna and flora - and fantastical beauty - the romantic descriptions of the girl who is compared to a nymph, a beauty that is god-like or mythological. Once in Sintra, however, this imagined space changes dramatically, and the following journal entries are often contradictory in the sense that they are either dominated by extreme merriment, passion, and admiration, or sadness, loneliness, and boredom. The move to Sintra constitutes a turning point which allows readers to ascertain the ways in which Beckford manipulates his representations of Sintra to match his own state of mind, turning Sintra into a place which is only enjoyable when it provides him with freedom to explore his sexual 'transgressions' - homosexuality.

D. Pedro was a thirteen-year-old boy at the time Beckford's journal was written, and his age is relevant as it echoes Beckford's previous relationship with Courtenay. Despite at first appearing to be an 'innocent' friendship, in which Beckford provided some guidance for D. Pedro, the relationship developed quickly throughout Beckford's last months living in Sintra:

> D. Pedro and I, who become every day more and more attached to each other, run hand in hand along the alleys, bounding like deer and leaping up to catch at the azareiro blossoms which dangled over our heads. (p.201)

This passage is a prime example of the way in which Beckford moulds Sintra's landscape to become a place where he can explore his feelings for the young boy. In addition to describing Sintra's unique landscape, Beckford transforms himself and D. Pedro into living parts of that nature, through the simile that compares the two to deer.

The following entry illustrates a more intense moment of Beckford's sexually transgressive feelings towards D. Pedro:

> Verdeil had the kindness to contrive a party for tomorrow so that D. Pedro <and I> will pass the whole day together. Tomorrow! Tomorrow! He loves me. I have tasted the sweetness of his lips; his dear eyes have confessed the secret of his bosom. I felt after dinner in so lively and relentless mood that I could not sit still, but flew from one extremity of the house to the other. (p.242)

Beckford, here at the age of twenty-seven, was attracted to and infatuated with a child of thirteen, and he seemingly mimics a child-like tone when he enthusiastically calls for 'Tomorrow! Tomorrow' - as an impatient child would. He also jumps to the conclusion that the young boy 'loves him' after, based on what is transcribed in his journal, short encounters between the two. The exuberant way in which he expresses himself demonstrates how his feelings often affected the way he interpreted and represented Sintra and life in Portuguese high society - as events that were once dull become the opportunities to explore his sexuality. Despite these intense feelings of jubilation and lust, Beckford also writes about his feelings of sadness and pain. In one telling entry, Beckford relates a time in which D. Pedro did not return his feelings, clearly evidencing how attached Beckford was to the boy:

> D. Pedro paid me little attentions, and I felt ready to burst into tears. How unhappy, how vexed I felt, wandering about, dragging one foot after another. All the hopes I had yesterday conceived are vanished. I climbed up in the evening sun amongst the mossy rocks to a little platform overgrown with lavender. There I sat, lulled by the murmur of the waves rushing over a broken shore. The clouds came slowly sailing over the hills. (p.202)

This moment demonstrates Beckford's manipulation of the descriptions of Sintra's landscape to fit his feelings. As the affair with D. Pedro fades, Beckford isolates himself and describes the nature around him in a melancholic way: with the purple overgrown lavender that suggests a place which is unkept or abandoned; the crashing waves that echo his loneliness; the use of 'broken' to suggest his hurt feelings; and finally, the clouds that cover the sky, ultimately illustrating the gloominess he felt in that moment.

Following this scene, Beckford and D. Pedro's relationship vacillates further, to the point that others around them begin to suspect the closeness between them.[6] This fact, in addition to Beckford's recognition that, despite the Marquis's efforts, the Portuguese queen was not prepared to accept him into the inner circle of Portuguese nobility, ultimately led Beckford to leave Portugal and travel to Spain.[7] This evidences the importance of romance in Beckford's life in Sintra, as when it is no longer obtainable, Sintra is no longer desirable.

In her analysis of Beckford's work, Bettencourt Pires argues that Beckford loved the theatricality he experienced in Portugal:

> In truth, the processions, the fireworks, the streets and palaces and gardens, transformed as if they were backdrops for a play, represented the divinity of the present moment, where nothing is permanent.[8]

This theatricality can be gleaned from the journal entries in which Beckford appears to swing between moods of great exuberance and indifference. Beckford recognises his tendency to manipulate those around him, as if this orchestration is designed to deliver dramatic effect:

> I believe D. Pedro and I are never happy asunder. To leave him will cost me many a pang. He has become so lively and so engaging, so different from when I found him six months ago, that I cannot help thinking some friendly magician by a whisk of his wand has lent me his power to produce this metamorphosis for my pleasure and entertainment. (p.236)

Beckford compares his influence on D. Pedro with a 'magician's hand' - a trope that came to be used by many romantic writers such as Ann Radcliffe[9] and even Lord Byron himself[10] - further situating Beckford's Sintra as a romantic one. This passage illustrates how Beckford's representations of Sintra as a location of sexual transgression, permit him to view his relationship and the place in which it occurs on his own terms. Indeed, it appears that his entire journal is itself a manipulation of events, directed so that Beckford can indulge in his affair, rather than make himself the respectable man both British and Portuguese society wished him to become.

LORD BYRON'S REPRESENTATION OF SINTRA

Lord Byron visited Sintra as part of his Iberian travels in 1809, where according to Thomas:

> Sintra held for Byron two particular attractions in addition to its natural and architectural beauties. The first was the spirit of William Beckford, which still seemed to the poet to linger in the hills, although Beckford left Sintra, and Portugal, for good in 1796 (...).[11]

This chapter will aim to demonstrate how Lord Byron used the well-known figure of William Beckford to critique man's immorality, employing three key themes: spirituality, contrast with nature, and

punishment. To further achieve this effect, Byron also utilises the Convention of Sintra, which under British orders did not favour the Portuguese or give them justice after the Napoleonic invasions.[12] However, for the purposes of this essay, this chapter will focus on the stanzas that refer to Beckford. It is important to note that *Italy: with sketches of Spain and Portugal* was only published in 1834, ten years after Byron's death in 1824.[13] This constitutes a crucial issue for this essay, as this dating suggests that Byron would never have read Beckford's journal. However, some possible connections between William Beckford and Lord Byron will be put forth, which might suggest that the latter had some knowledge of Beckford's time in Portugal before his journals were published. The following suggestions are merely speculative, but important, as Byron's stanzas on Sintra refer to specific aspects of Beckford's time in Sintra that could only have been written with prior knowledge. Making this connection between the two is pivotal as, without Beckford's presence in Sintra, Byron would not have had a concrete, well-known figure to criticise and judge.

Giddey clearly disputes the idea that Byron and Beckford were contemporaries or connected authors.[14] Indeed, there are no records that suggest that they came into personal contact. Nonetheless, as will be explored in this chapter, it is possible that Byron knew about Beckford through hearsay and others' knowledge of his life, or through correspondence between the two. It is known that Byron asked for chapters of *Vathek* that were never published in the original novel:

> Byron asked Samuel Rodgers, who had been Beckford's guest at Fonthill Abbey, to contact the spiritual father of *Vathek*: "Your account of your visit to F[onthill] is very striking. - Could you beg of *him* for *me* a copy in M.S.S of the remaining *tales*? I think I deserve them as a strenuous & public admirer of the first one [...] if ever I return to England I should like very much to see the author, with his permission [...].[15]

This not only demonstrates that Byron was familiar with Beckford's work, but that he was aware of the existence of Beckford's unpublished writing and was interested in reading it. As Byron was in contact with Samuel Rodgers, a guest of Beckford's, Rodgers may have told Byron about the unpublished 'Episodes', and related stories of Beckford's time in Sintra. While Giddey argues that 'Obviously, Byron was more interested in the stories than in the story-teller.'[16], this essay will demonstrate how Byron was indeed interested and inspired by Beckford, as he dedicated three stanzas to analysing and judging his character.

Byron may have also been acquainted with Beckford's experiences in Sintra through knowledge obtained from Beckford's relatives. In a letter to John Murray in 1819, Byron refers to being an acquaintance of Elizabeth Hervey, while in Venice: 'It is true - that Mrs. Hervey (She writes novels) fainted at my entrance into Coppet [...]'.[17] Elizabeth Hervey was Beckford's half-sister whom he refers to in his journal: 'I see by an epistle of Mrs. Hervey's, that Walpole has been inventing a thousand lies to my prejudice and dispersing them amongst all his acquaintance in England.'[18] This passage proves that Beckford was in communication with his sister during his time in Sintra, and that there were already rumours about him circulating around England at the time, led by the British Prime Minister Robert Walpole. In 1819, Byron had already published the first Canto of *Childe Harold's Pilgrimage*; nonetheless, if he was acquainted with Beckford's sister, it is possible that he would have had some inside knowledge of the novelist's experiences in Sintra, or, at the very least, that he would had heard the rumours about him. The following section will analyse how Byron used his knowledge of Beckford to criticise mankind's sins.

The first allusion to Beckford in *Childe Harold's Pilgrimage* occurs in stanza XXII, where Byron specifically refers to Beckford through the poetic apostrophe 'Vathek', the title of his most famous work:

> On sloping mounds, or in the vale beneath,
> And domes where whilom kings did make repair;
> But now the wild flowers round them only breathe:
> Yet ruined splendour still is lingering there.
> And yonder towers the prince's palace fair:
> There thou, too, Vathek! England's wealthiest son,
> Once formed thy Paradise, as not aware
> When wanton Wealth her mightiest deeds hath done,
> Meek Peace voluptuous lures was ever want to shun.[19]

Byron refers to Beckford as 'England's wealthiest son' and also refers to the palace of Monserrate in Sintra - the property Beckford owned after Ramalhão, after his journals were written - through the reference to the palace's iconic domes.[20] As Thomas states, Beckford left Portugal permanently in 1796, twelve years before Byron's visit, a period in which Monserrate lay abandoned, which contributed to the desolation and ruin of the property that he came to witness.[21] Byron's tone in the stanza is one of admiration as well as judgement. By referring to Beckford's property as 'ruined splendour', Byron comments on the way in which Beckford's once beautiful and prosperous palace has now fallen into decay, illustrating his continuously damaged image in society.[22] Indeed, Byron himself commented on this stanza in correspondence with his editor, claiming to wish to criticise the waste of Beckford's wealth:

> "Pray do you think any alteration should be made in the stanzas on "Vathek"? I should be sorry to make any improper allusion, as I merely wish to adduce an example of wasted wealth, & the reflection which arose is surveying the most desolate mansion in the most beautiful spot I ever beheld."3[23]

Byron states that his aim is merely to comment on Beckford's wealth, however, he also highlights how Beckford's transgressive sexuality caused him to live a life deprived of peace, as 'voluptuous lures' always took precedence. This is further explored in stanza XXIII, by repeating the critique of Beckford's choices in a more sentimental way, focusing on the theme of punishment - here taking the form of consequential loneliness:

> Here didst thou dwell, here schemes of pleasure plan.
> Beneath yon mountain's ever beauteous brow;
> But now, as if a thing unblest by man,
> Thy fairy dwelling is as lone as thou!
> Here giant weeds a passage scarce allow
> To halls deserted, portals gaping wide;
> Fresh lessons to the thinking bosom, how

Vain are the pleasaunces on earth supplied;
Swept into wrecks anon by Time's ungentle tide.

As there are no records of Beckford writing about Monserrate, this is another suggestion that Byron had detailed knowledge of Beckford's life in Sintra, as Byron continues to describe the abandoned palace. Beckford's narrative is used by Byron as a warning, or a 'lesson', demonstrating what happens to those who do not cherish their life or act morally. The 'schemes of pleasure' refer to Beckford's romantic affairs, affairs which led to Beckford's loneliness and the decay of his home in Sintra. The use of 'schemes' and 'plan' indicates that Beckford's actions were carefully calculated and manipulated, as previously argued in chapter one. The use of the word 'pleasaunces', sometimes used to refer to a rich garden[24], seems to directly reference the garden Beckford had created at Monserrate - again, contrasting his wealth and search for lust with nature.[25]

A stanza which is key to this study, and which addresses the contrast between nature and human pleasure, as well as punishment, is one which never made it into the publication of *Childe Harold's Pilgrimage*. Giddey states that: '[...] [Byron] omitted a stanza containing innuendos on Beckford's unnatural love practices.'[26] According to Giddey, this omitted stanza was only published in 1833, and it reads as follows:

Unhappy Dives! in an evil hour
'Gainst Nature's voice seduced to deeds accurst!
Once Fortune's minion, now thou feel'st her power,
Wrath's vial on thy lofty head hath burst,
In Wit, in Genius, as in Wealth the first,
How wondrous bright thy blooming morn arose!
But thou wert smitten with th'unhallowed thirst
Of Crime unnamed, and thy sad noon must close
In scorn and solitude unsought - the worst of woes.[27]

With the use of 'dives', Byron refers to both Beckford's and his lover's wealth, with clear negative connotations due to the word 'unhappy'.[28] This is followed by Byron's condemnation of Beckford's homosexual romances, by referring to the occurrence as 'an evil hour' in which Beckford acted against nature. This contrast between what is natural and unnatural is one of the key themes, as Byron sees Sintra as the epitome of natural beauty and purity.[29] Byron suggests that Beckford's riches have an influence over his 'sinful' behaviour as he refers to Beckford as 'Fortune's minion', and criticises Beckford's arrogance referring to his 'lofty head' which ultimately resulted in his '[th']unhallowed thirst of crime unnamed'. This unnamed crime is his homosexual activity - and while it seems impossible that Byron would know of Beckford and D. Pedro's involvement, not having access to Beckford's journals, this suggests that Byron had heard stories of what happened in Sintra, or that he supposed that Beckford carried on having romantic involvements with men based on the knowledge of his affair with Courtenay. Byron closes the stanza by returning to the idea of consequence and punishment that is alluded to in the previous stanza on Beckford. Furthermore, as Giddey asserts, 'In the years of Byron's tempestuous fame, Beckford, a solitary figure, remained in the background, writing little or nothing.'[30] Due to his wasted wealth and talent, and 'unnatural' sexuality, Beckford is left 'sad' and in 'solitude', which Byron deems the ultimate punishment - 'the worst of woes'.

This proves that Byron uses the stanzas on Sintra to reflect on mankind's sins and unworthiness of nature's beauty. Beckford is, for Byron, the perfect impersonation of human sins - exaggerated wealth, wasted talents, and deviant sexuality; and Sintra is the perfect landscape with which to contrast these sins. As 'the most beautiful spot I ever beheld', this representation of Sintra elevates the town and its natural beauty to one that humans are unworthy of. Indeed, Byron utilises spirituality as another element with which to critique man's immorality, referring to Sintra as a place more worthy of Gods than humans, by introducing elements of Greek mythology into his stanzas.

The references to spirituality begin in the first stanza on Sintra (XVIII), as Byron questions: 'Who to the awe-struck world unlocked / Elysium's gates?'. Byron sees Sintra as Elysium, the equivalent of Heaven in Greek mythology that was originally reserved only for the Gods or those humans most worthy.[31] Sintra, here, is a place that should be inhabited and enjoyed only by those who deserve it, and not those, such as Beckford, who represent sin. In another instance, in the same stanza, Byron claims that Sintra offers 'Views more dazzling unto mortal / ken' - again claiming that Sintra's beauty goes beyond the reach of mere humans and transcends to a God-like level. Again, in the same stanza, Byron states 'Lo! Cintra's glorious Eden intervenes', associating Sintra with Biblical literature, elevating it to a transcendental level. The combination of classic Greek mythology and Christian biblical references only reinforces Sintra's status, as if it has been recognised by all Gods as a place of holiness and virtue.

There are some textual similarities between the two authors' depictions of Sintra. These may, naturally, have been due to cultural and periodic themes or references that were particularly common at the time within English literature, or merely elements that stand out in Sintra - but they still contribute to the discussion of links between the two authors' representations of Sintra. For instance, Beckford also referred to Sintra as a scenery which is 'truly Elysian, and worthy to be the lounge of happy souls.' - depicting the same mythological effect that Byron later produces.[32] Byron mirrors the idea of Sintra as Elysium and the resting place for 'happy souls' but reverts it by classifying Beckford as unworthy of his own descriptions.

Thus, this chapter has taken into consideration the context within which Byron visited Sintra, as well as the strong likelihood that he was never *directly* influenced by Beckford's representation of Sintra, but instead was probably inspired by knowledge of Beckford's time in Sintra. This knowledge allowed Byron to use Beckford as a symbol with which to condemn humanity's sins, using the themes of spirituality, contrast between pleasure and nature, and inevitable punishment, to do so. In addition, this chapter has looked at the similar use of spirituality in the two texts, and determined that despite it, Beckford and Byron's Sintras were very different: with the former representing it as a space of momentary sexual freedom; and the latter as a conflicting space that humans are unworthy of due to their continuous sinful nature.

QUEIRÓS'S REPRESENTATION OF SINTRA

This chapter will analyse how Queirós's representation of Sintra echoes Beckford's sexual transgression and Byron's irony and

comedic tone, while at the same time perpetuating elements of Romanticism which have been continuously associated with Sintra. In order to understand Queirós's representation of Sintra in *The Maias* (1888) it is necessary to to analyse some of the influences that may have had an effect on the themes Queirós chose to approach, as well as locate the Sintra chapter within the larger context of the novel.

Queirós was familiar with Byron's work, as he lists him directly as one of his literary influences in a letter to Ramalho Ortigão in 1875.[33] It is possible to detect some of Byron's influence on Queirós's own work even though there is no specific reference to Byron's writings on Sintra in Queirós's works or correspondence. Moreover, despite the absence of explicit references to Beckford in Queirós's work, if he was familiar with *Childe Harold's Pilgrimage*, he would have been aware of the ghostly presence of Beckford in Sintra. Queirós takes this further, by using a similar tone to Byron's signature one to comment on his characters' actions and decisions. In addition to this comedic tone, and the adoption of themes such as that of education from *Don Juan*, Queirós's novel revolves around the issue of incest, a theme both Beckford and Byron wrote about, in *Vathek* and *Manfred* respectively, one which was recurrent during the 1700s and throughout the 1800s.[34]

The Maias tells the story of the Maia family over a period of sixty years - covering three generations of men: Afonso, his son Pedro, and his son Carlos. The novel begins with Afonso's frustration over his son's English education, directed by his mother and dominated by sentimentality, leading to weakness. This mirrors Byron's poem *Don Juan* - in which Juan is raised by an overbearing mother, which ultimately affects the way he grows up and interacts with other women.[35] Pedro's upbringing does indeed have an effect on his adult life, as, after his wife leaves him for her lover, he commits suicide. Carlos, however, is raised by Afonso who ensures that his grandson becomes confident and sure of relationships with women. Nonetheless, when Carlos meets Maria Eduarda, he becomes a desperate and irrational man. Towards the end of the novel, it is revealed that Carlos and Maria Eduarda are siblings, and each abandons Portugal in the hopes of putting the relationship behind them.

In the Sintra episode, before the two have initiated a relationship, having heard that Maria Eduarda has gone to Sintra, Carlos convinces his friend, the Maestro Cruges, to accompany him on a trip to the town. Throughout the chapter, Queirós suggests that lovers go to Sintra to escape from Lisbon's prying society.[36] For the protagonists, Sintra turns out not to be the location where they consummate their love, but a place ironically marked by missing each other. Carlos continually looks for Maria Eduarda but seems to have just missed her at every place he visits. This is particularly comical, and yet jarring, when put into context - the friend he invited to visit Sintra, who is fascinated and transfixed by the beauty of the mountain, is constantly pulled away from the monuments he wishes to visit so that Carlos can try to find Maria Eduarda.

Queirós's novel's full title is *The Maias: Episodes of Romantic life*, and it is often categorised as a 'realist' novel that comically criticises the downfall of Portugal's nineteenth century romantic society, something Queirós believes to be compounded by its people's inability to progress as a nation.[37] Indeed, Alberto de Lacerda claims that:

> In the battlefield of Portuguese literary history, there is no greater enemy of Romanticism than Eça de Queiroz. [...] But what lies at the core of the Romantic Movement exerted a fascination throughout the whole of his creative life.[38]

This is important for this study as, if the aim of the novel is to be realistic and critical, Queirós seems to forget his objectives in the Sintra episode. Lacerda further asserts that Queirós wished to have the ability to write as the Romantics did, representing human passions:

> Eça is somewhat incapable of tackling the passions head on - they are not his domain; his natural genius, his artistic instincts go in a very different direction. But it remains true that what he cherished most in literature was the capacity to portray the passions.[39]

This idea that Queirós is incapable of 'tackling the passions head on' is contradicted in the Sintra episode. In spite of his ultimate critique of both types of characters such as Carlos, and others like Cruges and a poet, Alencar, Queirós does successfully represent lust, longing, beauty and art. As this chapter will illustrate, Queirós transforms the characteristic realist narrative of *The Maias* into something different in this episode: with long descriptive passages focused on natural beauty and others focused on describing lust and transmitting feeling, Queirós steps away from his perspective as a realist and moves towards a recognition of Romantic representations of Sintra.

Queirós's change in tone and register is intentional, as he weaves the romantic elements of Sintra's history into the realist narrative, echoing Beckford's sexually transgressive Sintra and Byron's comedic judgement. The following passage is key in understanding the changes in the Sintra episode:

> The brake drove into the woods of Ramalhão at a trot. The peace of those shadowy trees enveloped them gradually in a slow, all-embracing rustle of branches like the diffused and vague murmur of running waters. The walls were covered with ivy and moss and long sunbeams slanted through the foliage. Around them the air was subtle and velvety, redolent of new verdure; here and there among the darkest boughs there was the shrill piping of a bird; and that simple stretch of road, all dappled with patches of sunshine, already announcing religious solemnity of thick forests, and the distant freshness of living springs, the sadness falling from rocky peaks and the lordly repose of summer mansions. (p.198)

Firstly, this passage references Ramalhão, the palace in Sintra in which Beckford originally lived and wrote about in a similar fashion. The reference to the 'lordly repose of summer mansions', immediately situates Sintra as a place of wealth, also echoing Beckford. Secondly, the use of words such as 'all-embracing' and 'velvety' suggest an environment of lust, representing Sintra as a location for sexual pleasure. Thirdly, this passage initiates a sequence of long descriptive and lyrical passages that cannot be found anywhere else in the novel. Although Portuguese literature is often regarded

as very lyrical and stylised, Queirós actively resists this as a 'realist' writer.[40] Therefore, when he describes Sintra, the choice to use excessive, grand, and descriptive language is a deliberate one. Although later in the chapter Queirós appears to ridicule excessive sentimentality, in this passage he replicates Sintra's long romantic history through these descriptions of beauty and grandeur, not dissimilar to Beckford and Byron's.

The following is the first instance in which the narrator explores the real reason that has led Carlos to Sintra:

> (...) now that he supposed her [Maria Eduarda] to be in Cintra, there he was hastening to Cintra. He hoped for nothing, he desired nothing. He did not even know if he would see her; perhaps she had already left. But he was on his way - and already it was delicious to dream of her like that all along the highway, and with that sweetness in his heart to penetrate under Cintra's lovely woods. And the possibility existed that in a little while, at the old Lawrence, he would suddenly pass her in a corridor, brush against her dress perhaps, maybe hear her voice. [...] She would enter that room with her beautiful golden look like a blonde Diana [...]. (p.198)

This passage is particularly reminiscent of Beckford's dreams of sexual encounters in Sintra that was explored in the first chapter of this essay. Similarly to Beckford, for Carlos, there is added excitement due to the possibility of meeting the woman in Sintra - not just any place, but in this town where the encounter would take place amongst nature's beauty. Queirós interrupts this daydream by advancing the possibility that this encounter might not occur - that Carlos might be too late. Here, Queirós represents Sintra as an intoxicating place which makes characters like Carlos delirious, rejecting reality and preferring to enjoy this dreamlike state. Furthermore, this passage also invokes mythology, echoing both Beckford and Byron, with the comparison of Maria Eduarda to Diana - the chaste goddess of wilderness.[41] By referring to Maria Eduarda as Diana, Queirós achieves two effects. The first is a call for alarm - if Diana is a glorified as a chaste goddess, then to seek her romantically will be a mistake with dangerous consequences (in this case, the discovery of the incestuous relationship). Secondly, as the goddess of wilderness, Diana is the perfect association between lust and nature.

In a subsequent passage, Queirós seems to directly echo Byron's representation of Beckford's abandoned Monserrate. However, instead of critiquing moral decline, Queirós uses it as a moment to critique the decline of Portuguese society:

> All that habitation, with its rusty railings lining the road, its rosettes of stone worn by the rain, the heavy rococo coat of arms, the windows filled with cobwebs, seemed to be dying of its own accord in the green solitude - disappointed with life since the last graces of tricorn and sword and the last panniered dressed that had swept those lawns had vanished forever. (p.211)

Although Queirós is depicting Sintra in its 'golden age' as João Rodil states, he still chooses to represent or imagine areas of decay.[42] While this appears to contrast the wealth of the upper classes that pass through the town, this illustrates the paralysis of Portuguese society in the nineteenth century that Queirós wishes to draw attention to.

Queirós portrays Sintra as a male space, further critiquing an aspect of Portuguese society at the time: one dominated, populated, and interpreted by men, driven by their own interests. Notably, the obvious absence of Maria Eduarda echoes Beckford's world which was heavily dominated by men, perhaps due to his sexual inclinations towards men, as well as Byron's critique which appears to target men's unworthiness of Sintra. Furthermore, in the analysis of another of Queirós's novels, which also revolves around a narrative of incest, Carmo Ponte discusses the women in Queirós's novels:

> In *A Tragedia*, the heroine is the product of a bourgeoisie where, as a rule, female personality withers even as the male's 'Don Juan'-like vanity becomes more pronounced. Due to her subordinate role and social condition as object of male fulfilment, the woman in Queirós' novels always appears as the fatal victim in the centre of the plot.[43]

This quotation draws some further connections between Byron and Queirós's work, specifically in regard to *Don Juan* and *The Maias*. Queirós's protagonists are similar to Byron's in *Don Juan*, as Carlos is confident and popular with women, and Maria Eduarda is 'the fatal victim' as, despite not dying, her blood ties to her brother cause the 'social death' and heartbreak that Carlos and herself experience. This echoes other works of Byron's such as *Manfred*, in which Astarte dies as a result of her relationship with her brother Manfred, again alluding to Queirós's familiarity with Byron's work.[44]

What happens in the Sintra episode is a struggle between sentimentality in relation to people and sentimentality in relation to nature - Queirós makes fun of Carlos for his obsession with Maria Eduarda, and at the same time uses him to critique Alencar and Cruges over their sentimental attachment to Sintra's landscape:

> "As a matter of fact, my lad," continued Alencar, "everything in Cintra is divine. There is not a nook or cranny that is not a poem. Look, take this lovely blue flower, for instance," and tenderly he picked it. "Let's get on, let's get on!" muttered Carlos impatient [...]. (p.210)

Alencar draws attention to beauty and defines Sintra as a place of poetic inspiration. Nonetheless, Carlos prefers to bring the group back to the 'futile' reality of his amorous problems - he is not interested in Sintra as a source of inspiration if it means he will miss his opportunity to find Maria Eduarda and enjoy the amorous encounter. Like Beckford, as soon as Carlos realises that this romantic encounter will not transpire in Sintra, he chooses to leave. Queirós, thus, uses Carlos as a tool to critique the exaggerated romanticism associated with Sintra and depicted by Beckford, and also to mock, through a comedic tone reminiscent of Byron's, society's underappreciation of nature and art.

This is ultimately Byron's critique of Sintra, that men like Beckford and Carlos, with their transgressive vices and unmeasured wealth, are immoral beings that make them unworthy of enjoying Sintra, and the kind of spiritual spaces it is associated with, such as the Garden of Eden and Elysium. Queirós represented Sintra as a town in which nineteenth century Portuguese society looked for

sexual transgression, just as Beckford, ignoring its natural beauty and artistic inspiration that Byron found so significant.

CONCLUSION

This essay has demonstrated, through the analysis of William Beckford, Lord Byron and Eça de Queirós's representations of Sintra, that there was a running thread between these three authors, creating a continuous web of critical associations which both demystify concepts about a Romantic Sintra, as well as perpetuate it as a place of lust, grandeur and artistic inspiration. Beckford's journal drew attention to the whole of Portugal, but his representation of Sintra stood out as a place where romance blossomed, and ultimately failed, permitting him to, during a short period, enjoy a site of sexual transgression that was more liberating than England's strict society. Nonetheless, Beckford did not escape judgement entirely, as Byron later came to use Beckford and his experiences in Sintra as a synecdoche with which to comment on the sins of mankind as a whole: wasted wealth and transgressive sexuality - through the use of spirituality, contrast with nature, and punishment. Byron's contrast between immoral men and the events that took place in Sintra, and the mountain's unparalleled beauty, put Sintra on the map, both in literary and literal senses. This contradictory Sintra is the one Queirós represented in his novel, adopting both the themes of transgressive sexuality, and judgement with which to critique his characters, ultimately representing a Sintra that is romantic, but that is inhabited by a lethargic nineteenth century Portugal.

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