The Artistic Censoring of Sexuality:
Fantasy and Judgment in *Ulysses*, *Lolita*, *Tiempo de silencio*,
and *Russkaia krasavitsa*

by

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Abstract

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Owing to their artistic treatment of sexuality, James Joyce's Ulysses, Vladimir Nabokov's Lolita, Luis Martín-Santos's Tiempo de silencio (Time of Silence), and Viktor Erofeev's Russkaia krasavitsa (Russian Beauty) attracted the attention of censorship. Despite cultural and political differences in the (pre-)publication aspects of these novels' censorship trials or suppressions, the novels share a common ground in their textual use of sexuality to endow the fictional narrative with critical value and meaning. These novels use sexual representation and themes to dramatize the forces and strategies of censorship; their narrative forms heighten the reader's awareness of the need to judge and evaluate the crises in the texts.

In these novels, sexual portrayals can be seen in the following ways: (1) as artistic negotiations with ethical values vis-à-vis sexuality and the censorial forces of both
the subject and society; (2) as representations of or references to what cannot or should not be known (das Ding) (thus these particular novels do not strive towards full explicitness; they employ a good deal of allusion and substitution, avoid didacticism, use intertextuality and irony as subterfuges and enrichment of the discourse); (3) as attempts to create contemporary narratives of ethics for the individual (his or her negotiation between the good and the pleasurable) by using sexuality as a value system to be judged; (4) as problematic scenarios in which man questions his relations with women and his set of values for them. Thus, these novels do not provide clear-cut moral premises or resolutions, but rather offer possibilities of complicated interpretation which would require the reader to take on a provisional judgmental role. The reader's role is challenged by the novels' features relating to sexuality because such passages can delight, shock, disgust, enlighten, offend, puzzle (and thus complicate interpretation or judgment).
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Introduction: The Sense of Censorship

Owing to their artistic treatment of sexuality, James Joyce's *Ulysses*, Vladimir Nabokov's *Lolita*, Luis Martín-Santos's *Tiempo de silencio* (*Time of Silence*), and Viktor Erofeev's *Russkaia krasavitsa* (*Russian Beauty*) attracted the attention of censorship. Despite cultural and political differences in the (pre-)publication aspects of these novels' censorship trials or suppressions, the novels share a common ground in their textual use of sexuality to endow the fictional narrative with critical value and meaning. These novels use sexual representation and themes to dramatize the forces and strategies of censorship; their narrative forms heighten the reader's awareness of the need to judge and evaluate the crises in the texts.

In these novels, sexual portrayals can be seen in the following ways: (1) as artistic negotiations with ethical values vis-à-vis sexuality and the censorial forces of both the subject and society; (2) as representations of or references to what cannot or should not be known (*das Ding*)

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1 While I have consulted other editions, I use the following editions of these novels for direct quotations. For *Ulysses* I have used Jeri Johnson's edition of the 1922 text. For *Lolita* discussions, I make use of *The Annotated Lolita* (which keeps the pagination of most other Vintage editions). Chapter Three presents a special case: I draw from several editions of *Tiempo de silencio* in order to indicate differences in the censored and uncensored parts (1962; 1966; 1971; 1981); I use the publication year in order to specify my reference to these various editions (in Spanish all by Seix Barral). While I make some use of George Leeson's translation *Time of Silence*, I provide my own translation for direct quotations. In the case of *Russkaia krasavitsa*, I have compared the censored edition and the subsequent uncensored Russian editions of the novel, but for direct quotations I use the uncensored Russian version of 1994. Andrew Reynolds's English translation, *Russian Beauty*, is generally satisfactory for direct quotations (although I have occasionally pointed out some nuances in the Russian original for non-Russian readers).
(thus these particular novels do not strive towards full explicitness; they employ a good deal of allusion and substitution, avoid didacticism, use intertextuality and irony as subterfuges and enrichment of the discourse\(^2\)); (3) as attempts to create contemporary narratives of ethics for the individual (his negotiation between the good and the pleasurable) by using sexuality as a value system to be judged; (4) as problematic scenarios in which man questions his relations with women and his set of values for them. Thus, these novels do not provide clear-cut moral premises or resolutions, but rather offer possibilities of complicated interpretation which would require the reader to take on a provisional judgmental role. The reader's role is challenged by the novels' features relating to sexuality because such passages are designed to delight, shock, disgust, enlighten, offend, puzzle (and thus can complicate interpretation or judgment).\(^3\)

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\(^2\) In making the selection of novels to be discussed, I recognize that there are other ways to write about sexuality in fiction, as a survey of the history of literature easily shows. In the context of the twentieth century, I suggest that there are two basic artistic approaches to the treatment of sex in fiction: the novels chosen for this study belong to the first approach; works by D. H. Lawrence and Henry Miller are examples of the second approach. Novels of this latter group tend towards a remarkable expressive explicitness in portraying sexuality and a strong sense of didacticism or militancy; they also tend to avoid intertextuality, allusion, substitution, irony and other modes of complicating interpretation. I would suggest that the didactic tone or message counterbalances the explicitness. For critical and historical perspectives on Lawrence in particular, see Goodheart, "Censorship and Self-Censorship" and Desire and Its Discontents; Grant; Hyde. For commentary on Miller, see Bécourt; La censure en France; Pauvert. Couturier's *Roman et censure* and De Grazia discuss both authors.

\(^3\) My research was partially inspired by Roland Barthes's observation that (French) literary history can be constituted by a counter-history of censorship. He catalogues four basics "acts" of censorship: social class; sexuality; the concept of literature; language ("Reflections," 73). His
The treatment of sexuality in these novels has often suggested to readers that there is a way to achieve a certain truth or liberation through revealing sexual knowledge. Through censorship trials and difficulties with publishing certain works, reader reception has involved a recognition of a triumphant aspect of the sexual gaining some kind of rebellious respectability or aesthetic superiority against the puritans and moralist censors. The selected novels for this study are all distinguished by the fact that they were considered landmark works at the time of their publication, and that their treatment of sexuality was part of the new, groundbreaking quality of their artistic achievement.

Furthermore, the countries involved in these novels' censorship -- the United States, Great Britain, France, Spain, and (Soviet) Russia -- provide a twentieth-century sampling of the persistent similarity of different cultures' and societies' need to censor the disseminated expression of sexuality. This question of the need to censor is further complicated by the twentieth century's marked liberalization of the freedom to express sexual representation in an increasingly diverse range of media.\(^4\)

\(^4\) For studies in the liberalization of censoring laws (and the problems with these), see Beardsmore; Burt, Introduction, The Administration of Aesthetics; Butler; Califa; Censorship and Freedom of Expression; Censorship and Obscenity; The Censorship of Books; Communications Control; Craig; Daily; Day; De Grazia; Ernst; Gaskins; Geller; Goodrich, Languages of Law; Jonathon Green; Leslie Green; Harrison; Jansen; Langton; Lewis; MacKinnon; McKee; Miller; Pornography and Censorship; Post; Randall; Robbins; Robins; Schauer; Versions of Censorship.
My study partly responds to Michel Foucault's suggestions that our supposedly "open" society has its own repressive practices, that the manipulation of sexuality in discourse is a method of control, and not one of liberation. I agree that the twentieth century has seen sexuality brought into public discourses to an unprecedented degree -- be it medical, psychoanalytic, legal, philosophical, political, aesthetic, and so on. Sexuality's ample commodification has become a banal commonplace in the world market. In the novels chosen for this study, there is an awareness of the possibility of making sex banal and an urge to resist that possibility and instead to determine sexuality's pleasurable, transgressive, dangerous, and signifying qualities.

Foucault uses his knowledge of psychoanalysis to supply information and perspective (it is after all part of any history of sexuality). Yet, he also criticizes psychoanalysis for its supposedly altruistic therapeutic aim which belies an alliance of power. For example, he sees the endless reworking of the "transcultural theory of the incest taboo" as a way of governing sexuality; and he consequently views this "deployment" of sexuality as a deployment of power or alliance (The History of Sexuality: An Introduction 109-10). My

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5 Foucault's apparently grim view of power and alliances should be balanced by the observation that we as human subjects seek to have signifying structures. If we did not have an incest taboo or other features of the Symbolic (language, law, etc.), how would we have any way of creating signification? And if we cannot give meaning and value to our lives in some way, wouldn't we have to settle for living as animals? Basically, meaning and value are determined through exchange, negotiation, commonly shared usage, and also through transgression or abuse. In turn, these interactions will necessarily involve issues of power and alliances.
approach differs from Foucault's in that I use psychoanalysis and literary analysis to explain how censorship and sexuality are dramatized in fictional texts to produce moments which the reader must judge critically.

One of my working premises derives from Pierre Bourdieu's complex conception of censorship as the imposition of form on all our communications:

This structural censorship is exercised through the medium of sanctions of the field, functioning as a market on which the prices of different kinds of expression are formed; it is imposed on all producers of symbolic goods, including the authorized spokesperson, whose authoritative discourse is more subject to the norms of official propriety than any other, and it condemns the occupants of dominated positions either to silence or to shocking outspokenness. (138)

That ability to impose form can be found in both society and the individual; censorship should not be seen as limited to one particular linguistic, legal, or political mode, although these are significant areas of its manifestations.

While we may be dismayed by the application of publication censorship and the potential threat of diminishing our freedom of expression, we should recall that censorship emphasizes two important values in civilization. First, it

My conception derives in part from Freud's "Civilization and Its Discontents," "Three Essays on Sexuality," The Interpretation of Dreams, and Beyond the Pleasure Principle.
functions as part of the Law to regulate and determine acceptable standards for the social group at stake. Second, it confirms our need to have language maintain its signifying value. If language did not mean anything, there would be no need or desire to communicate and likewise no need to censor. The combative element of censorship, while admittedly at times unbearably brutal or didactic in certain societies, is essential to the (re)creation of signification, the exchange of value, and the erotically charged conflicts inherent in human sexuality. The power struggle in censorship is between the law and subject. While art tries to achieve something more than pure mimesis of life (which in any event would be impossible to achieve), the Law is concerned that glamorous, beautiful, or desirable sexual transgression will inspire readers to change their values and to imitate that art. If breaking the law and behaving in a sexually transgressive way are given an aesthetic component, then the supremacy of the law has supposedly been challenged and formerly agreed upon social values have been questioned. For example, the Madame Bovary trial exemplified the State's fear that other women readers might be inspired to copy the protagonist; the ironic fact that Emma Bovary was partly inspired to commit adultery after reading too many romantic novels only complicated the issue of influence and authorial intent.\(^6\)

\(^6\) The State's censorial reaction to the potential power of the word was perhaps not as unreasonable as we might think it today when we remember that half a century earlier in Europe there had been many actual emulators of the fictional young Werther's obsessive wearing of a blue coat and yellow vest as well as his suicide.
In this introduction I will first review the meaning and transformations of censorship as a continuous function in human civilization. In the subsequent chapters I explain how censorship themes and techniques shape the meaning of the sexuality portrayed in the chosen novels for this study, thus staging textual situations requiring the reader's critical judgment. These textual situations complicate any possible explicit claims to truth; the reader's role as judge thus becomes emphasized as he or she confronts these texts and attempts to rend interpretation from them. Consequently, the reader's role as judge (through interpretative activity) implicitly confirms a commonly felt but often tacit need (or desire) to evaluate sexuality.

(i) Etymology

"Censor" and its adjuncts in most Romance, Germanic, and Slavonic languages derive from the Latin "censor," from the verb "censere," "to give as one's opinion, recommend, assess." In the ancient Roman republic, the censor is one of two officials: one who keeps the register or census of citizens and one who supervised manners and morals. In late Antiquity, with the institutionalization of censorship, these two responsibilities become combined and are related to the powers of the Church or State. Before the advent of the printing press, books were submitted to post-publication censorship by the Church, starting probably with Pope Innocent I (r. 401-17) and his list of forbidden books. After Gutenberg's invention around 1450 in Mainz, presses spread
quickly to Basle (1466), Rome (1467), Pilzno in Bohemia (1468), Paris (1470), Buda (1473), Cracow (1474), Westminster (1476), and Cetinje in Montenegro (1493). Printing reached Moscow in 1555.

The power of the printed word inevitably aroused the fears of the religious authorities. Hence Mainz, the cradle of the press, also became the cradle of censorship. In 1485, the local ruler, the Archbishop-Elector, asked the city council of nearby Frankfurt-am-Main to examine books to be exhibited at the Lenten Fair, and to help in the suppression of dangerous publications. As a result, in the following year, Europe's earliest censorship office was set up jointly by the electorate of Mainz and the city of Frankfurt. The first edict issued by the Frankfurt censor against printed books banned vernacular translations of the Bible (Davies 445).

(ii) The Psychic and the Social

Censorship is a determining, normative function in each individual's mental life just as it has been in our collective social existence. In Freudian psychoanalysis, the psyche's censorship is a kind of agency which particularly regulates the way we dream. In dreams, thoughts and wishes normally repressed in waking hours are given some form of expression,

7 The following account of psychoanalytic censorship derives from my understanding of Freud, "The Censorship of Dreams"; "Civilization and Its Discontents"; The Interpretation of Dreams; Jokes and Their Relation to the Unconscious; "Leonardo da Vinci"; "A Note upon the 'Mystic Writing-Pad'"; "Repression." Also informative are Lacan and Laplanche and Pontalis (The Language of Psychoanalysis).
but usually not full freedom of expression. The expression is altered or distorted in some way in order to pass the censorship; the alterations and distortions often make the resulting dream difficult to interpret, but the mental satisfaction and relief gained from giving the usually forbidden thoughts some form of expression is the compromise for that obfuscation of the forbidden. In fact, the subject's inability to grasp the true significance of what he has dreamt may be an additional protection from his having to confront those repressed wishes (which may at any rate be irrational and unattainable in his adult life). Moreover, some pleasure may be derived from the inventive, creative aspect of dreaming and its witty and ingenious subterfuges for evading the censorship. These creative, transformational qualities of dreaming allow the subject to work through unpleasant or unsavoury aspects of his unconscious desires.

Psychic censorship seems to work as a regulatory function of the superego during sleep. During waking hours, the superego regulates and curbs the wishes and impulses of the id and ego, providing powerful admonitions and caveats derived from the subject's sources of influential authority, particularly in the realm of morality. During sleep the unconscious is not given full license to express suppressed thoughts, memories, and wishes; it is only through such maneuvers as displacement and distortion that the suppressed material can take form. Among the most sternly repressed material discovered through the interpretation of dreams are
sexual urges and wishes, many of which relate back to forgotten childhood episodes, and some which relate to more contemporary moments or wishes of the subject's life. Sexuality figures as one of the most censored elements in any subject's life precisely because, as an infant, the subject has had to organize his "polymorphously perverse" sexuality to agree with the predetermined, ritualized role he will assume in family and social life. In order to relate to his fellow subjects, the infant subject must renounce various powerful attachments he has developed with his caregivers and replace them with socially acceptable aims and objects. He is persuaded to negotiate these various renunciations in his efforts to retain the love and approval of his caregivers, and later those of his friends, teachers, and others in his society. The subject's development includes the formation of the superego which incorporates various moral, regulatory values; the superego may undergo further changes throughout life as the subject may call into question or discard some of these values, but it will continue to exert its influence on the subject's mental life.

This structuration of the subject's psychic apparatus depends on the participation of social elements (starting usually with the parents). While every subject is born with innate propensities, gifts, and characteristics which may or may not come to light during his development, it is also apparent that he must try to find acceptable ways to behave sexually and morally in social life. This transformation
particularly becomes manifest when the subject enters the Symbolic, that is when he acquires language, which will shape the way he thinks and acts and interacts with others. Indeed the Symbolic provides the powerful language of the law which allows the development of the superego.

As long as we live with others there has been a constitutive need for us to regulate and control our behaviour. In any society, there are therefore at least a few regulative taboos and customs which may not always have a rational purpose but which provide some structural boundaries for civilization. The incest taboo is one of the oldest and most universal of such taboos. Although the definition of what constitutes incest may vary for a given society (and although there are some societies which condone certain kinds of incest), there seems to be no society which does not forbid at least some forms of incest (the mother-son prohibition is perhaps the most universal of these). The incest taboo is a clear example of how societies determine self-imposed regulations of sexuality which seem to be more important to the psychic well-being of a social group than to its biological existence. We can identify a myriad of other conventions and institutions which regulate and organize our sexual lives -- marriage and various exchanges of women being some of the most prominent -- and which help to determine our moral attitude toward sexuality. Our perceptions of right and wrong are strongly related to (if not produced by) both our sexual formation as well as the institutions in our society
(e.g., religions, various legal bodies, markets) that govern sexuality to some degree.

In the case of this inquiry, institutionalized Christianity must be considered as a decisive and crystalizing factor in the development of sexual morality and of social censorship. Sacred texts such as the Bible, as well as church law and local policies, served as sources of various prohibitions and proscriptions which determined how people co-existed to some degree; particularly notable in this religion is its persistent, emphatic, and distinctive preference of chastity, along with many regulations and ideals associated with the restriction of certain sexual practices and conditions. It is beyond the limitations of this inquiry to debate precisely how and why such preferences and regulations developed. What is important for us to grasp is that, while there has been an increased secularization of legal and moral codes during and after the Enlightenment, much of our ethics and laws continue to derive in some way from Church doctrine. This evolution of institutionalized social regulation can be seen in the various forms and functions of censorship, especially in matters of the portrayal of sexuality and morality. With the advent of the printing press in Europe,

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8 For histories of censorship, see Legendre; Censorship and Obscenity; Censorship and Silencing: Practices of Cultural Regulation; Censorship and the Control of Print in England and France, 1600–1910; The Censorship of Books; La censure en France à l'ère démocratique (1848–...): histoire culturelle; Censures: de la Bible aux larmes d'Eros; le livre et la censure en France; De Grazia; Dury, La censure: la prédication silencieuse; Patterson, "Censorship;" Istoriia sovetskoii politicheskoi tsenzury; Minois; Negroni; Oboler; Shackleton; Strauss.
the censoring interests of the Church became strongly pronounced. The Church was concerned with two particular issues at the outset of the printing revolution: one was the authorized control over the publication of the Bible and other religious tracts and doctrines; the other was the prohibition of blasphemy and obscenity. In various regions and at different times, the severity of religious European censorship could vary greatly (e.g., the Roman and Spanish Inquisitions, the Indices librorum prohibitum, Calvin's repressive policies in Geneva, the licensing act in England). It is also important to note that, not long after the printing revolution and the establishment of ecclesiastic censorship, there followed university and governmental censorship offices to control the publication of scholarly and lay writings. What all three kinds of institutionalized censorship offices had in common was the underlying assumption of the incredible, if not sacred, power of the written word. It is perhaps difficult for us in our highly literate, hypertextual society to conceive of times and places in which a scarce percentage of the population have had the ability to read and discuss the new print culture, let alone appreciate the even tinier minority of readers and writers of the pre-printing-press age. But it is necessary to recognize that, as literacy and print culture grew, the perceived need to regulate and supervise

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9 Censoring practices could be in competition with one another in some circumstances (e.g., Dury; Legendre; Harrison; Hiley; Hunter; Jansen; Walsh; Patterns of Censorship around the World).
both education and publications did not slacken. In fact, an institution's actual enforced authority over the production of the printed text enhanced the sense of that institution's general power to rule, and its loss or diminished realm of censoring authority might indicate its own decline. What the Church might relinquish in censorship control, the State or its representative branches usually gained, and with it, the obligation to apply moral standards to censoring practices.

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The development of institutionalized censoring practices in Europe over the centuries varied according to such general factors as the relative strength and type of the religion, government, economy, literate population, and cultural values and interests. The nineteenth century witnessed the steady and rapid growth of literacy and printed materials, and with these a paternalistic concern of the effects of these materials on the masses. At the same time, authors' status as individuals became emphasized by the rise of the concept and application of copyright; copyright can be seen as a contract which could connote a binding commitment to responsibility or an individual's right to ownership (and

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10 This movement does not just come from state initiatives in legislation or law enforcement but also from individuals who took a passionate interest in censorship. Perrin describes Dr. Bowdler and his legacy. Sharing Bowdler's concern for sanitary reading conditions for the people were the various self-appointed societies for the suppression of vice which emerged in Great Britain and the U.S. during the nineteenth century. De Grazia and others have researched the contributions to American censorship made by Anthony Comstock. The Anglo-American tradition particularly includes a citizen-based participation in control (which demonstrates the communal, social needs and dynamics of censorship and the danger of simplifying criteria to one basic readership).
profits) or even a kind of poetic license. In the evolving liberal democracies of Western Europe in the 1800s, prepublication censorship offices were replaced by various legislative measures to effect a post-publication censorship on offensive materials. The viewpoint of the Catholic Church, as stated in its various indices of prohibited books, came to represent one opinion among many in terms of general censoring practices.

Generally, the nineteenth and twentieth centuries have witnessed a rise and ebb of censorial offensives depending on various arbitrary factors, such as whether a potentially offensive work had a large print-run and distribution, its author well-known, and its text well-written. In liberal democracies, the onus of the publishing decision falls generally upon the writer along with his editor or publisher (and at times on the printers and book dealers); using his own judgment and knowledge of what is currently acceptable in society, the author decides upon the general suitability of a written work. If the risk of prosecution seems too great, he will probably not publish, although the history of censorship shows that many writers dared to tamper with the demarcations of morality or decency. Such daring could have painful consequences, such as those experienced by such different writers as Gustave Flaubert, Thomas Hardy, or Juan Goytisolo.

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11 See Birrell; Lyman Ray Patterson.
12 See Hudon; LaCapra; Levine; Joss Marsh, Word Crimes; Née; Perrin; Walsh; Weeks.
The Russian and American histories of literary censorship differ in some ways from the Western European one outlined above. The Russian state played an inordinately strong role in censorship and the production of print culture since the introduction of the printing press. From 1721 to 1917, the Russian Orthodox Church constituted a branch of the government, and was subordinate to the tsar. When printing was introduced to Russia, it came directly under governmental control; censorship measures largely imitated those used in Western Europe. The history of nineteenth-century Russian literature must take into account a generally methodical, morally paternalistic, pre-publication censorship, whether in peace or wartime. It was not until after the Revolution of 1905 that the right to print without pre-publication censorship came into effect, and this brief period of relative freedom only lasted until the Revolution of 1917.

Meanwhile, American print culture relied heavily on European importation until well into the second half of the nineteenth century. Aside from the Postmaster's power to intercept seditious or offensive mail (a power particularly of use during wartime), there was no prepublication censorship or

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13 Goldschmidt explains how pre-revolutionary Russian censorship was predominantly political in motive and assessment; "blasphemous" or "obscene" were terms suggestive of political subversion (47-102). Later, when Stalin imposed his morality on Soviet ideology, moral standards, which had temporarily relaxed, resumed a marked "anti-sex" rigidity. Goldschmidt points out that "[T]he roots of such beliefs were deep -- they merely grew strong in the authoritarian atmosphere of Soviet Russia. The result was a society that could no longer deal with its own sexuality [...]. Sex came to be treated as a crime that should be controlled directly (through censorship) and indirectly (through peer pressure)" (55).
licensing office as such, and the need to enact legislation to counteract the publication of offensive works roughly coincided with the same perceived need in Great Britain in the mid-1800s. In both of these countries, these anti-obscenity laws, the rapid increase in literacy, and the rise of self-proclaimed crusading groups for the suppression of vice combined to provide a public debate over decency which has continued to this day. Towards the end of the nineteenth century, starting perhaps with Walt Whitman's *Leaves of Grass*, the number of American authors (and publications) grew rapidly, and many of them began to experiment with language and themes which would call into question the contemporary standards of decency. In a curious way, the concerns and interests of the new, early twentieth-century American writers were starting to coincide with those of their British and European counterparts.

(iii) Of Sentiment and Pornography

Love in its various guises has been a perennial theme in storytelling and the arts, and veiled or overt expressions of sexuality have often served as an accompanying aspect of it. As the history of Christian inspired censorship unfolded, starting with the first Papal Index of banned books, many literary works involving love and sexuality were determined indecent, immoral, obscene, or pornographic. These negative qualifiers deserve some attention, particularly because they have been used interchangeably by censors and legislation over the centuries to describe works of very different content and
intent. The first two labels simply describe by negative inference -- what is not decent, not moral, what is adverse or offensive to morality, that is Christian morality, in particular against the proscriptions of sexual conduct -- i.e., anything which threatens chastity, inspires lust, or suggests adultery, fornication, or any "unnatural" sexual act. This seems to cover a lot of territory, but it is remarkable that censorship often exceeded even these prohibitions to include merely sensual, lurid, crude, or straightforward descriptions of bodily parts or functions, as well as descriptions of food, clothing, surroundings, nature, and so on. It seems that anything described in words could arouse suspicions about indecent signification. The terms "pornographic" and "obscene" became favoured in censorship decisions in the twentieth century, possibly owing to their more secular connotations. "Pornographic" derives from the Greek "porne" (harlot) and "graphos" (writing); it only emerges in mainstream European usage in the eighteenth century, perhaps coinciding with the increased appearance and circulation of writing about prostitution. Of uncertain origin, "obscene" possibly comes from the Latin "ob" and "scena", meaning "off scene", that is what is not to be shown, what takes place off scene.\footnote{The etymology of "obscene" is complicated and somewhat obscure. See Havelock Ellis's essays, "The Function of Taboos" and "The Revaluation of Obscenity", and, for example, Butler; Censorship and Freedom; Censorship and Obscenity; Craig; Daily; Davies, de Grazia; Ernst; Freud, Jokes and "Repression"; Gordon; Hunter et al; The Invention of Pornography; Kaite; Kaplan; Levine; Lewis; Oboler; Perrin; Pornography and Censorship; Randall.} Barthes's fragment, "Love's
Obscenity" in A Lover's Discourse, explores obscenity's paradoxical dependence on sentimentality, suggesting that in the late twentieth century liberalization has turned to the censorship of passion:

The moral tax levied by society on all transgressions affects passion still more than sex today. Everyone will understand that X has 'huge problems' with his sexuality; but no one will be interested in those Y may have with his sentimentality: love is obscene precisely in that it puts the sentimental in place of the sexual. (178)

These terms and censoring action relate to the inhibitory strictures of social mores and customs, which include both tacit and articulated assumptions about the fluctuating, often indeterminate parameters of acceptable behaviour. Writing seems to be at once a part of that regulated behaviour and a commentary of it from the margins; it offers a framed form of perceptions, thoughts, emotions which can then be recognized, appraised, misinterpreted, tolerated, celebrated, rejected, or disregarded by others. This unresolvable, paradoxical coincidence of ethos and poesis becomes patently obvious in the history of writing as the author emerges as an individual who can be held accountable for his work. This is not to say that writers were not initially considered responsible for their writing, but rather that, particularly since the shift

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15 See Holquist on some of the paradoxical features of censorship.
of emphasis on the individual signaled, for example, by Enlightenment thinkers (whose reputation was solidified through censorship), and since the dramatic increase in general literacy and amplification of print culture in the eighteenth and nineteenth centuries, the writer gains greater legal and moral responsibilities as well as a greater sense of independence and individuality than before (e.g., the establishment of copyright which emphasizes the substance of writing as "legal property").

The concerns of censorship and writing are intricately related, regardless of whether censorship is an external, administrated office or a self-administered selection process. The writer's inspiration competes with his inhibition: his own values and sense of prohibition may differ from those of external authority and of substantial social groups; the writer in executing his profession risks giving offence to certain readers, and in fact part of his desire in writing potentially offensive material may be to challenge those readers' values. History has shown us that many writers and thinkers have come under fire for their questioning of established doctrines of the Church, of science, medicine, ethics, and politics; their works were not only considered offensive, but subversive, containing the potential to overthrow authority or contradict dogma. Indeed, a person's

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16 Our lasting belief in the power of the word is implied in laws regarding slander, libel, sedition, blasphemy, treason. With the increased number of writers and reader (and consequently increased plurality of perspectives and contexts), liberal democracies have had to relax their interpretation and enforcement of these laws. That relaxation
internal, psychic censorship is essential to his ability to live in society and to arbitrate his communications and actions. Lacan explains that this relationship between the individual and his surrounding "places man in the mediating function between the real and the signifier [involves the Thing].... , all forms of which created by man belong to the sphere of sublimation" (Lacan, Ethics 129). The act of writing, as with any creative act, any sublimation, is a mediation which employs consciously and unconsciously overvaluation and disavowal, transformation and interpretation, inclusion and omission, suggestion and negation.

(iv) Censorship, the Law, and the Production of Signification

The subject's aim to censor himself or others and his conflicting aim to express himself or act transgressively constitute a basic dilemma common in some way or form to most people; by finding resolutions to this conflict, we exercise judgment and attain signification.

This conflict is played out in different ways, depending on the cultural and historical contexts. And this is in part why I am comparing the expressions of sexuality and censorship in literature from four cultural contexts.

The complex function of censorship manifests itself in many ways in order to regulate, control, transform, or repress any kind of expression or behaviour that can have meaning in a

should not be mistaken for relinquishment in belief. For just a short sample of the past decade's explosion of publications about the censorship issues involving new electronic media, see Bozonnet.
given society and for a given subject. Censoring practices are observable in all societies through their deployment of the law, religion, and other customs; individuals take on personal censoring practices by being raised by others (parents) in a society with certain laws and values. Censorship practices certainly can vary widely in terms of degree, emphasis, system of values, and other cultural and historical contexts, but it appears to be a common regulatory feature to all societies.

In the twentieth century, one can recognize two fundamental ways for a state (or its society) to apply publication censorship to an author's artistic expression. First, in liberal democracies, censorship is applied through the judiciary system; a work must first be published and then, if it later gives offence in some way, it may be suppressed through legal action or through the postal or customs office. The twentieth-century liberal democracies have seen the various laws and procedures that can be used as forms of censorship change dramatically towards a liberal ideal of freedom of expression. Definitions of "obscene" and "immoral," which have traditionally relied on some tautology and the assumption that the "obscene" corrupts youthful or easily influenced readers, have been replaced by measurement of standards according to contemporary trends and local community or zoning needs (e.g., regulated placement, number, and management of adult venues [bookshops, video stores, etc.] in a municipality).
Most liberal democracies have been obliged to reassess the balance between freedoms and rights of writing and reading at various junctures throughout the twentieth century. What has been a continuous trend is the fact that there has generally not been a prior censorship (or "pre-publication censorship) of literary works in most liberal democracies in the twentieth century.\footnote{Two pertinent exceptions to this generalization can be noted in Great Britain's prior censorship of theatre and the intriguing phenomenon that was the trial of Oscar Wilde. While an analysis of these issues is beyond the aim of this thesis, they remind us that twentieth-century liberal democracies have resorted to what we generally consider unjust or overly paternalistic control of artistic production. In the first case, the communal experience of theatre and explosive consequences of a scandalous work have been deemed as reasons for prior censorship. Theatre in such cases is considered a powerful, political, and public medium; this medium's effect must therefore be anticipated and possibly curtailed by the censor in order to avoid public disorder. In the second case, a writer's fictional texts (especially drama) are used as evidence to condemn him in court for his private relationships. Wilde's trial curiously reversed the elements of a traditional censor's ad hominem attack on a writer's text; in some ways, Wilde's trial realized many authors' private censorship fears (also compare Wilde's trial with Flaubert's [see LaCapra]). The reader of this dissertation will note that I do not base my arguments on authorial intention, in part to avoid erring on the side of the censor or the writer. While I sympathetically recognize that all manner of anguish with actual censorship forces and authorial negotiations with oneself, one's editor, and one's censor have taken place to produce the texts selected for analysis here in this dissertation, as a literary comparatist I have not made it my goal to explain the authors' possible circumstances and intentions vis-à-vis the production of their texts; I only have their texts.} This trend reflects the democratic judiciary values of being innocent until proven guilty and the need to show the burden of proof. These trends in print culture and regulation contribute to the general liberal-democratic movement towards an ideal of "flexible legality."\footnote{For more on this concept, see Gaskins 8-9.}

These trends are precisely what is not shared by the second category of censoring societies found in repressive...
regimes, such as Franco's Spain or the Soviet Union, whose censorship takes on hardened forms, offices, and bureaucratic and punitive procedures. Simply put, non-democratic regimes assume that the writer is guilty until proven innocent; the burden of proof lies in the manuscript which must be submitted for review and permission before publication.\textsuperscript{19} In contrast to the democratic ideal of flexible legality, the non-democratic ideal would appear to be an immutable legality; moreover, these regimes also tend to bind together state leadership with the law. Most repressive regimes install and maintain a pre-publication censorship bureaucracy on the premise that it is a temporary, military action to deal with a national state of emergency. Beyond these common factors, non-democratic regimes with prior censorship may differ in practices, customs, and values.

Francoist Spain and the Soviet Union demonstrate two basic types of pre-publication censorship because of their different ideologies. In Spain, the authoritarian rule sought to preserve a certain illusory view of the country's glorious

\textsuperscript{19} My apparently symmetrical comparison is, of course, complicated by many censorship-related issues that can arise with prior censorship. Authors' reputations, connections, and non-literary activities can influence whether they will be permitted to publish in the first place. Furthermore published authors and their works may suffer from post-censorship strategies (conducted by various authorities in a repressive regime) such as restricting print-runs, distribution, promotion, engineering negative reviews in well-known publications, fines, jailing, prosecuting and sentencing under criminal codes, punishing by camp detention, hard labour, psychiatric rehabilitation, or execution.

Nevertheless, these repressive strategies all convey the state's perception of the individual writer as a potentially dangerous individual, and not as an individual with rights to freedom of expression and equality.
past and an ideal of Catholic nationalism, but its censorship focused on eliminating anything overtly anti-Catholic, anti-Franco, or obscene. Francoist censorship is thus characterized by its prescriptive, paternalistic qualities.

Meanwhile, the Soviet Union's censorship worked to be both prescriptive and prescriptive. It could suppress or cut offensive material, but it also sought to promote an ideological program through literature.\(^\text{20}\) Soviet censorship represents the panoptic and paternalistic tendencies of the totalitarian state; it stresses its forceful application of the Law, which in turn reveals its reliance on secrecy, surveillance, and didactic forms in education or indoctrination.

Presumption of guilt or innocence may simply be two sides to the same Law. While liberal democracies and non-democratic regimes differ in their approaches to the freedom of expression, they share some underlying assumptions. First, they believe in the power of the word to influence. Second, they believe that the State has a responsibility to protect the average citizen from harm or wrong-doing. Third, they share a faith in the Law despite their differences in wielding it. Fourth, they believe that sexuality needs to be regulated through law and custom.

Sexuality in literature has proven to be a particularly difficult issue for legislators and censors because of the

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\(^{20}\) For more on the prescriptive element of Soviet censorship, see Lenin; James.
ambiguous questions of harmful influence and intent. It cannot be proven that reading literature does or does not influence its readers in some way. An author's intention to create a certain effect on a reader cannot be readily determined either; even if an author attempts to clarify the purpose or meaning of his work, he cannot ultimately control or determine the possible variety of readers' responses to it. Influence and intent are terms used readily in the law (crimes or acts committed without intent are considered less reprehensible than premeditated ones), but they tend to be used less appropriately in literary interpretation. The clash between the legal context of an individual's act and intent and the literary context of text and interpretation is probably impossible to resolve, although both liberal democracies and non-democratic regimes have sought to do so through their varying approaches to censorship. This clash can be, however, a tantalizing issue to pursue and dramatize in literature itself. In fact, the law's interest in regulating sexuality is what often becomes reenacted and re-interpreted in literary fiction involving sexual portrayal.

(v) The Creative, Productive Function of Censorship through Its Mediation of Fantasy and the Law

Censorship evaluates any signifier; it transforms signification in order to avoid expressing anything that comes too close to being explicit about (forbidden) desires or objects. It does this in order to disavow the lack that is at the centre of the desired Other, to prevent the subject from
realizing fully his desire. Desire and fantasy have important relations to censorship, and owe their intriguing forms to censorship's regulatory function; we only consciously perceive desire and fantasy once they have passed through censorship. They rely on the prohibitionary force of the superego, as played out in censorship, in order to create meaning by contrast. Thus, censorship functions to help transform meaning. In this way, it can also be seen as aligned with the function of sublimation, which also works to transform and elevate the erotic drive to some non-sexual, but creative activity.

There is a basic ethical presupposition involved with social, psychic, and artistically portrayed censorship and sexuality: that is, our need to censor implies that there is a good that can be achieved, usually through some correction or regulation. This ethical drive can become entangled with the possibility of deriving pleasure from regulating oneself or others. Pleasure may also be derived from sublimating our sexuality through the creative processes of writing and reading. At bottom, the problem of ethics could be said to be found in our lack of ability to resolve the difference between what is supposed to be good (as opposed to bad) and what is pleasurable (as opposed to unpleasurable). On an irrational, libidinal plane, the subject equates what is pleasurable with what is good. Meanwhile, through the series of renunciations of erotically charged objects and activities that the subject has had to make throughout childhood and afterwards, the
subject has a competing set of criteria about what constitutes the good for others (and therefore for himself, too). In the intersection of these two planes, there is an area of negotiation in which pleasure and signification can still be procured through censorship.

In our mental life, censorship might be seen as a function which makes these signifying negotiations possible. The sense of censorship relates in part to a psychoanalytic concept of a system of checks and balances. Our psychic economy helps to produce our conscious awareness of values and ethics. In his Ethics of Psychoanalysis, Lacan discusses our tendency towards rectification, the reality principle and its fundamentally conflicting character. He stresses the importance of our sense of a lived experience and that that experience has a moral foundation.

This need to have a sense of a lived experience relates to censorship, literature, and sexuality in crucial ways. First, the general need to censor literature in some way or form is a way to determine meaning. The need to censor sexuality in literature is one aspect of how sexuality is controlled and regulated in society. Expressing and censoring sexuality gives it meaning. In the selected novels, the "need to censor" gets transformed into creative literary strategies and themes of judgment and transgression. Accompanying the need to censor are the epistemic drive and the ethical drive: in the texts, there is often a presupposition that there is some kind of knowledge to be attained through sexuality.
Competing with this drive towards determining some knowledge is the urge to evaluate what is right and wrong (versus what is pleasurable and unpleasurable). Sexuality becomes a value factor for both the ethical drive and the epistemic drive.

In the novels chosen for this study, sexuality is often represented as fantasy and desire. Censorship helps to fashion fantasy into its unusual, dynamic forms and enactments of transgression, subjection to pain, or judgment. Slavoj Zizek's definition of fantasy helps to clarify what is at stake in my claim:

>[I]n the fantasy-scene the desire is not fulfilled, 'satisfied', but constituted (given its objects, and so on) -- through fantasy, we learn 'how to desire'. In this intermediate position lies the paradox of fantasy: it is the frame co-ordinating our desire, but at the same time a defence against 'Che vuoi?'. a screen concealing the gap, the abyss of the desire of the Other. Sharpening the paradox to its utmost-to tautology--we could say that desire itself is a defence against desire: the desire structured through fantasy is a defence against the desire of the Other, against this 'pure', trans-phantasmic desire (i.e. the 'death drive' in its pure form). (Sublime 118)

This definition of fantasy supports an understanding of the subject's need to censor. What Zizek describes as a "defence against 'Che vuoi?'" and a defence against the desire
of the Other approximates what I describe as psychic censorship. This defensive function has its parallels in artistic, social, and political censorship. Sexuality is censored in various ways at all levels, which is how it is endowed with signification.

In the novels selected for my discussion, sexual acts viewed as crimes or transgressions, such as adultery, prostitution, masturbation, and pedophilia, are dramatized and submitted to forms of judgment. These forms of judgment often depict or allude to the erotic desire or fantasies of the subject. The enactment of censorship moments provides values for sexuality. By applying values, decisions can be made about good and bad, right and wrong, and not just desirable and undesirable; the dramatization of censorship maneuvers provide a certain combination of ethics and eroticism. The erotic elements are integrated in the texts and therefore contribute to textual signification and consequences.

These novels bring to the fore the problems in ethics by using sexuality as hotly contentious value; that value can then serve as the problematic issue or action to be judged. Sexuality is a useful, conflictual, novelistic element because its value is not clear and undisputed. Because these novels tend to rely on a very active reader response, they also tend to activate judgment. The necessary tension at stake in the ethical premise of these novels can perhaps be clarified by Lacan's general explanation of the dynamics of an ethics:
an ethics essentially consists in a judgment of our action, with the proviso that it is only significant if the action implied by it also contains within it, or is supposed to contain, a judgment [...]. The presence of judgment on both sides is essential to the structure. (311)

(vi) Censorship's Artistic Affirmation

Censorship in artistic production is potentially creative as well as destructive. Artistic censorship uses strategies and motifs similar to those of psychic censorship. Artistic and psychic censorship also share similar aims: to transform or sublimate (forbidden) wishes and to exercise judgment (which will produce signifying value). It would seem that our need to represent for ourselves wish fulfillments coincide (and may be dependent upon) a need/drive to be judged (and thus create values).

The novels chosen for this study dramatize themes of judgment and oblige the reader to adopt a judge's role. First, these novels manifest an awareness of and opinions about the Law, religion, and other regulating forces. Second, through allusion, parody, and other means, they make references to other works of art, especially controversial ones which had at some time been judged harshly. Third, these novels tend to highlight the arbitrariness of judgment, its inability to account for everything all of the time. Finally, the narratives tend to reflect some aspects of a superego,
which has irrational qualities of parental and other laws and their harsh application.

That harsh parental aspect of the superego motivates the subject to achieve approval and love or rebellion and enjoyment of forbidden sexuality (the oedipal and pre-oedipal situation). Censorship as a psychic function must negotiate meaning with this superego function; on an artistic plane, a similar negotiation (conscious or unconscious) helps to transform the raw material of artistic work into a signifying creation. This transformational aspect of artistic censorship conceals, uses allusion, intertexts, disavowal, metonymy, metaphor, irony.

The dissertation is divided into two parts in order to demarcate the differences between the novels' historical, social, and political points of reference. Part One deals with novels published in liberal democracies whose legal and social modes of judgment of sexuality were changing during the twentieth century. The challenges to publishing *Ulysses* were basically overcome in the United States' 1933 ruling by Judge Woolsey, although in some countries the banning of *Ulysses* would continue well past that time. *Lolita*'s involvement with censorship was dispersed in several related problems: failure to find a suitable publisher willing to take a risk; being published by an alternative press, Olympia Press, specializing in pornographic literature and occasional works by promising new authors; being banned by British customs and involved with the French government's attempt to censor Olympia Press; and
of serving as a sample work for the British Government's new legislation of an Obscenity Act to replace the nineteenth-century legislation still in place in the late 1950s. Both *Ulysses* and *Lolita* challenged the existing limits of acceptability of modes of expression of sexuality in literature and served as landmark works that influenced legal decisions of subsequent publications of other works. These novels obliged judges to adopt new ways of regulating and judging literature.

Part Two deals with two novels published in countries which had state-operated censorship bureaucracies. These latter two novels were given permission for publication only because a pivotal time of re-evaluation of censoring practices was taking place. In Franco’s Spain, that period began around 1962; that change became more solidified in the law in 1966, with the Ley de Prensa. In Soviet Russia, although modest adjustments had been made in the state censorship criteria in the 1970s and 1980s, it was only in the last years of the 1980s and early 1990s, with the policy changes of glasnost’, that the Soviet censorship allowed daring works such as *Russkaia krasavitsa* to be published.

Having taken into account these important historical differences in these novels' publication, I focus the actual discussion of each chapter on how censorship is portrayed or dramatized as a theme and creative strategy in each of these novels.
When sexuality becomes a prominent feature and value in a story, the literary theme and accompanying strategies tend towards judgment: sexuality is presented in transgressive forms such as a broken contract, a crime or indiscretion, an adultery, prostitution, abortion which must eventually be judged. In the selected novels, judgment themes are dramatized in particular ways: confession of crimes or testimony as witness to crimes; crimes, trials and punishments; pseudo-crimes, trials, punishments. In the theatrical framework of "Circe" (Ulysses), Leopold Bloom and Stephen Dedalus bring judgment to bear on their transgressive desires by merging the stage of reality and the psychic stage of fantasy. Through Lolita's confessional narrative of the pedophile, Humbert Humbert enacts the process of judgment on his life and transgressions. The alternating interior monologues and ironic third-person narrator of Tiempo de silencio present a complex collection of fragmented points of view requiring the reader to evaluate and impose judgment on the ambiguous protagonist Pedro. Russkaia krasavitsa's confessional mode uses the pornographic premise of the desiring woman's voice to record the censored subject's defence.

These interpretative interventions into each of these texts examine the senses of censorship as a productive function. Artistic censoring creates meaning by using sexuality as a contentious value requiring judgment. In turn, the enactment of judgment involves the production of potential
new meaning and value, as well as an erotic pleasure and will
to law.
Part One: Liberal-Democratic Censoring and the Will to Judgment

In interpreting sexuality in literature, it may help to remember a premise at the heart of psychoanalysis: there is no sexual relationship. This impossibility is always the basis of fantasy; it is why fantasy is always about the sexual relationship, a staging of it (Zizek 126). In mental life, the processes of censorship help to create the illusion of the existence of the sexual relationship. A parallel dynamic is at work in many literary representations of sexuality.

We insist upon having meaningful relationships because otherwise there would be no meaning to life. Zizek illuminates this basic premise by providing further examples. In ideology, there is no class relationship; in law, there is no justice, no freedom. "Society as a corporate Body" is the fundamental ideological fantasy versus the impossibility of the social relationship ("Society doesn't exist") (126).

Literature insists upon finding meaning and form in the world, especially in human relationships. By involving sexual contexts or expressions, a writer seeks to discover meaning and value. Because sexuality is so highly regulated in any given society, it has the power to offend, to attract, to promise or withhold knowledge, to activate judgmental forces. The sexual relationship in literature attracts judgment, thus indicating that there is some meaning or value in that relationship. Writing about sexuality in fiction seems to tie together fantasy and reality. It represents to many an act of defiance towards society. The conflicting perceptions of the use and meaning of
sexuality in literature can be seen in the vicissitudes of legal methods of censoring that literature.

Literature as a legal thing seems to differ from literature as an aesthetic object. Yet that intersection of values -- the legal and literary values of that written text -- generates material for the writer. The four novels discussed in this dissertation dramatize how sexuality is received by the conflicting, judgmental forces of society. I have divided those societies loosely into two spheres, the liberal-democratic and the repressive (authoritarian or totalitarian), simply to emphasize that these differences are important to the writer's production and sense of censorship. While the premises of censorship are rather similar, the practices of application vary widely.

Twentieth-century liberal democracies have increasingly liberalized their regulatory practices for works with sexual content. The changes made in the law did not come about simply because writers like Joyce or Nabokov produced highly artistic but controversial novels. Moreover, the twentieth century witnesses a dramatic increase in publishing and in works with sexual content. But legal transitions occurred also because new judges with different values and modes of perception started to replace the old. The Warren Court era profoundly changed how law is practised in the U.S. and in other English-language countries using common law. Similar changes occurred in non-English language liberal democracies.
One of the main ideals of law in liberal democracies is the maintenance of a "flexible legality." Twentieth-century issues of the freedom of expression particularly depend upon the notion of "flexible legality," but on a more general level liberal-democratic law likes to demonstrate its fairness by its sensitivity to context and detail.

A second fundamental ideal in liberal democratic law is the presumption of innocence until guilt is proven. This ideal has organized the legal reception and censorship of books and authors over the years. Either the text or the author represents the legal subject which must be examined for harmful intent or effect. By the mid-century, and especially since the late 1960s, the law has relinquished its pretense of being able to determine harmful intention or effect in literature, but it nonetheless seeks through "flexible legality" to regulate the reception of sensitive material through other modes of limitation of dissemination (e.g., zoning, age restrictions, etc.). "Flexible legality" is also exemplified in the century's shifting legal approach to assessing obscene effects in literature: the trials of Ulysses and Lady Chatterley's Lover dramatized in the courtroom the shift in emphasis from the censorious reading of potentially offensive passages out of context to the judging of a literary work as a whole (with an understanding of how potentially offensive portions or words contribute to the total work and its meaning).  

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1 See De Grazia; Ernst; Cowan. For Ulysses cases and censorship, see especially Vanderham; Parkes; Bryer; Culleton; Herr; Law; Leckie; Loss; Mahaffey; McCleery; Thomas; The United States of America v. One Book
These two ideals in democratic law—presumption of innocence and flexible legality—can be seen as carried over into the premises of reading fiction; they also can serve as a guiding approach to reading twentieth-century fiction.

The book may be seen as a complex sign and product in terms of the law, market, message, and ownership. Censorship issues usually arise because an offending text involves a clash of the rights of the individual and rights of society. Such a conflict demonstrates the ethical importance of writing and reading because it is a conflict in values.

Thus, writers who use sexual themes or representations in their work tend to dramatize these conflicts in interpreting or judging values. Joyce's "Circe" and Nabokov's Lolita dramatize the subject's encounter with Law. Sexual transgressions and desires are explored in themes such as adultery, prostitution, pedophilia. Legal and religious regulative discourses (trials, confessions, judgment) respond to the instances of sexuality.

The form of writing also helps to solicit the reader's active, flexible response to judging the sexual thing. The format of a tragi-comedic play organizes the topsy-turvy action and characters of "Circe." "Circe" provides excellent material for a relatively brief, focussed examination of censorship themes in Joyce's oeuvre because it is emblematic of censorship.

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Entitled Ulysses by James Joyce. For Lady Chatterley's Lover, see Goodheart; Grant; Hyde; Thody.

2 For example, see Burt; Butler; Censorship and Silencing; Derrida, "Before the Law"; Freccero; Flieder; Gaskins; Geller; Geng; Goodrich; Gordon; Green, Leslie; Harrison; Hiley; Hudon; Jansen; Jones; LaCapra; Langton; Legendre; Levine; Lewis; MacKinnon; Marsh, Joss, Word Crimes; Obeler; Patterson, Lyman Ray; Pauvert; Perrin; Post; Randall; Robbins; Robins; Said; Scholes; Shackleton; Strauss; Zaczek.
depicting the subject's (or artist's) psychic struggle with the repressed, judgment, sexual transgression, artistic expression, and the possibilities to explore all of these aspects through language. The posthumously published confession of a criminal supplies the signifying structure for Lolita. Both works deploy censorship methods (disavowal, digression, ironic devices, negation) to control and produce meaning about the fantasies of the sexual relationship. They promote ethical interpretations because the male subject questions his aims as he struggles between enjoying sexual pleasure (and transgression) and recognizing different needs and status of the other.
Chapter One

Circean Censorship: Joyce's Theatre of Judgment in Ulysses

James Joyce's Ulysses is a novel about censorship which happened to become a target for censorship, in both its serial magazine form and its 1922 unification as a book. Joyce's works consecutively challenged existing censorship standards in literature, and Ulysses represents a landmark case in twentieth-century legal history of literature and art. At and since the times of the novel's trials, various critics, librarians, and other readers have considered many aspects of the novel obscene, immoral, or perverse. It is not my aim to argue the contrary. Indeed, Judge Woolsey's famous published ruling on the non-obscene quality of Ulysses should be taken as a well-intentioned lie.1 Ulysses, as Joyce himself and others have acknowledged, is obscene in places. My argument depends on that basic recognition.

For practical considerations, my discussion in this chapter focusses on one particular episode of Ulysses. "Circe" writes out fantasy, making objects of desire visible, making hallucinations readable, casting dreams into the externalized form of a tragi-comedic play. Casting psychic fantasy into artistic writing requires censorious expressions along with obscene ones, censorial maneuvers which counteract the obscene drive to represent (forbidden) desires and their objects. While

1 Vanderham devotes an entire chapter to the issue of Woolsey's "well-intentioned lie," explaining its significance in the law and why we must be cautious in our own interpretations of such rulings. To accept Woolsey's judgment is to assert that there is nothing offensive, obscene, or pornographic in Ulysses. Both Vanderham and Parkes offer excellent, detailed discussions of the Ulysses trials and publication censorship.
"Circe" deploys some sexually obscene language and erotic or pornographic imagery, the episode's main import is to follow the trajectories of Stephen Dedalus's and Leopold Bloom's (mis)encounters with the Real as they grapple between the satisfying illusions of the Imaginary and the stunning structure of the Symbolic. These two leading characters confront some of their most fervently nurtured desires and respond by counteracting those transgressively sexual fantasies with censorious fantasies which both confirm and negate the desires. Taken altogether, this series of operations can be seen as a way of grappling with the Thing. This grappling activates a process of judgment by which the subject subjects himself every time he is faced with decisions involving his pleasure or unpleasure. "Circe" ultimately dramatizes the psychic theatre of judgment that the subject submits himself to when he seeks (transgressive) pleasure and reduction of unpleasure (such as forgetfulness of painful memories).

In a more general sense, my argument applies to the novel as a whole. Ulysses uses obscenity and other literary and dramatic devices in order to dramatize, illustrate, activate, or enact censorship and censorial practices and issues. The novel conceives of censorship as both a part of life and art and thus sees it as a worthy domain to treat in art. Joyce's works raise questions about the limitations of what has been considered acceptable artistic expression. His works encompass his inquiry into the vicissitudes of morals in art and life. The theme of the individual's struggle with the rules of society, church,
law, family is an identifiable thread running throughout his opus.

Each episode of Ulysses treats censorship in a different way -- the initial chapters of interior monologue of Stephen and Bloom and the final one of Molly appeal to the possibility of representing a character's flickering stream of inner thoughts and sensations -- a stream which would be semi-censored and modified in order to produce the more highly regulated speech and writing delivered to an interlocutor. These chapters' style and frank subject matter represent an inner consciousness that occasionally taps unconscious echoes, allusions, or recesses. It can be argued that the mode of narrative used in these episodes is an attempt to achieve a sort of hyper-realism: the accurate reproduction of a person's thoughts and patterns of thinking. After "Hades," the composition and styles of subsequent episodes diverge increasingly -- parody, orchestration, editorial and aurteurial strategies all complicate point of view, representation, access to stable points of reality. But censorial issues continue as a thematic thread through the novel's fabric.

It can be persuasively argued that the later chapters of Ulysses, particularly because of the Little Review trial, were created in order to avoid being too directly representational (like the initial, ostensibly hyper-realist chapters) and thus to elude the censorious actions of the American courts,

2 Budgen is one of the earliest readers of Ulysses to make this observation.
libraries, and leagues against vice (Vanderham; Parkes). But of course such strategies did not translate automatically into publication freedom. Joyce was plagued by censorious reactions to his literary work, reactions which usually had an adverse effect on his prospects for publishing and being read widely. The accumulative variety of styles, the interrelated content from one episode to another, the coherence of the chronotope, and the referential or interpretative schemas all contribute to the reader's impression that the novel is an integrated work of art whose sum effect is dependent on the inclusion of all parts, including apparently lewd and crude parts.

In broad terms, censorship is represented or enacted in the following ways in the chapters after "Hades." In "Aeolus," which takes place at the offices of the Freeman's Journal, the typographical and editorial maneuvers in narrative portray the press's manipulation of information and signification. Various individuals' private thoughts — especially those of Stephen and Bloom — advance the narrative, and the chapter notably deploys a breathtaking array of rhetorical devices and figures. Rhetoric, or the artistic manipulation of the word, is the central technique and idea. In "Lestrygonians," Bloom's thoughts jostle amongst themselves as he ponders food, sex and sensuality and wards off the subject of Molly's adultery with Blazes Boylan later that day. Bloom's anticipation, imagination, disavowal, and shameful pleasure of this adultery constitute a recurrent and foundational aspect of Bloom's and the novel's treatment of censorship. In "Scylla and Charybdis," the topics revolve in
the library around literature, especially Shakespeare, marking Stephen's predilection for relating biographical detail to the interpretation of the text; Stephen argues that Ann Hathaway makes a cuckold of Shakespeare and that Hamlet is the product of the playwright's mourning for his son Hamnet. Stephen's preference for Aristotle over Plato suggests that Stephen opposes literary censorship as promoted by Plato. Stephen basically distrusts the flesh and the material while believing in art as the imaginative transformation of life.3

The "Wandering Rocks" episode, a ramble of various characters through Dublin, traces eighteen short scenes, concludes with a Coda, and shuffles in some overlapping incidents or actions. Essentially a chapter of movement, elevating the importance of sequential action over content or substance, there is nevertheless an artistic concern to be all inclusive and thus to avoid censoring out any telltale or

3 Stephen's analysis of literature and art becomes reworked later on in "Circe" as an erotic drive to transform language into reality of forms and gestures; Lynch mocks the effort as a disavowal of why they have come to Nighttown:

**STEPHEN**

So that gesture, not music not odours, would be a universal language, the gift of tongues rendering visible not the lay sense but the first entelechy, the structural rhythm.

**LYNCH**

Pornosophical philotheology. Metaphysics in Mecklenburg street! (411)

Gifford explains that Mecklenburg Street, the notorious street in Dublin's red-light district, was renamed Tyrone Street in 1887 in a vain effort to uplift the area's image (an act of municipal censorship, in effect) (373). Lynch's mention of it reasserts the original repressed obscene name as well as his and Stephen's presence in the usually ob scena place. Gifford suggests that "Pornosophical philotheology" stands for a masturbatory study of god (373). I also see "philology" suggested in "philotheology" -- love of learning and literature and theology (or literature/word of God) and Stephen's interest in speaking in tongues; the philotheology could also be shown in Stephen's mock worshipping of Mass in Latin for Paschal time (a season of joy, rebirth, and baptism).
possibly important trace from one little scene to another. Thus the interpolations seek to ward off censorial tendencies in the narrator. Next, "Sirens" develops a highly aural point of view and dynamically acoustic production of the 4 o'clock scene at the Ormond Hotel. Bloom's thoughts intermingle with a music of love, desire, adultery, intrigue. The transformative and sublimatory effects of the musical intertexts serve both to censor and to elevate the adultery that takes place ob scena.

In "Cyclops," logorheic Irish nationalism is lampooned and condemned by letting it give voice to its censorious declarations or condemnations about things and people other than It; Bloom ends up representing the censored Other, harangued by fenian Polyphemous and dismissed by a hurled biscuit tin. In "Nausicaa," (transgressive) sexuality returns to the central interest: the action, Bloom's masturbation and Gerty MacDowell's own sexual fulfillment, is glossed by first her perspective which is subverted by the parodied language of frilly fiction for young women and then countered by his Bloo-hoo sober meditations. "Oxen of the Sun" processes (female) sexual reproduction by glancing it off of a reproduction of male literary works, thus using literature as means of both obscuring sexual subjects and embellishing them. "Circe" transports the action to Nighttown, the prostitution centre of Dublin. Obscene language and fantasy illuminate the hallucinatory trajectory of this midnight chapter. The relatively calming episodes of "Eumaeus" and "Ithaca" follow the frenetically produced visions of "Circe." "Eumaeus" overwhelms the reader with wordiness and
its sense of being watchful. But what is it watching out for? "Ithaca" develops a question-and-answer structure which is also exhaustively descriptive and yet evasive. Finally "Penelope" unfolds the luxuriant excesses of Molly's inner thoughts in a loose, open style that ignores most formalities of punctuation and exact grammar. The novel ends with the uncensored thoughts, desires, memories, and sensations of its final narrator, stressing an intimacy and frankness not usually provided in literature.

Thus, each episode expresses and deals with different aspects of censorship. But the episodic sequence is also important to the sense of censorship: the episodes contrast each other and are interrelated in various ways. There is a sense of balance and counterbalance to the arrangement and progression of the day, action, character and narrative shifts, and especially alterations in style and choice of content.

(i) The Accretive Thing about "Circe"

_Ulysses_ was not written entirely in sequence, and it is notable that "Circe" was the last episode composed by Joyce. There are several advantages Joyce gained by writing it last: it serves, perhaps more than any other chapter, as a compendium of the novel's contents. In fact, it seems to serve as the novel's unconscious and conscious memory. In it we find all manner of details related to both Bloom and Stephen, from their childhood to their contemporary life to their fantasy lives. Virtually every character in the book, as well as many notable historical
figures and some imaginary ones, appear in or is mentioned in some way in "Circe."

This repository aspect of this episode functions in the opposite direction as well. Groden and other scholars have remarked on Joyce's "accretive" method of creation; he seemed to make particular use of the final months of composing Ulysses to make alterations and additions across the breadth of the manuscript.

"Circe" is remarkable for its paradoxical quality: its form is dramatic, and yet the chapter could not be practically staged as a play with human actors. The only place in which "Circe" could be reasonably represented is in the reader's imagination; the Circean landscape combines psychic scenes with the setting of the prostitution zone. The pretense of being a play, however, is not an empty or vain one. What are the advantages of this form for "Circe"?

First, Joyce's variety of styles and forms in Ulysses elaborate his recognition of our need to live within language and the correlating need to bend and shape language. The novel amply demonstrates language's inability to reproduce or apprehend the Real except through the suggestive, symbolic means of language. The pornographic impulse that we apply to language is the urge to articulate what conventionally cannot be said or expressed. "Circe" is one demonstration of how to write about sex, and as we shall see, that aim is mitigated and mediated by censorship themes and strategies. In "Circe," we see demonstrated the subject's repeated and reworked desire to name
sex, to call it into being, to summon it, to contrast it, to make it repulsive, to enjoy its ugly and painful aspects, and yet also to negate it, judge and condemn it, to elide it, to dress it up with words, or to make it banal.

The challenge for any writer who wishes to treat sexuality artistically and yet explicitly is to find ways to achieve these conflicting aims. "Circe" is one example of how to achieve those aims. Moreover, we should remember this episode's obscene components or aspects are compensated by several extenuating, far-reaching values and qualities. First, it is one part of an aesthetic whole, one portion of a work of art conceived in integrating terms of character, time, space, and themes. In terms of the novel, "Circe" gains a heightened status for its strong role in organizing the whole work; it also re-unites many parts and aspects from various parts of the novel. Thus, "Circe" has a constitutive purpose for the novel as a whole, and provides significant understanding and amplification of Bloom and Stephen and their conflicting motives and desires.

In terms of the whole novel, "Circe" might be said to represent the Thing. In terms of the episode itself, "Circe" is an exteriorization of the psychic scene onto the pornographic scene of the prostitution district. On one level, the theatrical production describes the subject's epistemic search for the sexual Thing; on another level, we realize that in this quest the subject introduces himself into his own theatre of judgement. This theatre produces for him in a series of conflicting phantasmatic scenes his desires, which include the
contradictions and re-affirmations of his desired objects. Yet he can never find the actual words that would say or enact what would ultimately be that Thing; even the final fairy image of Rudy reading the book does not divulge that book's contents. Furthermore, the repeated act of being judged and the examination of and avoidance of acknowledging motivation are central to our understanding of "Circe" and how it represents censorship issues. I argue that the subject's frequent phantasmatic enactment of judgment represents censorial forces and indicates a certain kind of pleasure for the subject in repeated, re-activated judgment. In Nighttown, man's quest to get beyond himself, to hallucinate into fantasy, is akin to the quest to achieve an artistic goal -- and both quests cause the subject to collide with and confront the Law. Furthermore, as we shall see, the Thing has a special status with the Law, just as it does for Art.

(ii) Fantasy "I"-Law

Ulysses is a response or supplement to the Law. In "Circe," we find censorial conflicts come to the fore, highlighted in the dramatic mise-en-scène of Nighttown, the prostitution district tolerated and regulated by representatives of the Law (Dublin's municipality, the corporation, the Church, the society as a whole). As Stephen and Bloom enter this demarcated zone, they do not become free agents, but rather become confronted with both the Law and the regulated lawlessness of the place. They consequently become aware of their own complicity and paradoxical motives for being there.
Their fantasies about and conflicts with the Law and its symbolic forms provide much of the episode's content, action, and resolution -- for example, the conflicts with the night watchmen and the soldiers, the confrontation with the brothel madam, Bella Cohen, and the grandiose instances of rising to power by both Stephen and Bloom and their respective symbolic falls.

Trials and judgment haunt "Circe." They are the product of the subject's need to counteract his desires with authoritative control by the superego. These maneuvers are accomplished through attempts to name, to give voice to, to transform, to elude, to allude to the Thing. Wish fulfillments and their negations, metaphor and condensation -- all serve to dramatize the subject's alternating desire to transgress and to be judged. Moreover, the staging of the subject's conflicts with the Law invites the reader's participation to judge. The theatre of judgment that is "Circe" expresses the subject's desire to confront the Law and elicits the reader's response to judge. The reader's sense of ethics is activated in this readerly judgment because of the text ensures some ambiguity about what is at stake at any given moment. The reader necessarily can appreciate how Bloom and Stephen experience difficulty in distinguishing between right and wrong, between right and good, between good and pleasurable. The dilemma in ethics is found in the subject's conflict between desiring the objet a and wanting to do or possess the good. What promises pleasure and what is good are equated in the irrational terms of the ego's drives.
But these two aims are not necessarily related when considered from the point of view of ethics, when we include the superego and our awareness of the world and others' needs. The dilemma can never really be completely resolved; the struggle between the ethical good and the libidinal good necessarily involve the subject's negotiation. But it is helpful to note that part of that conflict arises for the subject precisely because, even if he did not have to consider an ethical good, the subject would still be unable to apprehend fully the good in the Real. Thus in writing such as "Circe" what is dramatized, what is made exterior and viewable, is the subject's thwarting of his own attempts to apprehend his object(s) of desire. The closer he comes to seizing that object, the more ingenious becomes his stratagems to save himself.

Despite the enormous amount of elaborate deviation, the line of action in "Circe" is simple. Stephen and Lynch have taken a train to Nighttown. Bloom goes in search of them, ostensibly to keep a fatherly eye on the drunken and careless Stephen. Bloom finds the two young men at Bella Cohen's brothel; he takes over Stephen's money for safekeeping. Throughout this action, both men become wrapped up in various hallucinations which reveal some of their most pressing conscious and unconscious preoccupations. In one of these hallucinations, Stephen meets his dead mother, smashes Cohen's lamp with his ashplant, and runs out into the street. Bloom follows to find Stephen provoking the ire of an off-duty English soldier. The soldier punches Stephen unconscious, the police
intervene and leave, and the episode ends as Bloom stands over the prostrate young man, waiting for him to recover.

The motivations for the two main characters' actions are complicated. Stephen seems driven to lose himself in drink and revelry, to lose his money which he despises, to lose his dignity to the English, all in search of a kind of Dionysian release. But his inebriation is also a form of censorship as he seeks to forget unwanted memories and to tear away from cloying, confining rule and roots. While he seeks the proximity of prostitutes, his drunken state forecloses the possibility of performing sexual acts with them. But it is nevertheless his desire to lose himself in the illicit feeling of Nighttown that in part drives him there.

Bloom's motives complement those of Stephen: for reasons somewhat beyond his comprehension, the older man takes a fatherly interest in the younger man. His pursuit and care for Stephen demonstrate his desire to behave ethically. Thus far in the novel, Bloom's sympathy and empathy for others, be they women, children, animals, or the disadvantaged, has been revealed; therefore, there is a sense of continuity to Bloom's humanitarian gesture in "Circe." Yet paired with that kindness is his desire to be wanted, needed, loved. Moreover, Stephen possesses several qualities that Bloom intensely admires: Stephen speaks Italian and French fluently; he has been educated in some of the best Irish establishments and is well read (the result of Simon's loving, lavish investment in his eldest son); he has travelled abroad; he possesses an exquisite voice
apparently similar to Simon's squandered, but still lovely tenor. In the episodes following "Circe," Bloom's additional interests in Stephen become apparent, complicating his basic ethical impulse towards the young man.

In "Circe" itself, Bloom's motivation to help Stephen appears to be less (consciously) mediated by other concerns. If anything, aside from wishing to befriend and protect the young man, Bloom hopes to postpone his own return home to Molly ("Hohohohohohoh! Hohohohome!" as Kelleher's carriage horse gently mocks Bloom's white lies about why he is in the prostitution district [562]). Ever since the morning when Bloom infers that his wife will have a sexual rendez-vous at home with Blazes Boylan around 4 o'clock in the afternoon, Bloom has oscillated between thinking of and banning the thoughts of the prospect. He repeatedly catches sight of Boylan around town; various interlocutors ask him about his wife's upcoming singing engagement, prompting Bloom to have to try to avoid mentioning Boylan while expressing excitement for his wife's performing career. The actual adulterous scene is the one episode in *Ulysses* that remains decidedly off stage but returns repeatedly to the text and Bloom's mind. Part of his mutual delight and torture in thinking of the adultery derives from his doubts about it actually happening. His oscillation between knowing and not knowing is essential to his masochistic enjoyment in the fantasy and the reality. It would seem that, aside from the likely adulterous affair Molly has with Boylan, any other male
suitors belong more to the husband's imagination than from actuality.

The adulterous scene is an informative theme throughout Ulysses. Bloom predicates much of his movements, thoughts, and fantasy on its premise. Adultery ranks as a sin and a crime in the Dublin of 1904. Some of Bloom's excitement about it derives precisely from the fact that it is a forbidden act; his wife is breaking the law. Other aspects of his excitement stem from the basic pleasure that he takes in having a fairly unconventional woman like Molly as his wife. A proud husband, Bloom also takes pleasure in having other men simply admire and appreciate his wife's beauty, voice, wit, and other charms. Although he himself looks for erotic pleasure both inside and outside of his marriage (in postcards, literature, masturbation, voyeurism, impersonation in correspondence), his sexual object remains Molly. She provides the source by which other lesser objects are to be measured. The recurrent Spanish motif -- Molly as the Mediterranean temptress -- particularly resonates with Bloom. The motif is developed in several erotic ways: the Sweets of Sin heroine offering her "heaving embonpoint" and other bodily gifts to the Latin lover, Raoul; the señorita and the torero; the nun and the priest; Zerlina, the peasant bride, and Don Giovanni. Bloom does not exactly insert himself in the place of the man in these couplings; he is more excited by imagining the desired woman being enjoyed by a desirable man, possibly a rogue, a

4 By having a semi-professional stage career, Molly approximates the status of an actress; in Great Britain at that time, society regarded an actress as having questionable personal morals and habits; in Ireland, with its censorious audiences, such regard might be harsher.
risk-taker or law-breaker. Bloom's desire clearly illustrates Lacan's observation that man's desire is the desire of the Other: indeed, Bloom's desire predicates itself on two Others, the desirable man and the desiring woman.

Meanwhile, Bloom imagines himself to be lacking in sexual desirability in some respects. In his Circean fantasies, he evidently perceives one desirable male quality to be a certain measure of lawlessness. Such a modality of pleasure also might hearken back to an Oedipal scene which both shocks and excites the childish spectator. Such an oedipalization allows a subject like Bloom to imagine the father as the transgressor as well as the law maker. It should be noted that the primal scene corresponds symbolically to the adulterous scene.

In "Circe," Bloom projects a series of hallucinated figures, events, and scenes which express his conflicting thoughts and emotions, desires about himself and his relationships. By making these figures exterior, giving them flesh and voice, Bloom dramatizes his struggle between a wild striving after the objects of his drives and an achievement of control, serenity, or power by mastering those unruly, irrational drives. His desire for control bifurcates into a desire to be dominated, especially in masochistic sexual situations, and a desire to dominate, as seen in his visions of becoming the ingenious Lord mayor of Dublin, glorious Catholic king of Ireland, reformer-inventor-arbitrator-lady-killer, Christ-like martyr and Egyptian mummy, and psychoanalytic and medical case study of the new womanly man.
Bloom's fantasizing repeatedly relies on transformations in dress, identity, manner of speech and language associated with his subjectivity. Hallucinated figures such as Virag, which are extensions of Bloom, also tend to change in appearance and voice. The parenthetical dramaturgic directions strongly emphasize the constantly changing character of Bloom's representations. The need to change stems from two drives or needs: first, to censor or change what is being said or shown because it has become too unbearable for the conscious; second, to find pleasure in the multiplicity of creative representation. These two impulses help to produce a richly contrasting drama which pursues but never manages to name or identify in any one way what is ultimately repressed or foreclosed for Bloom. Only at the end of the chapter, in a moment of rest from frantic search and change, emerges the serene vision of loved and loving lost son, Rudy, aged 11 if he had survived, appropriately immersed in the affectionate reading of a mysterious Hebraic book, kissing its pages.

The strong aspect of (symbolic) fatherhood of Bloom's mental life is further exaggerated by his extensive Circean hallucination of his grandfather Virag Lipoti of Szombathely as a diabolical, cynically candid old man. This phantasm sketches out what Bloom imagines to be his ancestry, which he must carry like an embarrassing burden and a kind of badge of pride. Virag

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5 The same holds true for Stephen, whose vision of his dead mother does not yield the desired, unknown (unknowable -- unnamable) Word (the Thing). He asks, "Tell me the word, mother, if you know now. The word known to all men." But her disappointing response is to re-introduce the issue of prayer and repentance which he has already rejected (540).
does not just represent paternal law, but also the wily, unwritten codes of necessity adopted by some Jewish foreigners to forsake some of that heritage in order to fit into society. For example, Virag implies his conversion and subsequent abandonment of Roman Catholicism, a series of actions demonstrating a kind of pervasive unbelief in religion and a pragmatic critical outlook ("Why I left the Church of Rome"). Virag's name itself strongly reminds Bloom of his partially lost (and therefore partially nostalgically longed for) ancestry, of the unsentimental practice of adjusting one's name to local standards, and the feminine side of his sexuality. His garrulous ancestor is also shown as a source of sexual knowledge, alternating between semi-pornographic, quasi-academic language. In one instance he stands in place of a Sigmund Freud or Havelock Ellis as the author of a long book series entitled "Fundamentals of Sexology or the Love Passion" (484); in another instance, Virag uses the Sanskrit words for human genitalia in a ridiculous description of sexual congress: "Woman, undoing with sweet pudor her belt of rushrope, offers her allmoist yoni to man's lingam. [...] Man loves her yoni fiercely with big lingam, the stiff one" (488).

Bloom's mutable and mutated name and person throughout "Circe" (and elsewhere in Ulysses), such as through the figure of Virag, shows that the arbitrary power of naming relies on censorship. Upon his introduction, Virag is called

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6 Most of the Jewish signifiers in "Circe" can be seen as representing Bloom's lost heritage and his association of it with familial love, affection, attachment, belonging, and knowledge.
"basilicogrammate," meaning "king of letters" or even "a lord of language." Thus Virag designates for his grandson the mastery of language, of living in the symbolic, of overcoming the hurdles of rules by ruling language. Virag appropriately carries a roll of parchment (which later discloses cures for memory, warts, sexual drive), and two quills adorn his ears. Virag's verbosity curtails Bloom's own usually wordy pronouncements, while Virag's modes of inquiry sympathetically coincide with those of his grandson. At one point, Bloom reflects that "It has been an unusually fatiguing day, a chapter of accidents" (483). Virag then calls upon Bloom to use his memory ("Exercise your mnemotechnic" [483]) in an effort to unearth and analyze his sexual desires, preoccupations, tastes. While Virag seeks to be at once explicit, academic, and humourous about sexuality (and notably never fully succeeding in his disclosures by virtue of his digressions), Bloom responds in choppy, short, and evasive phrases: "I wanted then to have now concluded. Nightdress was never. Hence this. But tomorrow is a new day will be. Past was is today. What now is will then tomorrow as now was be past yester" (484). In this and other instances, Bloom struggles to master memory. By summoning the spectres of his father and grandfather, he can fill the role of the son and grandson, as his father Rudolph and son Rudy are dead.

We know that the anniversary of Rudolph Bloom's suicide is quickly approaching, one which will take Bloom away from Dublin for a trip. While the adulterous affair between Molly and
Boylan are often foregrounded and fantasized in various direct and indirect ways in "Circe" and elsewhere, it seems noteworthy that Molly and Boylan's upcoming concert tour, in which they would be able to enjoy more illicit sex together, will coincide with Bloom's father's suicide anniversary. Thus, in an odd way, the transgressive sexual troubles in Bloom's marriage help to censor or blot out the painful memory of this unfortunate death.

(iii) Bloom on Trial

(An official translation is read by Jimmy Henry, assistant town clerk.)

JIMMY HENRY

The Court of Conscience is now open. (460)

Bloom's conscience -- his ethical sense of justice and judgment -- has been greatly admired by critics. His sense of balance, fairness, and kindness are admirable qualities not commonly found in his Dubliner counterparts. Thus he is set apart from the rest not only as a Jew, but as an unusually levelheaded, fair-minded person. From the novel's early chapters involving Bloom's interior monologues, we learn that he often thinks in comparative terms, weighing and counterbalancing arguments and observations. He also accumulates facts and arguments, revealing a tendency of to include and classify. Throughout the day, Bloom must strategically defend himself in various ways, whether it is to win approval or avoid ugly scenes at the funeral in "Hades" or to score some cheap points against the pub nationalists in "Cyclops." In "Circe," his many fantasies about justice and judgment often stem from his need to
justify himself for being Jewish in Ireland. While Bloom does not practise Judaism, he summons Jewish names, dress, identity, subjects, Hebrew and Yiddish phrases, and other trappings in order to glorify, distinguish, or defend himself. His motley collection of things Jewish at times betrays his lack of consistency or knowledge, but it also shows the arbitrary and myriad ways in which Jewishness can be (mis)apprehended, even by someone who is Jewish.

Bloom's concern with Jewishness also involves some of Judaism's recurrent features: persecution and guilt complexes; belonging to the chosen yet shunned people; being defined by blood; accepting or rejecting Mosaic law. This harsh law of retribution is perceived as being cruel but fair, and becomes reworked in various fantasies about persecution and retribution. In some instances in "Circe" the Mosaic law functions as a kind of transformational and regulatory logic in fantasy akin to censorship. In the first fantasy trial, when Bloom is questioned by the night watchmen, Bloom's first defence is to say, "I am doing good to others" (430). Later in the courtroom, Beaufoy attacks Bloom's "moral rottenness": "(To the court.) Why look at the man's private life! Leading a quadruple existence! Street angel and house devil! Not fit to be mentioned in mixed society" (435-6). Ad hominem attacks and digressive arguments abound in this trial as J. J. O'Molloy, Bloom's defence
attorney, remarks: "The Mosaic code has superseded the law of the jungle" (439).7

The censorial importance of Jewishness in "Circe" can be seen in two ways. First, in terms of male ancestry, Bloom hallucinates images and dialogues of his father, grandfather, and son, all of whom appear with Jewish features. In addition to their status as lost loved objects, they can be regarded as cherished but censored selves of Bloom. Jewishness itself represents some lost, loving environment. Furthermore, symbolic fatherhood (and filial attachments) is apprehended as judgmental, discursive, scholarly. Second, Bloom's sense of guilt (about his sexual desires) and persecution (for how others unfairly mistreat him because of his Jewish heritage) are indulged in fantasies involving judgment. Most notably, in one extended fantasy, Bloom, through his naughty solicitation of obscene correspondence with upper-class Dublin women, eventually achieves universal popularity and acclaim as the charismatic, reasonable, inventively practical ruler of Dublin. In one of his many energetic acts of leadership, he opens a court of conscience which shares qualities of the Biblical court of Solomon and Portia's court in The Merchant of Venice, two courts noted for their ingenious fairness. Bloom's eventual downfall occurs because, in their frenzied adulation, many distinguished women commit suicide for him (a fantasy metaphor for surrendering themselves sexually to him). This flurry of

7 Note that Bloom encountered J. J. O'Molloy at the newspaper offices in the morning and reflected upon the barrister's decline from a once promising career.
feminine death causes the mob to condemn Bloom. His Christlike martyrdom includes a marked lack of just consideration and an extended masochistic death sequence by lynching, burning, and crucifixion. One strand of suppressed meaning in this hallucination is Bloom's triumphant, erotic enjoyment in his marriage with Molly, a defiance against some Dubliners' condemnation of it (i.e., because she could have "done better for herself" than marry a Jew).

Bloom's masochistic tendencies are especially strongly conveyed, often in terms of persecution and justice, in his extended hallucination of his erotic encounter with the brothel madam Bella Cohen. In this encounter, Bloom and Bella quickly trade genders (although Bloom seems to retain his male genitalia while gaining the female apparatus). With Bella/Bello, Bloom indulges in several punishing fantasies. First, he occupies the position of the young, naive, sexually exploited woman (whom he often lusts after in his everyday life, be they housemaids or girls on the beach). By fantasizing that he is a novice prostitute, he experiences not only pain and degradation that accompany the position, but also the pleasure of wearing pretty but constraining women's clothes. His fantasy also reveals how his lustful feelings towards the subaltern woman conflicts with his empathetic awareness of her hardships; thus his sexual urges collide with his sense of just kindness, and his ability to insert himself into the subaltern woman's role allows him to delight in his erotic identification and desire to be subjugated and to bear punishments in the place of the usual victim.
Bloom's trials under Beauty's (Bello's) domination also involve materializing and cataloguing the "many," "hundreds" of his sins of the past. Significantly these sins involve pursuing and writing obscene propositions to women. Bloom is also confronted with his daughter Milly, whom he mistakes for Molly, a possible indirect allusion to incestuous desire or involvement. Furthermore, in this Rip-Van-Winkle moment, Bloom helplessly surveys how Molly supposedly has become a prostitute in his exaggerated twenty-year absence (as opposed to his daylong one), and then pleads to return to set things right. Bello replies:

As a paying guest or a kept man? Too late. You have made your secondbest bed and others must lie in it. Your epitaph is written. You are down and out and don't you forget it, old bean.

BLOOM

Justice! All Ireland versus one! Has nobody...?

(He bites his thumb.)

BELLO

Die and be damned to you if you have any sense of decency or grace about you. (508-9).

As punishment, Bloom will be buried along with some other supposed cuckolded husbands. Bloom berates himself, "My will power! Memory! I have sinned! I have suff...," and then, in a bizarre Jewish ceremony by the Wailing Wall, a group of Jewish men ("the circumcised") wail over "the recreant Bloom" (509). These men's names all derive from Jewish Dubliners of the 1904
period, citizens ranging from a librarian to a rabbi, and who were "neighbours" of the fictional Bloom when he lived in Lombard Street West (Gifford 415). This ceremony marks a sacrificial death of Bloom to atone for his sins (the second in this chapter).

In this example, Bloom applies self-censorship to his wishes and fears about his love life with his wife. But sexuality cannot remain repressed: even the burial involves throwing "dead sea fruit" upon Bloom. This serves as a metaphor for unsatisfactory pleasures and an echo of his morning thoughts of the Dead Sea and its associations with barrenness, the Jews as wandering from one captivity to another: "It lay there now. Now it could bear no more. Dead: an old woman's: the grey sunken cunt of the world" (59). A new sexual symbol immediately emerges from the funeral blaze (which also hearkens back to the morning's action and thoughts): the reproduction of the nymph Calypso that hangs over Bloom's matrimonial bed -- a sign of reaffirmation of sexual desire in marriage as well as various blush-inducing private acts ("O, I have been a perfect pig. Enemas too..." [514]) performed under the nymph's gaze. Thus one judgment and condemnation gives birth to new sexual inquiry and pursuit of the desired object; the references such as the Dead Sea and Calypso resurrect the happy matrimonial morning before Bloom's discovery of Boylan's letter in the mail, thus depicting transformed wish-fulfillments to regain a recent, but unrecoverable past.
After his burst trouser button temporarily breaks the spell he is under, Bloom regains his self-control to a large extent (and handily recovers his talismanic potato from Zoe), and the focus of phantasms shifts to Stephen, with Bloom acting as his fatherly protector. His apparent recovery of self-control, however, does not prevent several more negotiations with his desires and censorship. In one hallucination, Molly (or Marion) appears with Boylan, who invites Bloom to be witness the adulterous scene (526-528). Bloom behaves as a boyish servant to the arrogant imposter. Even in this instance, the sense of censorship does not allow full disclosure: the sexual act is foreclosed and only alluded to -- first by way of Mina Kennedy and Lydia Douce's mediations of the romantic action, then by Cohen's prostitutes' giggling, and then by the off-stage voices of Boylan and Marion. Thus, Bloom's own censorship manages to keep the adulterous scene off stage, in the position of the obscene, where he can safely enjoy it or reckon with it.

(iv) The Clothes of the Signifier: Dressing Oneself

"Circe" is an circuit of desire. Fantasies are represented through their repression, employing parody, negation, metaphor, personification, allusions of various sorts. Various brands of humour are called into action -- the ironic is especially prized as it provides the twist or contrast of opposing values or aims. Sometimes the humour is painful, humiliating -- as seen in Bloom's various modes of dying, and especially in his grotesque bout as a female prostitute. But these tragi-comedic forms are also cathartic in dramatic and psychoanalytic senses. Bloom's
fantastic reconstitutive selves are resurrected time and again, assume new voices and tonalities, don different clothes, and interact with the novel's catalogue of personae -- all demonstrating Bloom's inventive, censorial stratagems to avoid confronting the ultimately undesirable Real.

Bloom's changing clothes often indicates his sense of subjecthood. In "Circe," a prominent feature is the striking mutability of most of the actors and props. The proverbial dog in the street, the Everydog seen earlier in "Proteus," recurs and recurs again in all manner of pelts and barking. This mutable dog can also stand for the presence of God as everyday Real being, just as Adonai's off-stage call "Doooooo00000og" and its inversion "Goooooo00000od" implies (556-7). Previous to the Nighttown scene, we have learned of Bloom's particular love of fashionable, flattering clothing, especially women's undergarments and stockings. The theatrical premise of "Circe" allows for extensive use of costume and identity change and thus yields extensive occasions for the gratification of Bloom's fetish.

But the changing of clothes is part of the demonstration of the constitutive aspects of psychic identity itself. Circean costume drama shows the subject's mode of separation, in the sense that the (barred) Subject, in his relation and drive toward the objet a (S a - Lacan's formulation of phantasy) moves toward the object (alienation) and twists back again towards himself (separation) (Four Fundamental Concepts 210-5). In this sense of separation (as Lacan underlines in his
discussion of the word's etymology -- *se parer* -- to dress oneself), we see how dressing or separation provides a signifying mode for the subject. By assuming a certain dress, appearance, or voice, one assumes a significance both for oneself and for the Other.

To clarify my approach to the subjecthood dramatized in "Circe," I rely on Lacan's concept of the operation of separation (the counterpart to alienation):

*Separare*, to separate -- I would point out at once the equivocation of the *se parare*, of the *se parer*, in all the fluctuating meanings it has in French. It means not only to dress oneself, but also to defend oneself, to provide oneself with what one needs to be on one's guard, and I will go further still, and Latinists will bear me out, to the *se parere*, the *s'engendrer*, the *to be engendered*, which is involved here. How, at this level, has the subject to procure himself? For that is the origin of the word that designates in Latin *to engender*. It is juridical, as indeed, curiously enough, are all the words in Indo-European that designate *to put into this world."* (Four Fundamental Concepts 214).

In an uncanny way, this passage succeeds in touching on several of the key aspects of "Circe" and the censoring, yet productive, gendered and engendering subject. In "Circe" the subject goes through multiple alienations and separations of self through changes of dress, gender, and other role-playing.
All of these modes of separation -- having the subject drape himself with various signifying objects -- aims at the impossible task of closing the gap of the perceived missing, never knowable part of the Other. We know Lacan's basic premise that the subject desires the desire of the Other. In "Circe," what is repeatedly dramatized is that that desire is necessarily predicated on the fact that the subject cannot know fully that desire, especially if that desire and objet a are to remain desirable. The subject, in his quest to discover and recover the unknown, the lost object, the desire of the other, must foreclose for himself through censorial strategies the procurement of that unknown factor, the Thing (or the Res). The desire of the Other and the Thing are perceived through their lacks and gaps, glimpsed at or felt in their signifying matter.

Thus the basic function of hallucination works beautifully in the theatrical form of "Circe" which requires the subject to externalize and stage his inner thoughts, preoccupations, memories, observations, fantasies, and so on. The dynamics of the action and changes are just as important and significant as the things and people represented. Hallucination allows the process of alienation and separation to be visualized and made audible.

(v) Hallucinated Memory: Staging Judgment

In the psychic system of checks and balances, there is a need or demand to create order, to make things right; we could call this an ethical drive. This is always an awkward negotiation as the subject cannot come to terms with crude
reality as such. One of the subject's basic needs in living is to cope with his demand to make sense out of nonsense of lived experience; he requires value and structure to provide a foundation for lived experience. But value and structure (i.e., language, the Law, the power of the signifier) are achieved at the cost of acceptance, recognition of a community, submitting oneself and others to judgment of common laws. Because there is this inherent need to judge (both to censor and repress and to assert and condone), we are able to discuss and accept the concept of value.

The Circean hallucinations, along with the "actual" path of action taken by the characters, generally involve the subject's sense of displeasure with a state of affairs. Both Bloom and Stephen grapple with issues that trouble them because they cannot easily apply a given value; the issues present conflicting and paradoxical facets which are only judged with harsh applications of the Law or by subversive elusion, delay, or disavowal or the Law. Moreover, we can see that the ethical drive that prompts or motivates the hallucination of these issues (in dramatic form for a jury of spectators) also involves a process of creative discharge.

BELLA

(Almost speechless-) Who are you incog? (544)

The hallucinatory technique deployed in "Circe" merits some further examination in psycho-analytic terms, which may help to illuminate the signifying aspects of Joyce's method. In The Ethics of Psychoanalysis, Lacan makes several observations about
the opposition between perception ("linked to the activity of hallucinating, to the pleasure principle") and thought ("psychic reality"):

On one side is the process as fictional process. On the other are the processes of thought through which instinctual activity is effectively realized, that is to say, the appetitive process -- a process of search, of recognition and, as Freud explained later, of recovery of the object. That is the other face of psychic reality, its unconscious process, which is also its appetitive process.

Finally, on the level of objectification or of the object, the known and the unknown are in opposition. It is because that which is known can only be known in words that that which is unknown offers itself as having a linguistic structure. [...] Consequently, the oppositions fiction/appetite, knowable/unknowable divide up what takes place at the level of the process and of the object. (33)

It is probably not accurate to conceive of "Circe" solely as an artistic depiction series of hallucinations. The main characters Bloom and Stephen both grapple with hallucination by countering it with mental thought processes and strivings toward the achievement of value (through the apprehension of knowledge, memory, or desirable [lost] objects).

I have thus far focussed on the aspects of Bloom as his role tends to dominate and organize "Circe" in striking ways
(e.g. the process of alienation, of becoming an Other or many others in an effort to reconstitute himself and to grasp the desire of the Other). Nevertheless, Stephen Dedalus provides a crucial alternative perspective to personal hallucinatory processes, and he is also a complementary figure to that of Bloom, serving in some ways as Bloom's objet a -- the embodiment of Bloom's unspoken wish for an irretreivable lost son (Rudy).

It is worthwhile to survey Stephen's censorial strategies, which differ in some respects from Bloom's maneuvers. Stephen's censorship condemns his strivings for identity independent of his parents and other influences of his youth (e.g., Catholicism). Largely through neglecting himself and drinking excessively, he seeks to block out memories in order to become an adult. It is he who initiates the journey into Nighttown, not Bloom. Stephen seeks oblivion and the company of paid women whom he does not have to woo or impress. In these actions, he renounces responsibility to himself and his family on purpose and emphasizes his strivings toward an illusory freedom and individuality (a denial or renunciation of Catholicism's ethical good must be replaced by allegiance to a new Law and its own ethical good: "The intellectual imagination! With me all or not at all. Non serviam!" [541]).

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8 Stephen's exclamation, echoing his stated position at the conclusion of A Portrait of the Artist as a Young Man, aligns him with artistic heresy and Lucifer's sin of pride, his refusal to serve God. In Portrait, he exclaims, "I will not serve," in explaining to his friend Cranly his refusal to oblige his mother's wish that he take Easter communion (260). By not receiving communion at least once a year and that once during Eastertide, Stephen breaks Church Law (Portrait 325).
Stephen's pursuit of a free, individual status (a drive towards Lacanian separation) is fraught with censorial reaction from his conscience. Two different examples of how Stephen censors himself will suffice; both exemplify the conflict between the subject's reconciliation of actuality with hallucination. First, at the climax of the ludicrous "My Girl's a Yorkshire Girl" whirligig scene with the prostitutes, Lynch, and Bloom, Stephen grabs his ashplant as a partner for his ironic, high-kicking "pas seul" ("step alone"; "dance alone"; "not alone"); in this whirling frivolity (which celebrates unfaithfulness) Stephen's extemporare act of symbolic self-mastery and self-sufficiency provokes the horrible spectre of his dead mother, the once beautiful May Goulding, lavishing on her son irrational feelings of responsibility for her death and nagging guilt about his stubborn resistance to play-act her brand of Catholicism to appease her.

The cancer-ridden corpse is an awesome, repulsive counterpart to woman's reproductive abilities and desirable charms. May Goulding stands as a symbolic double barrier to Stephen's access to a suitable, loving, female partner of his own, as well as more generally to a (pro)creative artistic ability. Already earlier in the day, Stephen has resolved not to return to Martello Tower and even to leave Ireland. But his midnight dallying amongst prostitutes cannot prevent him from recalling his decision for self-exile, and even serves as a dress rehearsal. The hallucinated censorious appearance of his mother causes Stephen to raise his ashplant and smash the light,
thus ridding the spectre -- a censorious counteract as two different value systems collide.

A second example arises shortly after this, as Stephen flees Bella Cohen's brothel and is confronted by two off-duty English soldiers, Privates Carr and Compton, and Cissy Caffrey (who have briefly crossed paths with Stephen at the beginning of the episode). In this example, Stephen directly confronts one representative of the irrational, nationalistic force of the British Empire. Carr refuses to understand Stephen's slippery double-talk about the king of England and Cissy the whore, but stubbornly insists on his own right to be right (even if that "right" readily negates itself: "I'll wring the neck of any fucking bastard says a word against my bleeding fucking king" [554]). Stephen's ecstatic, poetic address to Cissy as though she were a "mort," a Gypsy "free woman" ("White thy fambles, red thy gan / And thy quarrons dainty is" [555] ) echoes his morning solitary meditation on the beach when he also considers final judgment, symbolically free women, and the army. 9 On the street in Nighttown, voices call for the police and distant voices announce that Dublin is burning: these voices, summoning the law and fire, also raise the enormous spectre of Armageddon and related allusions to Judgment Day, the ruinous aftermath of the Crucifixion (the culmination of the mob's terrible judgment and renunciation of the good). Irish and British nationalist

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9 The prostitution of young Dublin women in this period was high, the combined result of the presence of the British military and Irish poverty (high prostitution levels generally being an indicator of poverty and a strongly marked social divide). Obviously Bloom and Stephen's presence in Nighttown is an ethical choice; by doing so, they are no different from the English soldiers.
imagery commingle with religious and feminine references, creating a chaotic obscene hodgepodge of the censorious action on the damned. At one point in a mock Mass, the figure of Mina Purefoy (the naked goddess of unreason), representing repulsive Irish pregnancy, looms forward, accompanied by Buck (Malachi) Mulligan, a mock priest who reworks his blasphemous shaving mass scene from the novel's beginning. In a condensed way, Purefoy and Mulligan represent distasteful entities which were once loved by Stephen: his now dead, unreasonable mother (who like Purefoy had a surplus of children) and his once dear, now despised friend; his church and nation. Mother, friend, Ireland, church: these are all objects of renunciation for Stephen, and thus to be censored and condemned (while they in turn censor and condemn him). As Bloom, offering the ashplant, pleads with Stephen to renounce the standoff with Private Carr, Stephen resists, saying, "Stick, no. Reason. This feast of pure reason" (557); unable to contain himself, Carr finally pursues and knocks Stephen unconscious.

This combination of event and hallucination finally satisfies Stephen's search for oblivion. But while the soldier's unfair assault might provide a sense of dimly fatal superiority, the more important censorious struggle with the inextricably intertwined issues of sexuality, family, country, and faith has been hallucinated before Stephen reaches unconsciousness. The Judgment Day motif is countered with a rebellious vision of destruction and blasphemy—the law of God being flaunted even as Dublin burns.
Finally, the entire episode of "Circe" is framed and resolved by the recurrence of two opening meetings with representative of the Law. First, Private Carr, Compton, and Cissy pass Stephen and Lynch in the street only to conclude by meeting again in a more eventful way at the end of the episode. Second, two night watchmen meet Bloom at the outset of the episode (inspiring Bloom's first extended hallucination of a trial and judgment), and two meet him again at the end. The circulation of the two night watchmen personify the dream censorship that functions between sleep and consciousness, between memory and the unconscious. In Nighttown, they regulate the borders and inroads of the forbidden but regulated economy of sexual commerce.

Towards the end of "Circe," Bloom has finally partially achieved his quest: he has located and taken temporary responsibility for Stephen and his money in the face of danger. Now, surrounded by an uncertain crowd (which has been acting much like a Greek chorus) and approaching police officers, Bloom must protect his temporarily adopted son, deterring any further censorious condemnation from the actual local law. Bloom's steadfast levelheadedness, along with the immensely lucky entrance of Corny Kelleher and his horse-drawn car, allows the intervention of the night watchmen and the contretemps of the soldiers to defuse and evaporate.

Bloom's resolute protection of Stephen, of acting out an ethical drive to achieve a good, produces a final magical reward -- the fairy apparition of Rudy, silently reading and kissing
the pages of a sacred book. Bloom might be prompted to think of Rudy because of Kelleher's brief intervention; at Paddy Dignam's funeral that morning, Kelleher had carried a funeral wreath along with an unnamed boy carrying the other one. Also, as Bloom arrived at that funeral ceremony, he sees and then loses sight of another funeral taking place for a child. At the time, Bloom sees and thinks of these things in direct succession:

Corny Kelleher stood by the opened hearse and took out the two wreaths. He handed one to the boy.

Where is that child's funeral disappeared to?

(97)

This daytime sequence of thoughts and observations helps to prepare for the nighttime metonymic extensions made by the unconscious and coincidence of events. Kelleher even comes close to giving Bloom and Stephen a ride, an event which would have had ironic funereal parallels and further sealed the association of symbolic son and dead lost son.

All in all, "Circe" has the potential to purge and sublimate the worldly and often grotesque aspects of sexual appetite, guilt, desires, alienation. Censorship takes place in a theatrical form in order to maximize the hallucinatory potential of mental preoccupations. The form of theatre emphasizes the invitation to the audience to identify with and judge the characters and action, thus participating in the pain and purging related to catharsis of the two main characters, Bloom and Stephen. Overlapping the individual characters' personal preoccupations is the poignant and never fully realized
meeting of a father and a son. Surely this dreamlike father-and-son combination also provides a finishing, lasting value to the ethics of concern and caring. The dream of masculinity and the phantasy of death (which is so manipulated by the child for the love of his parents), of the harmony between father and son, are further crowned by Rudy's appearance. This boy's loving immersion in a book seems to represent symbolically that desirable childhood (at that exquisite moment of prepubescent knowing and not knowing) that Bloom himself could imagine that he never had. Rudy's silence, the implication that he is reading a language but not speaking it, represents an affirmative space in the negation in the unconscious; that is, that space of "no-saying (non dit)," "interdiction (interdit)," and the "intersaid (entre dit)"

The coincidence of the final Circean scene of Bloom (representing variously a humbled version of the symbolic father, the nom-du-père, and the barred subject) between two non-present symbolic sons, the phantasmatic Rudy and the unconscious Stephen, marks a climactic and potentially cathartic moment for the theatre of judgment. Various symbolic laws have been tried, transgressed, tested, razed, and rewritten. In this final moment, the law of the fathers (language, religion, military and political codes, social laws, written or tacit) is subdued and brought to a momentary stasis by the love for the son, the ethical drive. The dreamlike impossibility of the filial love, with its striving toward independence and knowledge, suspends the activity of censorship, the application
and interpretation of the Law. The static suspension does not happen by a shattering act of violent force, but rather through modest acceptance, inner contemplation, self-sufficiency, trust. In this way, the activity of fantasy reconciles or modifies censorial forces by gently accepting them; the offering of Rudy's image is nevertheless the result of a painful struggle. The psychic apparatus's irrational, didactic use of the *lex talionis* (an eye for an eye, a son for a son) produces some reward for Bloom's ethical actions, at the cost of evoking the painful loss of a real son.
Chapter Two

Lolita: A Study in the Art of Self-Censorship of the Artist as a Pedophile

The confessions of Humbert Humbert, a "white widowed male," demonstrate the lengths to which a subject will go to maintain his fantasy: the girl Dolores Haze and Humbert's "Lolita" inhabit the same body, but are not the same Other. Humbert's written confession represents and dramatizes an inner battle with censorship as he strives to present his "Lolita" in place of the ordinary girl whom he effectively keeps as his sex slave. By maintaining the fantasy of "Lolita" and his passionate relation with that fantasy, Humbert screens out the reality of his actions and his situation.

Humbert presents a highly aesthetic picture of his passion which derives much of its edge from the inherent irony he knows that makes that passion possible: the moral confines of society regarding an older man's having sex with a minor. Humbert's alternating awareness and disavowal of this transgression is reflected in his presentation of his testimony as evidence for a judge and jury. His narration is clearly submitted for judgment, but his defensive measures and humorous ploys complicate our interpretation of his actions and intentions.

The constructions of fantasy intermingled with more straightforward narrative reportage refer to the Thing which is striven towards but cannot be known. Humbert's fantasy of having "Lolita" would appear to be that Thing. By the end of the novel, however, the reader can also judge that it is Humbert
himself who has been the unbearable Thing, partially foreclosed by his own storytelling.

This novel privileges the sole voice of the unreliable and criminal narrator; any other voice or conversation is mediated through his elaborate and ornate storytelling. This selective control through one mediating source can be seen as a device to alert the reader's ethical response. The reader's distrust of the narrator and yet his reliance on that sole source of information obliges the reader to examine Humbert closely. In choosing values and interpretations of what he reads, the reader must negotiate between the good and the pleasurable by using sexuality (i.e., the sexual contexts and situations in the novel) as the value system to be judged. The choice of pedophilia as Humbert's particular sexual transgression lends shocking force to questions about man's problematic relations with women and his set of values for them.

(i) Humbert's Censored "Lolita"

Humbert's narrative about how he comes to be, by force and cunning, the sexual partner of a twelve-year-old girl for almost two years relies on his conflicting desires to confess his actions and be judged by others and to re-create his fantasy love object, "Lolita," in order to savour his fantasy through the possibilities of language. The two conflicting impulses are both imperfectly censored by him in various ways. He withholds certain facts, evidence, observations, and thoughts which causes the reader to delay in making judgments and to develop a degree of sympathy or tolerance for the narrator. At other times,
Humbert presents conflicting evidence or observations which raise problems about judgment.

The girl herself provides perhaps the most favoured area on which Humbert can map out his complicated fantasy: she is a screen on which "Lolita" appears. Apart from this splitting and eclipsing of the Other, Humbert perceives and describes a conflicting range of qualities apparently possessed by his love object. This range of qualities is important as they reflect Humbert's conflicting wishes and intentions. An important premise for his infatuation with Lolita is that she is a repetition of his dead childhood love Annabel. In both the novel's introductory page (9) and in Humbert's first encounter with the girl (39), Humbert emphasizes the fact that he perceives Dolores Haze as Annabel, his "initial girl-child," "my Riviera love": "It was the same child -- the same frail, honey-hued shoulders, the same silky supple bare back, the same chestnut head of hair" (39). Later, the comparative force of the overlaid images weakens as Humbert is obliged to acknowledge differences between them. But the narrative's early and repeated emphasis on the commensurability of the two images acts as a sign of Humbert's irrational fantasy: he himself is no longer the child that he was with Annabel; twenty-five years separate him from that childhood relationship. Humbert partially censors his transgressive desire for Lolita by exalting in the apparent sameness of the girls and in the effective force of fantasy that returns him to the boy he once was, though disguised as an adult (and even as a signifying
object that might appeal to Lolita: "a great big handsome hunk of movieland manhood" [39]). But accompanying his own censoring defences, which allow him to revel in his fantasy, he also acknowledges that he is an adult with obscene aims. Note, for example, the explicit but sly contrast of his two competing perceptions in the following passage: "A polka-dotted black kerchief tied around her chest hid from my aging ape eyes, but not from the gaze of young memory, the juvenile breasts I had fondled one immortal day" (39) (my emphasis).

Early warnings to the reader can be glimpsed in Humbert's various indications that he is aware of his transgressive and bad intentions: "my aging ape eyes;" "my gaze slithered over the kneeling child;" "the vacuum of my soul" (39); "like some predator that prefers a moving prey to a motionless one" (42). It is not entirely clear how retroactive this self-awareness is. Humbert already seems to know how corrupt he is from the outset and to take pleasure in naming his grotesque qualities and acts. He particularly likes his comparison with an ape, which as a homonym supplies the additional signification of his tendency to pretend, copy, and perceive doubles.

Aside from rejoicing in the enchanting effect of re-encountering a lost love object, Humbert delights in describing Lolita as an exquisite and vulgar creature. This seemingly incongruous combination is significant in two respects: first, masochistic pleasure around the cherished but tarnished fetish is a prominent feature in Humbert's perversion; second, the
paradoxical view of the girl simultaneously disavows and confirms Humbert's erotic drive and thus maintains his desire.

This contradictory characterization of the beloved object becomes sharpened in Humbert's accounts of, or allusions to, the contradictions in their sexual relation: she is a child and yet a whore; she does want it (but usually with some jealously perceived other) and she despises it (Humbert hears her cry every night of her confined life with him); Humbert eventually pays her for sexual favours and then must constantly fear her saving up the money to escape from him. Humbert creates an unwilling prostitute and then must work overtime to disavow that role; his defences and denegation are elaborately recorded in his mode and aim of writing.

There is a metonymic relation to be found between Humbert's vulgar-exquisite object that is "Lolita" and his literary efforts, Lolita. He has told us that he loathes vulgarity, but he relishes opportunities to make witty, trenchant remarks about the vulgar aspects of American culture. His use of language never really reproduces any literal vulgarity, but he adores Lolita's "vulgar vocabulary -- 'revolting,' 'super,' 'luscious,' 'goon,' 'drip'" (65). Anything that could be seen as explicitly repugnant is effectively kept "obscene", that is "ob scena", "off the scene".\footnote{See Introduction.} Stereotypical pornographic language finds no place in Lolita. References to body parts are curiously separated, detached from anticipated referents, described in poetic or metaphorically clinical terms, made strange and
wonderful. Body parts or inanimate objects often act as a grammatical subject ("The blond leg was pulled in..." [66]; "A polka-dotted black kerchief... hid from my view..." [39]).

Nabokov contrasted *Lolita* to the sub-genre of pornography:

Old rigid rules must be followed by the pornographer in order to have his patient feel the same security of satisfaction as, for example, fans of detective stories feel.... Thus, in pornographic novels, action has to be limited to the copulation of clichés. Style, structure, imagery should never distract the reader from his tepid lust. The novel must consist of an alternation of sexual scenes. The passages in between must be reduced to sutures of sense, logical bridges of the simplest design, brief expositions and explanations, which the reader will probably skip but must know they exist in order not to feel cheated (a mentality stemming from the routine of 'true' fairy tales in childhood). Moreover the sexual scenes in the book must follow a crescendo line, with new variations, new combinations, new sexes, and a steady increase in the number of participants (in a Sade play they call the gardener in), and therefore the end of the book must be more replete with lewd lore than the first chapters. ("On a Book...," 313)

Using these criteria, *Lolita* cannot be classified as a formulaic pornographic novel. But the novel does rely ironically on some of the elements of pornography in order to
mock Humbert's and the potential reader's desire to make the story an untroubled, gratifying piece of pornography. The whole movement of Part I can be seen as an ironic development through short episodes towards a pornographic climax; similarly, the novel also mimics the detective-story genre. Humbert humorously works up such a crescendo in his recounting of Lolita's departure for camp in a breathless style of a lascivious romance novel:

A moment later I heard my sweetheart running up the stairs. My heart expanded with such force that it almost blotted me out. I hitched up the pants of my pajamas, flung the door open: and simultaneously Lolita arrived, in her Sunday frock, stamping, panting, and then she was in my arms, her innocent mouth melting under the ferocious pressure of dark male jaws, my palpitating darling! The next instant I heard her -- alive, unraped -- clatter downstairs. The motion of fate was resumed. (66)

*Lolita*’s ironic use of pornographic motifs forces readers to decide whether or not they are offended by the complicated presentation and ironic poeticisation of the plot, characters, and themes. The reader's ability to read and judge Humbert's attempts at disavowing or defending his actions (while recognizing his own pastiched but evil intentions: "ferocious pressure of dark male jaws," "alive, unraped") shows that he has an ethical urge to supplement an aesthetic one of "ecstasy." These and other ironic contrasts also show the clash between
expectations in literature: the high and low; the erotic versus the pornographic; the highly literary or elite references and the lowbrow or popular modes of cultural expression. The confession of a pedophile (who once aspired to become a psychotherapist but who then went on to become a literary academic) is appropriately marked by these conflicting aesthetic qualities and categories; pedophilia (or "pederosis," as Humbert labels it) does not really belong to or produce a literary genre or style, except for the confession or the diary.

Legal and critical arguments over the definition of the obscene try to weigh the values of the aesthetic and the ethical. *Lolita* is based upon the conflicting assessment of these two sets of values, art and crime. *Lolita* can be seen, for example, as a critical, cynical, and aesthetic rendering of a sexually criminal transgression. The choice of transgression, pedophilia, seems to target and question a relatively recently enshrined value in our age: that is, the sanctity of childhood. Humbert derives artistic pleasure in describing his destruction of the cherished middle-class American child. His dual pleasures in his transgressive behaviour and aestheticized recounting of it distresses many readers because of the potential of confusing the acts of transgression with the act of confession. The reader's judgment of Humbert is further troubled because Humbert finds fault in the supposedly enlightened, liberal values of the contemporary middle class. Charlotte Haze and her peers are depicted as relatively permissive with children. Humbert judges the Beardsley teachers
to be dangerously liberal, promoting "the four D's: Dramatics, Dance, Debating and Dating" (177) and a mainstreamed American interpretation of psychoanalytic concepts (194).

Hypocritically, Humbert seems to deplore the parents and teachers who seem willing to accept their children as sexual beings. Meanwhile he himself obviously and consciously regards and uses Dolores Haze as a sexual source of satisfaction, but wants her to remain a child with others. His attempts to keep "Lolita" for himself and to present to the world a sanitized or censored version of their actual relationship stem from his prudish nature and jealousy, as well as from the need to protect himself from the judgment of others.

The reader's perceived need to make judgments about the ethical and aesthetic aspects of the novel is reflected in the focus of much of the critical commentary on Nabokov's work. Some admirers of the book risk appearing to be supporters of pedophilia. The staging of judgment is complicated: in a sense, Humbert Humbert has already condemned himself and his actions, but he still delights in telling his story. He is

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2 See, for example, Alexendrov, "Lolita"; Andrews; McNeely; Berman; Bloom; Clifton; Dennison; Frosch; Girodias; Geoffrey Green; Hiatt; G. M. Eyde; Johnson, Worlds in Regression; Rigby; Schneiderman; Stegner; Wood. The critical field is filled with debate about authorial intention, the tendency of some readers to overvalue the aesthetic or erotic aspects of the novel or to miss important but difficult points of ironic contrast (as Graham Green and some others have done by delighting, for example, in a supposedly simple situation that Lolita seduces Humbert).

Some readers imagine Lolita to be in her late teens in order to visualize her as a knowing seductress. In late 1950s France, Brigitte Bardot was associated with the fictional Lolita. This trend seems to have inspired Simone de Beauvoir's Brigitte Bardot and the Lolita Syndrome; after that, Playboy wanted to commission Nabokov to write an essay on Bardot (Nabokov declined) (see Boyd, VN: The American Years, 464).

Tamir-Ghez explains rhetorical features of Lolita which persuade readers to support Humbert.
witty, ironic, deeply critical, highly intertextual, enjoys using puns and foreign words and phrases: all of these qualities delight and engage the skilled reader. He also spares the reader the most gruesome elements of his life, while frequently describing himself as a monster. The reader must try to take Humbert at his word when he identifies himself as the sexual predator, deviant, pervert; his ways of doing so ("pentapod," "Humbert the Hound," and "the doe in me, trembling in the forest of my own iniquity" [129]) can be so amusing that the reader must maintain an awareness that the laughter accompanies a serious significance.

The narrator's splitting of aims can be seen as a treacherous trap for the reader. Hiatt views the narrator as the author when he comments on Nabokov's attempts to manipulate our reception of Humbert: "It is a strange game for an author to play. If he wins, the reader loses the point of the book" (370). McNeely ventures further in his persuasive condemnation of novel's structure:

The aesthetic argument comes unfailingly to the floundering critic's rescue when his defence of the book on character grounds begins to collapse. The aesthetic argument holds that plot and character are irrelevant, in fact phony; the whole thing is a literary game -- and that argument is absolutely correct. The plot has one justification and basis only -- to trap the reader. (144)
These critics falter in their otherwise careful interpretation because they tend to see the author and the narrator as the same. If we put aside this flawed approach, however, we are still posed with the challenge of depending solely on H.H.'s narration for our interpretations. While Humbert certainly presents his own point of view, he records sufficient material for the reader to make further assumptions or observations beyond that point of view. Humbert is not the first criminal character, either fictional or real, who is capable of charming some readers or eliciting their sympathy. Certain offenders can disarm us with a production of their own vulnerability and original sense of taste. At times they prove to us that they do have character (ethos), despite their awful crime.

Wary readers should be deterred from accepting Humbert, his actions, and his version of events wholesale because the narrative ensures that Humbert's integrity and charisma are marred or made ridiculous by his seemingly boundless vanity and arrogance, as well as by his contradictions, evasions, exaggerations, attacks, and revisions. The narrative is presented as Humbert's confessional written in prison while he is awaiting his trial, and the confession directly addresses the "ladies and gentlemen" of the jury; these imaginary diegetic jurors help to define our own role as readers coming to the text. Humbert's defence and explanation of his actions and actions and

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3 In his *The Company We Keep: An Ethics of Fiction*, Booth reflects at great length on how readers have to appraise a variety of characters in fiction, many of whom can hardly be called virtuous.
motivations do not only refer to the diegetic world of *Lolita*; they also anticipate the work's diegetic reception by the law and reading public. For that purpose, Humbert marshals in defence an elastic mass of allusions to people, events, and literary texts. The reversible pliability of *Lolita*'s textuality activates our sense of censoring because we must evaluate the possibility of the references. Perhaps most notably, we encounter and must assess seemingly innumerable instances of doubling and mirroring depicted in the novel, from the coincidence of the room key number and the Haze home address to the commensurability of two literary perverts who "entext" themselves (*Humbert* and Quilty).

Humbert's erudite allusions and comparisons largely serve to defend his actions and desires, but the attentive reader should be able to weigh these with care and come away with a sense of the incongruity of at times initially similar issues or objects. For example, Humbert alludes to celebrated literary love relationships involving girls, such as that of Dante and Beatrice, in order to justify and elevate his relationship with Lolita. But Humbert's elaborate and excessive comparisons demonstrate his strong disavowal of his actual relationship with Dolores Haze, desire to transcend the ruinous situation he has created, and lack of ability to analyze himself. Humbert

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4 McNeely correctly identifies Humbert's false comparisons, but he mistakenly confuses Nabokov with Humbert the narrator when he states that: In Humbert's famous opening rhapsody in praise of nymphet love, one of the ways Nabokov pretends to justify him is by associating his case with that of two of the western worlds most celebrated literary lovers, Dante and Petrarch, both of whose eternal loves first flowered when the objects of their passion were of nymphet age. The blatant falsehood in the
repeatedly sees mirrors, mirroring, analogies, and homologies where there is in fact no sustainable evidence for such comparisons; many of his pairings and intertextual references often fail to produce a signifying relationship. Some readers may become frustrated with the many cul-de-sacs in Nabokov's work, but his is an important depiction of the illusory qualities of human perception and desire, and our need to determine value and meaning from these, however tenuous or arbitrary. In Humbert's case, his tendency to perceive repetition or doubling, shown even in his self-imposed pen name, eventually traps him within the bars of his own imprisoning passion and need to justify himself.

In *Lolita*, the tragic and the obscene depend on one another for context. The tragedy of a ruined life is caused by the obscene desire and actions of Humbert. In all manner of censorial stratagems, the narrator strives to exclude obscene description from his account, but it is the unarticulated, obscene context of *Lolita* -- an intelligent, educated adult's coerced and repeated sexual use of a child for an extended period of time under the guise of parenthood -- that informs the expressive content and framework of the narration.

The ethics of *Lolita*, a curious inversion of an Oedipal story, uses the aesthetic presentation of the tragic and the

comparison, known perfectly well to Nabokov [...], is first that Dante and Petrarch did not fall in love with Beatrice and Laura because they were children as Humbert does, but when they were children -- the difference is crucial; as crucial as the second part of the analogy, the fact that chastity is a fundamental condition of the relationship in both the classical instances. (147)
obscene to complement and inform each other. Humbert avoids accounting for his lack of pity and compassion for his love object, although he recognizes and condemns his own callousness in this respect. A strong element of his desire for the girl comes from his paradoxical conception and use of her. Lolita, like other kinds of degraded love objects and fetishes, acquires her particular appeal through both tragic and obscene treatment. Her names, Dolores ("sorrow, pain") and its diminutives, Lolita ("little sorrow") and Lo ("low"), allude to the abject quality of the object of passion (from the Greek "passio" suffering).

The usual family romance between child and parent becomes perverted in the Haze household because Humbert does not abide by his role as a father figure who can be safely fantasized in the child's desire. Humbert breaks the usual trust inherent in a family, the tacit agreement to maintain the incest prohibition, a point which is perhaps at the crux of our understanding of Dolores's destruction and despair. He relates two moments during the "Beardsley era" which show his growing awareness of his own depravity: first, he and Lolita witness her school friend Avis and her father cuddle affectionately; second, Lolita asks where her "murdered mummy" is buried, revealing her sense of loss and blame. In recognizing these moments for what they represent in terms of his interference in her life, Humbert remarks towards the novel's end:

Now, squirming and pleading with my own memory, I recall that on this and similar occasions, it was always my habit and method to ignore Lolita's states
of mind while comforting my own base self. [...] But I admit that a man of my power of imagination cannot plead personal ignorance of universal emotions. [...] But the awful point of the whole argument is this. It had become gradually clear to my conventional Lolita during our singular and bestial cohabitation that even the most miserable of family lives was better than the parody of incest, which, in the long run, was the best I could offer the waif. (287)

Humbert's transgressions and his need to recount them awaken his need to measure and censor these; strangely, in the mirror of language he re-encounters himself and the Law. Noam Chomsky and Jacques Lacan have asserted that, in fact, "at the heart of language, and perhaps embedded in the unconscious [...] is not the impulse to transgression but the will to law"\(^5\) (Joss Marsh 245-246). It is not without significance that Humbert himself is acutely sensitive to the strictures of moral conventions (as witnessed in his disgust with what he perceives as overly permissive attitudes in pedagogy and parenting in postwar America). His remarks reveal an awareness of his censorship of the need and desire of the other at the time of his crime: "it was always my habit and method to ignore Lolita's states of mind." Habit and method represent conscious repetitive practice; through all of Humbert's contortions we can

\(^{5}\) Such concerns are at the heart, in fact, of two philosophers' work which examines the relationship between the law and writing, that of Derrida and Legendre. See Goodrich, also, for an exploration of these issues, especially regarding Legendre's work. While the law and psychoanalysis have been recognized foci in Derrida's work, Levinas's (ethical) influence on him should not be forgotten either.
perceive that what he is trying to say is that he knew at the
time just how base his actions were. This circumvented
admission of the degree of his guilt represents an example of
Humbert's own self-censorship.

Humbert's disavowal and confession represents the
repression of the (ethical) thing in art. His written review of
his affair with Lolita is a defence and an aborted attempt at
redemption because he professes a transcendent love for his
object of desire. But one has to question again and again
whether he has known what such a transcendent love would truly
require. For his approach to the girl has been to blot out her
emotional responses in order to allow his "own base self" to
enjoy her. He has had to blot out his powerful imagination of
what the other might actually desire. His censorship of the
human response in the desired other, his refusal to hear what
the other wants, is what produces the text of Lolita.
Particularly towards the end of his testimony, it seems as
though the exercise in writing and recalling causes Humbert to
begin to touch upon "still other smothered memories, now
unfolding themselves into limbless monsters of pain" (284). His
own accounts of his initial actions and their consequences
condemn him further, as he reports how he consciously decided
not to allow his sense of ethics interfere with his pleasure.
He censors the other and her gaze so that he can enjoy his
version of it. For example, he begins to recognize what he had
recognized previously and yet had repressed, the child's utter
despair with the helplessness and injustice of her situation
with this man and her inability to see in him anything but a monster:

There was the day, during our first trip -- our first circle of paradise -- when in order to enjoy my phantasms in peace I firmly decided to ignore what I could not help perceiving, the fact that I was to her not a boy friend, not a glamour man, not a pal, not even a person at all, but just two eyes and a foot of engorged brawn -- to mention only mentionable matters.

(283)

*Lolita* is a parody of incest. The family romance between parent and child, which usually does not involve actual incestuous practices because of the incest taboo, becomes ruinously parodied or mimicked by Humbert and Dolores. The treacherous tendency to perceive doubles is at the heart of the parody. Humbert's delusion that he might still be able to win Lolita back, no matter that as Mrs. Richard Schiller she has become pregnant and veiny-armed, shows how he never fully realizes the harm he has done to her. For Dolores, it is not possible to imagine living again with a man who showed her no true love or compassion. While it might seem possible to feel that Humbert has in some way elevated his love and fused it with a moral and communal categories, upon close inspection his supposed redemptive rebirth appears to be a stillborn one. His end is necessarily supposed to be tragic in order to give meaning to the crimes he has committed.
The act of writing his confession and defence allows Humbert to experience his life fully in both its pleasure and suffering. The many ways in which he censors his story, *Lolita*, and himself produces the text and activates judgment and assessment of value and blame, and therefore gives it signification.

His desire to relive his love life becomes eventually thwarted by his ethical urge to defend himself and find meaning in his actions. Upon reviewing the humorous, erotic, and ironic aspects of the events in the initial portion of the narration, the reader can recognize that the artist must account to a jury of moralists, headed by himself. Humbert's re-telling of his criminal and troubled life enacts judgment.

Part of his narrative method is based on his contradictory attitudes towards psychoanalysis, which represents another institution of the Law and judgment. He both relies on and rejects psychoanalysis in order to write his confession. On the one hand, his confession is written somewhat like material for a psychoanalytic case study. The patient demonstrates a great deal of resistance to the exercise, and yet is drawn to the practice of recovering and recalling his memories and assessing his actions. This psychoanalytic aspect of Humbert's narrative is emphasized by several factors: he has spent several years on and off in psychiatric clinics; he once aspired to be a psychotherapist; he is mockingly conversant in and resistant to some psychoanalytic terms and concepts. On the other hand, he is dependent on the premises of psychoanalysis to make his
parodies, denials, disavowals, and investigation of his life. Furthermore, his investigation leads him to uncovering the repressed thing in his own art. All of these factors would indicate his unspoken acknowledgment of the possible validity or signifying value psychoanalysis might hold for him, thus explaining his conflicting motivations for writing *Lolita*. Humbert's will is a will to meaning, a drive to make sense out of his acts and fantasy.

*Lolita* toys parodically with the drama of the psychoanalytic case study. Humbert explains how he once aspired to become a psychiatrist:

I planned to take a degree in psychiatry as many *manqué* talents do; but I was even more *manqué* than that; a peculiar exhaustion, I am so oppressed, doctor, set in; and I switched to English literature, where so many frustrated poets end as pipe-smoking teachers in tweeds. (15)

Humbert's half-mocking attempts at self-analysis counteract his rejection of psychiatric aid, and show that, despite his disavowals, he believes that there might be value in such analysis. Relying on the comical, distancing effect of a foreign language, Humbert's self-portrayal as "*manqué*" implies his serious lack in many areas, a kind of double lack, his constitutive defective or maimed quality. ("*Manqué*" poorly pronounced can sound like "monkey," which resonates with Humbert's ape imagery.) The confessional mode of the narrative is a form of legal defence for his crimes, but also a form of
defence and resistance to psychoanalytic discourse and ideas, and to his own repressed desires. Towards the novel's end, he even mentions the value he gained from a prolonged series of confessions made to a Catholic priest in Quebec. In this way, Humbert and his interpretation of himself and his acts in Lolita rely upon the discourses of the law, psychoanalysis, literature, education, and religion for structure and meaning, and yet he also seeks in his writing to disavow or slip past the reach of those discourses.

The Ecstatic Enjoyment of the Confession

Especially since the late nineteenth century, but dramatically demonstrated earlier in the example of the revised practice of confession, as Michel Foucault has noted, the project of writing about sexuality, of articulating a project of sex, virtually necessitates both a disavowal (of a pornographic project) and an assertion of one's purpose (an epistemic goal). While pornography is not as transparently straightforward in its aims and fantasies as it appears to be, involving as it does its own ideology,\(^6\) creators of works of art or science about sexuality strive to disassociate themselves and their work from the obscene or lascivious. Humbert as narrator and literary academic encourages the reader to associate his writing and life with those of other actual writers. He tries to use

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\(^6\) The apparent transparency of pornography deceives not only its consumer but also its opponents. Some of MacKinnon's cause-and-effect arguments illustrate the protesters' misunderstandings about pornography. For two important examinations of the psychic operations involved in the production and consumption of pornography, see Randall and Kaite. Aside from the personal sphere (of fantasy), Randall also examines pornography in the public sphere of communications, community, and law; his bibliography is excellent.
intertextual aesthetic references to elevate the reader's interpretation of *Lolita*; yet some of the intertextual references, such as the subtitle, "Memoirs of a White Widowed Male" teasingly imply a comparison with literary works with a strong pornographic flavour such as John Cleland's *Memoirs of a Woman of Pleasure*. This cunning and treacherous use of what are often false leads shows the lengths H.H. is willing to go to try to impress and captivate his readers, as well as his faith in the power of words and references. For example, although *Lolita* is no *Fanny Hill*, the intertextual irony produces other correspondences of signification: Humbert's memoirs are those of a Man of Unpleasure; Dolores Haze serves as a 'woman of pleasure' or prostitute for him, but she does so through suffering and coercion, not through the lighthearted enjoyment shown by Fanny; Dolores's voice is only mediated through H.H.'s narrative, and does not provide a confession or memoirs of her own. Whereas the pornographic enjoyment of Cleland's work is evident in the prostitute's cheerful recounting of her work (the male fantasy: she is a desiring subject who could desire me; she really wants it and takes pleasure in it), the desiring woman's voice is tellingly absent in *Lolita*.

As a writer, Humbert creates an artistic haven for the discourse of sexuality and a discursive morality. He uses absences and lacks, as well as twisted, ironic comparisons, in order to regulate his discourse and demonstrate a sense of judgment (i.e., a recognition and application of ethical values). Our reading the complexity of his narrative, of being
sensitive to the indications or inferences of obscene or transgressive acts, should show us how the obscene thing shifts through the motley gradations of relatively better or worse alternatives. That is, obscenity necessarily belongs to the realm of ethics, although it is not anchored to a particular normative value. *Lolita*’s production of ethical meaning and value is enacted through the twisting modes of confession, cynical subterfuges and all. While H.H. would seem to begin his narrative with an ecstatic (i.e., displaced), erotic frame of reference, he pays for the pleasure he gains from writing about his life and transgressions by submitting his confession to a complicated, discursive evaluation as he writes, beginning with the very first words. We could consider H.H.’s confession as a process of arriving at an awareness of his authentic self if we compare *Lolita* to the confessional mode as assessed by the philosopher Peter Sloterdijk:

In motley reality, all talking about oneself necessarily ends up in the vicinity of a blackguard’s confession or a criminal’s testament, a sick report or a story of suffering, a witness’s statement or a confession. That is the condition of authenticity in a situation of the unavoidable ethical overtaxing of oneself. (303)

Self-censorship, in keeping with the etymology of the economic aspect of "censor," can in effect be conceived as an "unavoidable ethical overtaxing of oneself." Writing, and especially the confessional mode, brings to the fore these
concerns. Through censored writing, one arrives at the authentic self: the self who has meaning and value, who is not incidental or superfluous, the original self. The confession is authentic because it is accomplished by oneself.

(iii) Textual Patterns of Censorship

Patterns of censorship can be apprehended in the textual composition and strategies of Lolita. The tension between control and freedom of expression that varies from chapter to chapter, paragraph to paragraph, envelops the reader in Humbert's own battle with resistance and repression. Although Humbert has chosen to write his confession and defence and supposed hommage to his love object, often under supervision, the process of writing reveals that he assesses his behaviour and life in complex ways. Writing out his story is, in a way, a process of self-discovery and attempted manipulation of the reader's sympathies. We tend to judge him in two ways: first, by assessing his "progress" in his narrative or the linear order of events; second, by recognizing his stubborn points of resistance and blindspots. Some readers view the example of Humbert's account of his epiphany as a redemptive moment. Yet that supposed moral awakening occurred shortly after Lolita's escape from Humbert's custody. It does not explain why he then continues to search for her and desires to kill Quilty. Despite it not constituting a lasting epiphany at the time, it has a generative or extendable effect because Humbert chooses to

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7 "Authentic" derives from the Greek authentikós, original, primary, at first hand, equivalent to authéntes, one who does things himself, a doer.
displace that episode, inserting it into the end of his story. Encountered at this late juncture, the epiphany allows the reader to imagine that perhaps Humbert has gone through some authentic awakening during the process of writing his confession in prison.

The act of reading this novel makes one conscious of how one is forced to make judgments as one reads -- judgments about oneself, Humbert, and the narrator. While the fictional situation and language might tempt some readers to revel in the aesthetic qualities, that enjoyment may set many readers ill at ease. The reliance on an unreliable but comic narrator can lure some readers into becoming too involved and sympathetic with the strange Humbert. Also, the more intertextual references one identifies in his work lead, the more one might tend to exult in one's "find" without questioning the often ironic intention (or shortened signification) involved with the "hommage" to another writer or work.

One of the central organizing features of *Lolita* is the open appeal to judgment; yet that appeal also involves a challenge. H.H. uncovers his authentic self through the machinations of censorship. He refuses to provide easy confirmation of a reader's assumptions or evaluations. His narrative is an active process of self-examination, veering from astonishing egotism to grave abjection. We should instinctively distrust such a person who seems to manipulate our reception of him, yet some of his opinions, pleasures, education, aesthetics, and arrogance can be appealing to some.
Some philosophers of ethics have recognized that a novelist must be able to set aside his or her "fixed moral identity" "in the process of imagining" (Parker 46). Parker goes on to explain that "in so far as the novelist clings to a univocal morality, the work will tend to repress and distort all that threatens to resist it. Keats's phrases 'Negative Capability' and 'chameleon' identity indicate the fuller kind of self-recognition achieved by the greatest writers" (204).

If we conceive of H.H. as a kind of novelist of his life, we can suggest that he presents a challenge to Parker's view of the ethical role of the artist, perhaps explaining why Humbert's confession of his sexual transgressions has posed such difficulty to interpretation. As a writer of his life, Humbert indeed seems to be able to set aside his "fixed moral identity" and adapt a chameleon one. Lolita shows how the narrator is a chameleon not only in his writing, but in his actions and intent as he manages to infiltrate the suburban American home and end up gaining a sex slave. H.H.'s identity is predicated upon his ability to maintain and change masks, on his ability to censor his authentic self.

Paradoxically, his ethical stance is predicated on negation.

The shadow of Freud alternately looms up and fades away in Lolita. Many scholars (e.g., Berman; Geoffrey Green; Hiatt; Welsen; Schneiderman) have noted the aggressive abuse that Nabokov's protagonists such as H.H. heap onto psychoanalysis.
Berman, Green, and other critics have aptly noted how "He who hated Freud" is actually compelled to write about psychoanalytic themes: childhood sexuality, psychoses, perversions. Humbert's narration has been seen as "the supreme parody of the psychiatric case study" (Berman, 105). Yet "parody" does not encompass all the special uses of psychoanalysis of Lolita. The narration consists of a written confession of someone who has serious psychiatric problems and who has spent considerable time at clinics or asylums.

We have noted that Humbert broadly censors and censures himself. For Humbert, confession constitutes pleasure and suffering, and writing allows a more developed experience of his life (cf. M. Wood). Through writing, Humbert articulates, revises, refines both his acts and judgments. It is notable that, in the reprehensible moments in this refined confession, however, he does not divulge all of his secrets--the worst details--but instead edits them out of the text, or indulges in highly aestheticized renderings of the ob scena act which leave a lingering idea of harsh judgment without obliterating the pleasure of the text. His editorial censorship helps to indicate how the sexually obscene transgression is just there, in the margins of his writing, but within the ability of the reader's apprehension and imagination. His avoidance of, yet allusion to, the naturalistic depiction of sexual processes (i.e., his avoidance of the sexually obscene) paradoxically awakens our awareness of the unpleasant reality being veiled in his language. Our awareness can lead us to censure Humbert and
his actions, or, in the case of some readers, compel them to remain complicit with Humbert in order to maintain a more limited perspective of the work's potential.

These secrets and details generally pertain to the realm of sexual taboo and obscenity. Paradoxically, the provocative *Lolita* is practically defined by its lack of articulation of naturalistic portrayals of sex: "Anybody can imagine those aspects of animality," Humbert shrugs (134). For someone so apparently verbose and precise, it might at first seem paradoxical that Humbert does not reveal what he has done, but rather is carefully vague with all such troubled and reprehensible moments (e.g. the masturbation-on-the-couch scene; the Enchanted Hunters seduction episode and its aftermath; the daily sexual use of Lo for almost two years; the payment to Lo for sexual favours). Meanwhile, the persistently ethical reader will discover sufficient details to judge Humbert and his acts as being loathsome. Part of this discovery also involves noting Humbert's prudery about privacy and sexual matters: "Despite my manly looks, I am horribly timid. My romantic soul gets all clammy and shivery at the thought of running into some awful indecent unpleasantness" (53).

Humbert's resistance and disavowal are also demonstrated in the extended play on the psychoanalytic case study. Indeed, his written confession alone is not the only aspect of the parallelism. Humbert tells us that he has been in and out of asylums, that he enjoys trying to fool analysts, and that he was delighted to discover that psychiatrists suspected him of being
a latent homosexual. He also volunteers the information that he, as a university student, initially aspired to a career in psychiatry. We might therefore assume that he entertains some pretensions of being able to diagnose his own symptoms.

Humbert's re-production of his diary kept during his days in Charlotte Haze's house is an extraordinary act of memory (Chapter 11, 40-55). Although the practice of diary writing is parodied, it also relays important information about his early efforts to inscribe what it is that attracts him about Lolita. His dual pleasure of writing and self-censorship is evident in the following explanation:

I remember the thing so exactly because I wrote it really twice. First I jotted down each entry in pencil (with many erasures and corrections) on the leaves of what is commercially known as a "typewriter tablet"; then, I copied it out with obvious abbreviations in my smallest, most satanic, hand in the little black book just mentioned.... [A]nd the little diary which I now propose to reel off (much as a spy delivers by heart the contents of the note he swallowed) covers most of June. (40-41)

He thus describes the interdependent act of censorship in the creative process of his forbidden pleasure. He is compelled to write down what he feels and experiences in the Haze household because he must find some way of deriving pleasure from Lolita's proximity. The two stages of writing his impressions and experiences constitute a prolonged, repetitious
production of pleasure. The laborious, punctilious methods he uses to write his diary prolong the enjoyment and enact censorship strategies: "many erasures and corrections," "abbreviations," "my smallest... hand").

His actual lust for the twelve-year-old girl and his written testimony of that lust would be roundly condemned if discovered. Humbert's initial penciled drafts, with their "many erasures and corrections", indicate his desire to achieve a perfected text and to censor any words or phrases which do not agree with his view of his fantasy and reality. His "obvious abbreviations" also reveal his desire to conceal meaning. These weak efforts of self-effacement during the inscription of his desire do not prevent Charlotte Haze, upon discovering the diary, from doubting the enormous danger posed by her husband for her child.) The transcribing of his drafts into his little black book with his tiny, "most satanic" (i.e., evil, black) longhand⁸ repeats the pleasure of the experience of writing his forbidden fantasy. Also, Humbert's political analogy of his activities and those of a spy relates the dimension of the private realm of sexuality to that of a political and judicial stage.

As he presents with a parodic flourish "Exhibit number two," Humbert emphasizes that we, the readers, must decide whose side we belong to as we are about to read his diary, produced by him in prison for what would be the third time (another

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⁸ Humbert's description of his handwriting of a censurable text remarkably complements the way in which Sade wrote 120 Days of Sodom in prison: "in an almost microscopic hand, on a single roll of paper forty feet long" (Randall 75).
repetition of pleasure). Are we complicit with his interests and investigations or are we situated beyond the enemy line when he announces that, like a spy, he will now regurgitate his consumed fantasy?

The mise-en-abyme effect of the diary within the confession presents the question of intended reader. I have already suggested that he writes it for his own pleasure, perhaps for himself as the ideal reader. But his diary keeping also seems already to imply an ideal projected reader as ambiguously complicit judge.

Charlotte Haze would head the list of the possible candidates. Retrospectively, it seems no accident that the message reaches its addressee. Humbert makes several blunders which awakens her curiosity to discover the "old love letters" supposedly hidden in the locked drawer. For a character noted for his meticulous nature, his gaffes can be read as an early sign of his conflicting desire to be discovered and judged harshly (as opposed to enjoying his transgressive sexual desire without detection) and to have the law applied to him, especially before it is too late, and to have that law applied by Charlotte herself.

His own writing in the form of the diary initially condemns Humbert in the eyes of a single critical reader, Charlotte. His mocking treatment of her letter of response belies the serious reception he makes of her written judgment. His later book-length expansion of that diary which is *Lolita* addresses a wider array of potential judges and jurors.
Humbert's eventual career choice of English literature over psychiatry does not exclude analysis (and judgment) from his preoccupations. Yet his efforts in self-analysis lead him to "surrender to a sort of retrospective imagination which feeds the analytic faculty with boundless alternatives and which causes each visualized route to fork and re-fork without end in the maddeningly complex prospect of my past" (13). Humbert often proves to be a revealing self-critic: "law-abiding poltroon" (18); "Taboos strangulated me" (18); "He had the utmost respect for ordinary children..." (19); "my criminal craving" (23); considering whether married life might allow him "to purge myself of my degrading and dangerous desires" (24); "as naïve as only a pervert can be" (25).

Some kinds of writing claim or appear to unify meaning, provide wholeness and closure, and do away with gaps. Conversely, Humbert's text, just like his exploration into the many-forked routes of his elusive past and psyche, offers a wealth of fragmentation. This structural aspect of *Lolita* conveys both richness of signification and Humbert's own meandering and severe (self-)censorship. He repeatedly avoids or defers assuming responsibility for (and recognition of) his deeds despite his occasional acknowledgment and acceptance of his crimes. His quixotic quest "to fix once for all the perilous magic of nymphetts" (134), stated at the crucial and sensitive point in his narrative of his and Lolita's first act of sexual intercourse, is never truly realized because it is impossible; he does not find a way to describe her "magic." At
the same juncture, he claims not to be "concerned with so-called 'sex' at all: "Anybody can imagine those elements of animality" (134).

He cannot achieve his goal of describing that "magic" because the effect would be grotesque. The various fragments of information or observation show how H.H. must maintain a vigilant censorship in order to derive signifying pleasure from his obscene fantasy and transgression: "The beastly and beautiful merged at one point, and it is that borderline I would like to fix, and I feel I fail to do so utterly. Why?" (135); his arranging the hotelroom bed "in such a way as to suggest the abandoned nest of a restless father and his tomboy daughter, instead of an ex-convict's saturnalia with a couple of fat old whores" (138). Tellingly, in the place of a carnal scene, he recounts the fantasy of his fantasy at the Enchanted Hunters through listing fragments of imagery of a murals that he might have painted for the hotel's dining room (134-5).

Later, H.H. relinquishes this aim of "fixing" the nymphet's magic, as his recounting of the story seems to furnish him with more aspects of the reality of his life with Dolores Haze than with his fantasy of them. The painful shifts in memory and perspective allow us to glimpse through his censorship the actuality of a grotesque, incongruous pair.

*Lolita* consumes the characters it engenders. Filled with dead people, it is a strangely haunted, yet empty stage. As first-time readers, our judgment becomes foreclosed by our gradual awareness that all of the main characters have died in
some tragic, premature way around the time of Humbert's completion of the manuscript. The confession was to serve as his defence at a trial; neither he nor Lolita would live long enough for such a trial.

Thus, the diegetic purpose of the text has lost its constitutive purpose in law; it now becomes an aesthetic object of assessment in art. Death becomes symbolically associated with Humbert throughout the narration. In various indications and inferences, beginning with the first chapter of Part I, the reader expects that H.H. will be guilty of at least one murder. For example, there is a parodic tease maintained through most of the text that Humbert will eventually kill his lover, Lolita, in a jealous fit; this effect is especially developed through the dead-end references to Prosper Merimée's *Carmen*.

A series of women (Humbert's mother, Annabel, Valeria, Charlotte) die in accidental ways which nevertheless symbolically connect to Humbert. Humbert comes closest to enacting that symbolic role of murdering a woman in his dealings with Charlotte, causing the reader to condemn his evil intentions. The campy build-up toward this symbolic murder while Lolita is at camp is highlighted, only to be deflated when H.H. retreats from an opportune moment to drown Charlotte. Yet the residue from Humbert's murderous plans lasts in the effect that an incestuous crime has been committed. Dolores asks about her "murdered mommy," she blames him for the accident. That accident has after all brought about a strange inversion of an Oedipal wish fulfilment. The parody of incest runs as follows:
instead of the male infant's desire to kill the father and have the mother, it is the (step)father who kills the mother in order to have the female child.

The culminating though anticlimactic murder of Quilty finally fixes H.H. into that symbolic role of murderer. His murderous intentions in this case are dammingly reflected back upon himself, as he wrestles and kills his despised, grotesque double and alter ego. Before writing *Lolita* as an act of judgment and self-discovery, H.H. uses murder as an act of censorious judgment on a fellow pervert. Furthermore, death functions as a censorship motif because Humbert, in setting the conditions for the publication of his confession on the premise of his and Dolly Schiller's death, predicates the entire exercise of our reception of his confession on their absence from the worldly scene of transgression by death.

H.H.'s realm of language comes to imprison and condemn him. Language as the *habitus* of the self turns out not to be the trustworthy refuge of pleasure, for Humbert insists on that pleasure to have meaning, and the only meaning it can have in its reference to his crimes is that he is condemned. As the illusory but pleasurable, fantasy image he has of "Lolita" becomes replaced with Dolores Haze and Mrs. Richard Schiller, he must relinquish his fantasy (and thus his pleasure) and replace it with a judgment of the good or evil that he has caused. While he initially defends his corruption of a girl with various excuses (for example, that she had already been debauched, that she was already a sexually active being, and therefore possessed
a devilish quality), he must re-interpret that defence from the point of view that he nevertheless transgressed an implicit code of childhood sexuality, the ethical trust children unconsciously rely on adults to practise.

His fantasy of the nymphet is based on the mistaken notion that there is a fundamental difference between nymphets and other ordinary little girls. The nymphet is supposedly a primarily a sexual being. Her physical beauty, precocious flirtations with older men, and her vulgar taste combine to feed into the pedophile's fantasy of the seemingly innocent child as a knowing, demon prostitute. The nymphet image, despite its veils of aesthetic imagery, is at heart the fantasy of the unattainable woman who secretly really wants it. She is unattainable because she is a child and should not be sexually available for an adult. Projecting that fantasy is the desiring male subject. He creatively imagines and perceives that secretly desiring and knowing other. But in order to produce such a fantasy as "Lolita" Humbert must persistently confront himself as the grotesque thing that this child must desire. His many references to himself ("Humbert the Wounded Spider") reveal a heightened, yet ironic awareness of his degraded or base self image and motivations. Yet, as the recounting of his story lengthens and gains in detail, analysis, and retrospection, the reader can become increasingly aware of the attempts of foreclosing obscene acts and moments. H.H.'s artistic deployment of censoring, an ecstatic experience of confession, might appear designed to deflect harsh judgment. But Lolita's
signification is its originator's will to be judged. His many discursive subterfuges and acts of censorship (disavowal, resistance, ironic devices such as parody and doubling, digressions, etc.) add to the meaning of his character and lend gravity to the baseness of his acts.

Ultimately, in his writing, he does not aim to embrace a sexual or love object in the other that is "Lolita," but rather to encounter the judgment of the Law. For that Law, however harsh, promises an encounter with his authentic self, a discovery of meaning or value in that self, even if it be negative.
Part Two: Pre-Publication Censoring and the Always Already Guilty Subject's Contract with State Ideology

Twentieth-century politically repressive regimes—such as Franco's Spain and the Soviet Union—have provided elaborate examples of pre-publication censorship.\(^1\) The State's excessive application and promotion of its ideology necessitate a systematic suppression of dissenting voices and ideas.

The repressive regime shares with the liberal democracy a belief in the power of words to inform and influence. But the repressive regime harbours different ideals about the Law and its role in using it. Whereas the liberal democracy has come to celebrate the concept of flexible legality and presumption of innocence, regimes such as the Soviet Union and Franco's Spain tended to present the Law and the State as interlocking units, insisting on a paternalistic ideology of an "immutable legality" and a presumption of guilt until innocence is proven.\(^2\)

\(^1\) For historical and analytical accounts of Francoist and Spanish censorship, see Abella; Abellán; Arte del franquismo; Beneyto; Bozal; Brea; Carr; Cirici; Cisquella; Delibes; Foster; Godzich; Gubern; Gumbrecht; Herzberger; Jiménez Losantos; Linz; Llorens Castillo; Molinero; Pérez; Pérez Rojas; Reig Tapia; Sánchez Reboredo; Sinova; Southworth; "Spain: Indice: Twenty Years of Censorship;" Terrón Montero; Wasserman.

For historical and analytical accounts of Soviet and Russian censorship, see Aksionov; Ambler; Barron for KGB censoring methods of dissident authors; Blium; Brodsky; Chalidze; Choldin; Drugovskaiia; Edwards on three prominent, censored writers; Epshtein, "How Society Censors Its Writers;" Ermolaev; Garrard; Goldschmidt; Hosking; Imperial Russia; "Interview with Chief Censor;" James; Johnson; Krasnogorov; Lenin; Losev; Markstein; Marsh; Medvedev; Monas; Perspectives on Literature and Society in Eastern and Western Europe; Popovskii; Radley; Reck; The Red Pencil: Artists, Scholars, and Censors in the USSR; Ruud; Scotto; Shanor; Shneidman; Slonim; The Soviet Censorship; Stréliani; Swayze; Tsenzura v tsarskoi Rossi i Sovetskom Soiuze; Tsybalko; Tvarog; Vladimirov; Wozniuk.

\(^2\) Of course in practice this "legality" was subject to all manner of distortions in Francoist Spain and the Soviet Union. What is important is the irrational dependence on the illusion of an immutable legality, as demonstrated in the standard examples of a repressive regime's use of a show trial or its retroactive editing of historical documents.
These two premises directly informed the official censorship practices in these countries. The presupposition of pre-publication censorship is that the writer or his work is guilty and faulty before proven otherwise and given the censor's stamp of approval. The writer therefore creates his work from a position of guilt and will be judged by a set of immutable rules (the application of which paradoxically may vary widely according to the context).

Despite their political differences, these two countries' ideologies shared several assumptions about writing and sexuality. First, the state valued a limited, ideologically-correct version of realism. Second, that reality was not supposed to include, however, references to sexual situations. Censors in both countries tended to label any sexual representation in literature as pornographic, immoral, obscene, indecent. 3

This sensitivity to the expression of sexuality reveals the strong faith of literal association between the signifier and

See also The Distinctiveness of Soviet Law for legal analyses of the theory and practice of Soviet law, which also underline the gap between Soviet jurists' theory of a supposedly solidified code of law and their very different practice of it. See Abellán and Román Guberr's La censura: Función política y ordenamiento jurídico bajo el franquismo (1936-1975) for further detailed understanding of how censorship was incorporated into legal practice and how Spanish jurists interpreted the law in theory and practice during the Francoist period.

3 Spanish (self)perceptions of sexuality during the Francoist era are explored in the following works: Abella; Abellán, Censura y creación literaria; Amezúa; Arte del franquismo; Bozal; Brea; Caballero; Carr; Cirici; García Ronda; Hart; Labanyi; Malo de Molina; Ramos Gascón; Sieburth.

Particularly useful works about Russian sexuality (Soviet or no) include: Attwood; Berdiaev; Blum; Edwards; Engelstein; Epshtein; Ermlaev; Etkind; Goscilo; Hubbs; Kon; Mamonova; Rosalind J. Marsh; Naiman; Popovskii; Sexuality and the Body in Russian Culture; Shneidman; Slonim; Women in Russia; Women in Russia and Ukraine.
the signified. The virtues of realism and Catholic morality should not be sullied by the low or obscene sexual expression or interests of some. The didacticism inherent in a repressive regime is played out in its censoring practices. Francoist ideology largely sought to promote a nostalgic, heroic historical narrative of Spanish plenitude and self-reliance. While there was some promotion of that vision of reality, most Francoist censoring worked by negating opposing or offensive expression (by editing, declining permission to publish, banning, or even strategically controlling print runs and distribution).

In contrast, Soviet censorship functioned by negating and adding. Soviet Russia's utopian aspirations could be expressed in the worship of rules, cleanliness, work, and its products. Soviet ideology was premised on working towards a radiant future of abundance and equality. There was also a long Russian history of approaching literature as a guide to life. This didactic trend was reflected in the Soviet project to create a new Soviet man and woman through advances made in the fields of biology, psychology, "pedology," education, agitation and propaganda. Thus, the Soviet censorship of literature involved the prescription as well as the usual proscription to writing.

Aside from these differences, these regimes shared an ideological goal of unity, wholeness, homogeneity in art and

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4 Engelstein, among others, points out how pre-Revolutionary Russian readers eagerly read aloud together newly published fiction and non-fiction. In the late nineteenth century and early twentieth century, reading was an intensely signifying event, often involving dramatic comparisons between the fictional situations and one's own life and determining an adjustment in how one lived.
fiction. This goal characterizes the state as a parental force which appeals to its subjects to enter the unifying frame of its Symbolic register. The writer (or other individual) may resist or submit such an interpellation, but his contract with the State is defined by that relationship.

Martín-Santos's *Tiempo de silencio* and Erofeev's *Russkaia krasavitsa* dramatize the individual's confrontation with his or her paternalistic society and its judgmental, regulatory forces. The two novels' treatment of sexuality include subjects which used to be generally taboo (prostitution, venereal disease, disease and mental illness, abortion, incest). The narratives represent the dynamics, paradoxes, complexities of relationships, voice, and perspective. Their extensive, sophisticated use of intertextuality, irony, and rhetorical play complicate and enrich interpretation.

These two novels emphasize the contractual relationship binding the subject to the ideology of the Other, whether he rejects or accepts it. This contractual relationship, which in part then characterizes the protagonist, initiates his or her moral encounter with the other. In *Tiempo de silencio*, Pedro is bound by his contract with his institute to practice medicine ethically and later by a loveless marriage contract. In *Russkaia krasavitsa*, Irina enters into a transgressive contract with a married man and leading Soviet writer. The making and breaking of these contracts activate censorious, judgmental forces. The value of sex as unlawful or obscene counterbalances the protagonists' desire for love.
Like *Ulysses* and *Lolita*, these novels use the contrast between the role of the individual and his or her sense of alienation from the rest of society. All of the protagonists are portrayed as at odds with the homogenizing discourses of society. At the same time, because of the contrast in point of view, their perspectives illuminate various facets of society, qualities which are often censored, overlooked, or blindly accepted. Explorations of sexual themes and situations are counterbalanced with the censorious judgments of society.

The crisis of the individual in literature dramatizes the forces of censorship which (over)emphasize the importance of authorship, an author's life, political convictions, individuality. All of the novels in question here focus strongly on character, character development, the importance and signifying value of inner thoughts and fantasy.

Francoist and Soviet censorships perceived sexuality as dirty, offensive, and unaesthetic. The sexuality presented in *Tiempo de silencio* and *Russkaia krasavitsa* develops from that societal perception, metonymically attaching sexuality to disease, sexual reproduction, and death. Naiman notes this trend in Soviet culture:

>[S]ex is so evidently an avenue for contamination that other metonymic categories tend to become equated with it. It may be bound with language as equivalent agents of pollution, it may be depicted -- by virtue of its role in procreation -- as the embodiment of historical and therefore antiutopian forces, and it
may combine easily with disease or crime to produce cultural events and themes capable of holding a society spellbound. (15-16)

Both Spain and USSR had idealistic or utopian systems of values for their societies, and those values were not to be sullied by the disease or vulgarity of sex. We can note the affinities between the desire to censor sexuality and the utopian impulse. Naiman points out that this impulse "manifests a deep dissatisfaction with prevailing social institutions, values, and modes of thought, although inextricably and agonizingly bound up in all these realia" (16).

The protagonists' confrontations with their self (including their lacks and faults) might give them cause to desire "the perfect, untainted state of being" (Naiman 16). But if one takes on the ideological ideals of one's state, one has to repress or loathe the grotesque or repulsive aspects of one's environment (and one's self). In both novels, all aspects of sexuality promising fertility, growth, caring, warmth, happiness, beauty are eventually rendered or perceived as sterile, mismanaged, unproductive, barren, cancerous, or dead. Sexuality seen as a potential life force and source of knowledge and creative, aesthetic pleasure, as well a sensuously enjoyable set of practices, sexuality as the utopia is denied in the negative resolutions of these novels. The reality produced by the State and its ideology is that of disease, corruption, ruin. Irina and Pedro learn the depressing lesson that Zizek clarifies: "Society as a corporate Body" is the fundamental
ideological fantasy versus the impossibility of the social relationship ("Society doesn't exist") (126).
Chapter Three

The Masochistic Pleasure of Censorious Modes of Fantasy: Alienation, Cancer, and Judgment in Tiempo de silencio

In Tiempo de silencio, the protagonist Pedro fantasizes about negated modes of sexuality by using censoring strategies of production (such as displacement, disavowal, condensation). His crisis and alienated perspective of himself and others dramatize sexuality as a potentially positive, reproductive, or sensually pleasing element which gets censoriously mired by imagery and instances of disease, pain, cutting, and death. Pedro finds erotic satisfaction or masochistic pleasure in producing censorious images which emphasize disease, pain, suffering, castration, and ecstasy. As a failed critic of others and society, he incorporates dominant Spanish fictions and ideological codes. As a thing censored by others, he denies himself agency, preferring the defeatist enjoyment of a passive, masochistic state of being.

The novel's juxtaposition of sexual fantasy, medical research, disease, moral and criminal transgressions (e.g., abortion, prostitution, incest, murder) prompts the reader to consider ethical judgments or evaluations.

The novel signals the initial "liberalizing" shifts in censoring policy in the early 1960s. The censored editions between 1962 and 1966 do not prevent readers from appreciating the novel's pervasive and varied aspects of sexuality and its sophisticated, critical treatment of social, artistic, philosophical, and psychological questions. The restorations
of 1966 (most notably the two brothel scenes) and subsequent years allow a heightened awareness of the novel's potential signification. In this chapter, I discuss how the novel dramatizes censoring sexuality in the various editions (with or without the Francoist censoring).¹

Sexuality informs a multitude of problems and desires of the non-hero and those of the society he encounters around him. Sexual reference is often made in scientific, intertextual, metaphorical, or ironic language and imagery, allowing sexuality to be presented as a source of knowledge and research, even while some of that knowledge is ultimately either unknowable or forbidden. This orientation towards sexuality is expressed by the narrators, especially by Pedro and the third-person narrator, the two most prominent voices, but also by secondary, but crucial, characters such as the pension owner ("la vieja") and Cartucho, for whom sexual forces and strategies motivate their actions and preoccupy their inner thoughts.

Because the novel focuses on Pedro's elaborately reported, conflicting inner thoughts and wishes and his dubious

¹ In my discussion, I indicate when necessary the year of publication of the edition I use. Most quotations come from the 1971 edition, which is basically identical to the 1966 edition, the year when most of the censored passages were restored. Where necessary, I indicate any differences in editions before or after 1971. This chapter is informed by my comparisons of the 1962, 1966, 1971, 1981 editions as well as the manuscript and censor's instructions from the file on Martín-Santos at the Archivo general. Because this is an interpretative study of the whole novel (with an awareness of the passages that did offend the Francoist censor) and not a historical analysis of the manuscript and its editions, I am not dividing the chapter into separate discussions of the censored, less censored, and uncensored editions.
moral conduct, the reader is engaged to judge the contents of the novel critically, to activate his or her sense of ethics, and to find a source of meaning or knowledge in the book. In this way, Tiempo de silencio invites the reader to question social and individual dilemmas and desires which are defined by alienation. The novel does not use overly didactic or erotic modes of expression, both of which would have invited a heavier treatment by the censor (if not outright banning).

(i) Synopsis

In the autumn of 1949 Madrid, Pedro, a graduate student of oncology, has just discovered that his supply of experimental mice, specially imported from the U.S. with a strain of cancer, has expired. In a quest for replacement black-market mice raised by the laboratory's former employee Muecas, Pedro and his lab assistant Amador meet Muecas at his home in the slums on the city's outskirts. There Muecas breeds the mice with the help of his two teenage daughters (one named Florita) and wife, Encarna (or Ricarda). Nothing is clearly resolved at this meeting.

Pedro, a middle-class young man from out of town with pretensions and ambitions, lives in a shabby pension run by a conniving old woman (la vieja) along with her daughter Dora and granddaughter Dorita. The old woman is intriguing to entrap the naive student into marrying Dorita and thereby guarantee all three women some kind of decent life through his future status as a doctor and perhaps researcher. Pedro, only aware that the beautiful but vapid Dorita is enticing, goes
out one Saturday night on a drinking spree with his distinctly upper-class friend, Matías. The young men's night out sets the stage for their reflections on art and life, such as their exchange with a German-Jewish neo-expressionist painter, and ends with an un consummated visit to a brothel run by doña Luisa. Pedro drunkenly returns home and succumbs to his temptation to have sex with Dorita, whose bedroom has been conspicuously made to neighbour his.

That same night, shortly after he has returned to his own room, Pedro is summoned by Muecas to come to the aid of his fatally hemorrhaging daughter, Florita, made pregnant by him. Muecas and a kind of medicine man, "el mago," have botched an attempted abortion. Ostensibly owing to the late hour and his drunken state, Pedro, assisted by Amador, agrees to try to remedy the disaster by performing an abortion on the virtually dead girl, but the "scraping" is done in vain. Florita is dead, and Pedro leaves the scene.

On the Sunday night, Pedro visits Matías at his luxurious home, meets and is attracted to the beautiful Matilde, Matías's mother, and admires Matías's reproduction of Goya's Scene de sorcellerie: Le Grand Bouc (1798). On the Monday night, Pedro and Matías attend a lecture given by a famous philosopher, el Maestro (modeled parodically on Ortega y

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2 Palley finds several comparisons to make between Tiempo de silencio and Ulysses, including noting a resemblance between the two novels' brothel scenes.
Gasset and Goya's "gran buco"), and the subsequent soirée hosted by Matilde.

Pedro is then pursued by the police for questioning about the cause of Florita's death and by Cartucho, her jealous lover (who believes that Pedro had been both Florita's lover and murderer). Pedro takes refuge at doña Luisa's brothel, but the police soon find him there by following Matías. The police interrogate Pedro and keep him in prison on suspicion of murder until Encarna tells the police categorically that Pedro did not kill her daughter. Pedro is released from prison, but is dismissed from the research institute owing to his disgraceful behaviour. Cornered into an engagement with Dorita, Pedro takes his fiancée out with her mother to an open-air fair where Cartucho manages to stab Dorita fatally, in mistaken revenge for Florita's death. After taking his civil servant exams, Pedro travels out of Madrid and towards a comfortable, undemanding life as a village doctor.

(ii) Alienation and Sexuality under the Scalpel

*Tiempo de silencio* uses Pedro's alienation to dramatize censorship. Estrangement and self-estrangement are reflected in Pedro's character, the novel's varied play of narrative, and in its use of irony. Pedro tries to overcome his alienation by combining fantasies about his research and women's sexuality. But the unpleasant, violent, or blood related aspects of cancer research and women's sexuality create a censorious fantasy of distancing and disavowal. Pedro's fantasizes about censoring his desires. Pedro's
character, the narrative variations, and irony heighten the reader's sense of his lack of engagement or agency; these modes also provide fundamental foci for the reader to make critical judgments about the action, characters, and ideas presented in the novel, just as the alienating paradox of the title prompts the reader already to prepare to assess the appropriateness of that choice.

Alienation implies the idea of separation from oneself or from others, one's heightened sense of otherness or of being different or disassociated from the rest. In Marxist terms, alienation implies the worker's lack of involvement in the means and results of his labour or production. In loosely existentialist terms, alienation can be taken as the separation of the individual from his society, his sense of mauvaise foi or even nausea towards himself and the people around him. In the scenes involving the German artist and the Ortega y Gasset character (among others), Tiempo de silencio pursues the problems of the subject's (Pedro's)

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3 For example, how can one write about a time of silence, a time in which there is no sound, no speech, and thus no words to record? Or, how can one express silence, when silence can imply an absence of expression, a lack, a void. Does "silence" mean censorship, death, repression? In psychoanalysis, an analysand's silence usually signifies the moment when he has reached an area of resistance and cannot (or does not want to) find words to articulate the repressed thing. Is that time of silence not the moment when the subject confronts his own sense of censorship on the frontier of the unconscious?

While there are many uses of silence in the novel, the word appears to have few positive connotations such as tranquility, serenity, purity, a higher state of consciousness gained through meditation.

4 See Schacht and "Alienation."

5 See Pérez-Magallón for a detailed discussion of the Ortega character and his symbolic function as an emissary of the failure of the Spanish intellectual world.
conflicting sense of logical or rational perception;6 knowledge or assessment of an object depends on one's position. In Lacanian terms, one's position can be sensed as unclear because of one's awareness of the Cartesian limitations beyond which looms the Real and the barred subject (or subject as lack). Although alienation is popularly perceived to be a negative state of being, in Lacan and elsewhere it is seen as being necessary for the subject's entry into the Symbolic and thus into language and being.

The alienation dramatized in Tiempo de silencio is an intercourse of powerlessness, meaninglessness, social isolation, normlessness, and self-estrangement. Pedro seems to be trapped in his alienation, propelled by events and his repressed impulses instead of taking clear decisions and actions. He generously applies negating condemnation of certain social conditions and practices while failing to be adequately critical of his own shortcomings. He also fails to achieve a sustained dialogue or relationship with the various people whom he encounters; thus, his language seems arrested in an interiorized space, to which we readers are privy, and is only rarely voiced in brief sound bites. Indeed, Pedro's only long verbal communication occurs when a police detective is manipulating him for a confession of guilt. In a gush of words not unlike a Catholic confession, Pedro takes his chance

6 And thus alludes the evolution in German philosophy of the concept of alienation, starting with Hegel and on to Feuerbach, Marx, and Heidegger. Lacan and Martín-Santos shared a strong interest in this stream of philosophy.
to share a willing listener the details of his research project and how his plans got entangled in Muecas's world. Pedro's alienation and lack of ability to overcome it provide the basic motivating force of events and character in the novel. At bottom, his alienation stems from a deep conflict with his sexuality and sense of self. His cancer research is presented as a personal epistemic drive, a drive to know, and thus cloaks a more primal drive to acquire sexual knowledge. His thoughts often shift their emphasis from the scientific to the sexual, and often merge the two streams into an ironic, hyper-scientific, literary, or hyperbolic way. For example, in the novel's opening interior monologue, Pedro laments the news of running out of his precious supply of imported mice and considers their special origin:

Hábilmente seleccionada a través de las familias de ratones autopsiados, hasta descubrir el pequeño tumor inguinal y en él implantada la misteriosa muerte espontánea destructora no sólo de ratones. Las rubias mideluésticas mozas con proteína abundante durante el período de gestación de sus madres de origen sueco o sajón y en la posterior lactancia y escolaridad. [...] Traídos del Illinois nativo los ratones -- machos y hembras -- separados los sexos para evitar coitos supernumerarios no controlados. Con provocación de embarazo bien reglada. (9 [1971])
(Skillfully selected across the families of autopsied mice, until the little inguinal tumour is discovered and in it implanted the mysterious, spontaneous death, destructive not only to mice. The midwest blond girls with abundant protein during the gestation period of their mothers of Swedish or Saxon origin and in the lactation and school years.... Brought from their native Illinois the mice -- males and females -- the sexes separated in order to avoid uncontrolled supernumerary coitus. With provocation of well regulated pregnancy.)

This passage is disorienting because Pedro unexpectedly couples scientific and extra-scientific interests; note, too, the grammatical dependence on past participles, passive subjects, and incomplete sentences. While the style conveys the choppy stream of consciousness of the character's associative thoughts, it seems significant that Pedro's mind expresses itself in this striking grammatical form, one which suggests incompleteness, hesitance, passivity, resistance vis-à-vis his own thoughts.

His recurring preoccupation with sexual reproduction, ruly and unruly, is typically cloaked in sarcasm and feigned indifference as he manages to associate his cancer research with his sexual digressions. Pedro often sees women

7 "Provocación" includes a particular sense of sexually arousing a woman, a sense which is somewhat at odds with the description of clinical control of the lab animals
derisively, defensively, and with a conflicted aggression and lust. He sometimes tries to express the dispassionate thoughts that he thinks a worldly man of learning should think. Just as he meditates on the blonde virgins of the mid-West (as well as their older counterparts whose "fresh flesh" is also destroyed by the cancerous mitosis he is trying to study⁸), so does he remain fascinated by the virginal Dorita (whose blondness cannot but attach itself to his fantasy about faded foreign virgins who are "never sexually satisfied").

Such passages emphasize Pedro's negating fascination with reproduction, fertility, and planned prevention of coitus. The cancer of the groin which he studies seems to attack women alone, allowing him to dwell on their sexual attributes and possibilities. The mention of exquisitely autopsied mice foreshadows Pedro's dual fantasy of castration and of finding the inguinal cancer transmitted to Florita by way of autopsy, an operation he actually approximates when he later performs the abortion on her. Such a miraculous discovery of cancerous contamination would lead to Pedro excelling in his research, perhaps leading one day to the Nobel prize.⁹ He models

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⁸ "...esa mitosis torpe que crece y destruye, igual aquí que en el Illinois nativo, las carnes frescas de las todavía menopáusicas damas, cuya sangre periódicamente emitida no es vida sino engaño, engaño" (8 [1971]). (... that sluggish mitosis that grows and destroys, the same as here as in its native Illinois, the fresh flesh of the already menopausal ladies, whose periodically emitted blood is not life but rather deception, deception.)

⁹ In fact, the 1960s, after the writing of this novel, saw a succession of progress in cancer research, including the discovery of the viral transmission of some cancers. Fifteen percent or less of all cancer is hereditary; most forms of cancer have environmental causes. Still, there is a curious node of relations in the origin of cancer that is
himself after histologist Santiago Ramón y Cajal, the then sole Spanish Nobel recipient for scientific achievement. The study of organic tissue is closely related to oncology. Pedro follows the regime's promotion of Ramón y Cajal almost to the letter.

Aside from the autopsy-abortion association, the description of the family of mice provides other imaginary and literal links to Muecas and his family. Pedro's pursuit of the mice into the shantytown will lead him to a family who do not sleep separately like the Illinois mice, the result being incest and an unwanted pregnancy of Florita by her father. The solitary observer, Pedro seems to be fascinated with the strength of hereditary factors, blood lines, ethnic difference; this fascination contributes to his thoughts about reproduction.

Recurrent references to blood bleed into several discreet areas, which have in common the female body -- virginity, menstruation and menopause, abortion, autopsy, death. While these refer to different women, for Pedro, the images and associations often become mixed or cross-referenced; one experience or fantasy is fused onto another. A prominent example of this process of fusion or bleeding is found in the contiguous episodes of Pedro's sexual congress with Dorita and his operation on Florita. While there is no direct consequential relationship between these two events except

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reflected in Pedro's merging of thoughts about environmental and hereditary factors.
chronology and the coincidence of the young women's similar names and ages, for Pedro's guilty mind there is much more at stake. His ostensible rape of a virgin is contiguous with his aborting another young woman, both of whom he sees as objects of research -- cancer research and sexual research. Also, an imaginary sense of causation and remedy is at play: phantasmatically he seeks to undo with Florita what he has done with Dorita. The fact that Dorita will die a bloody death by the less surgical knife of Cartucho eerily completes a series of images associated with Pedro's guilty feelings about blood and female sexuality.

Complicating his anxious obsession with virginal/siren types, Pedro's gaze and imagination are repeatedly captured by mature women -- especially Doña Luisa and Matilde (Matías's mother), and to a lesser extent Ricarda.

(iii) Censorship Strategies in Spanish Masochism

In the novel's final episode, Pedro's interior monologue as he leaves Madrid for the provinces, two examples of censored passages demonstrate Pedro's preoccupation with female sexuality and his desire to master and control it in some way. His only reference to either of his parents comes at the end of the novel -- "la puta que me parió" (240) ("the whore who gave birth to me")

In this scene, he is already imagining the patients in his future practice in the village: one will be (predictably)
female, pretty, will politely thank him, and will spread the
good word about the new doctor, and he will diagnose her with
having "prurito de ano" ("pruritus of the anus"). This
example demonstrates his habitual association of (attractive)
women with medical conditions involving an erogenous zone.

Pedro habitually uses medical terminology and practice to
censor or sanitize his thoughts, allowing him to fantasize
safely. The subterfuge is so pervasive that it has become an
activity of erotic pleasure. In fact, Pedro seems quite aware
of his tendency to hide (censor) his lascivious yearnings
behind medical terminology when he first fantasizes about his
village practice:

¿Es que voy a reírme de mí mismo? Yo el destruido,
yo el hombre al que no se le dejó que hiciera lo que
tenía que hacer, yo a quien en nombre del destino se
me dijo: 'Basta' y se me mandó para el Príncipe Pío
con unas recomendaciones, un estetoscopio y un
manual diagnóstico del prurito de ano de las
aldeanas vírgenes. Escatológico, pornográfico,
siempre pensando cochinadas. Estúpido, estúpido,
las nalgas del mozo [...] (236)

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11 Unlike the English "pruritus," the Spanish word has established
figurative and idiomatic meanings: an itch, an urge (to perfectionism);
tener el prurito de + inf. means to have the urge to + inf.; "por un
prurito de exactitud" means "out of an excessive desire for accuracy."
Thus the introduction of the medical term in the text is complicated by
the verb "tener," thus blurring the lines between having an urge of the
anus (the sexual longing) and having an itch (as in the medical
condition).
(Is it that I should laugh at me myself? I, the destroyed, I, the man whom they would not let do what he had to do, I who was told in the name of destiny: "Enough" and was sent via Príncipe Pío with some recommendations, a stethoscope, and a diagnostic manual for pruritus of the anus of the village virgins. Scatological, pornographic, always thinking filthy things. Stupid, stupid, the buttocks of the boy...)

Significantly, he pursues his fantasy of his future practice with the doubly satisfying image of his power, ease, and skill (image of his successful masculine performance) and his future female patient's reciprocal admiration and praise: "Tú la diagnosticarás sin esfuerzo, le recetarás lo que necesita. Ella dirá, es simpático el nuevo" (239) ("You will diagnose her without effort, you'll prescribe her what is needed. She will say, he's nice, the new doctor."). This cynical, proud statement reflects Pedro's reductive conception of women as sexual beings, whose sexuality is unclean, dangerous, contagious, or cancerous, or whose disease or ailment is linked to sexuality, i.e., sexual organs and urges (the prim sounding condition "pruritus of the anus" in lay terms might read as "itchy ass;" itchiness can be readily associated with sexual arousal as well as venereal disease).

The novel's final episode, with its flowing associative language of Pedro's inner monologue, continues and elaborates the main features of Pedro's character as evidenced throughout
the novel as various sorts of alienation -- his lack of power or agency before the Law and institutions, his inability to attain meaning or interpretation of either himself, those around him, his social isolation (ranging from the upper class of Matías's world to the lowest rung of the ladder, Cartucho and Muecas, the world of the chabolas). Pedro's self-estrangement in the final episode is expressed in his oscillating focus of attention: in one moment he is complacently enjoying his fantasy life as a successful village doctor which includes excellent partridge hunting and inspecting virginal girls' bottoms; in another moment he is luxuriantly torturing himself in masochistic fantasies, three of which are particularly striking -- his being a salted piece of meat left to dry in the sun or salted tuna ("mojama," "se amojama"); his being toasted alive like the martyr Saint Lawrence; and his letting himself be castrated. His thoughts revisit recent thoughts in spiroidal fashion, building an effect of contiguity, repetition, and elision. At times he bitterly criticizes the backward Spanish pueblo and arid plains (Spain is infertile and lacks a concept of the future since the publication of Don Quijote three and a half centuries ago [236]); at times he reflects on Florita and Dorita (both of whose fertility and life itself were cut short). Perhaps most indicative of his self-estrangement is his occasional questioning of why, when matters seem to have gone so wrong, he is not despairing. The reader can perhaps appreciate better than Pedro can that he does not despair
because he actually enjoys his end and is looking forward to his future; the straightforward life of a village doctor appeals to his abilities and supplies his desire for respect and some sexual rewards (partridges and submissive village girls [237]) combined with his masochistic pleasure of martyrdom (presumably he can imagine his martyred identity as stemming from his mission to cure cancer and win the Nobel, but logically and rationally he cannot possibly be considered a martyr). His vision of this village life marks a transition from his farfetched aspirations at the novel's beginning for the Noble Prize, to follow Ramón y Cajal's example and surpass the usual barriers imposed on Spaniards.

Thus, Pedro's self-estrangement is expressed in several maneuvers. He begins and ends his narrative by seeming himself as a protagonist in a series of story lines. On the one hand, he will become a village doctor and enjoy being a big fish in a little pond; a potent hunter of birds and girls (the repeated references to hunting fat partridges curiously echoes the Caudillo's own obsessive love of hunting, particularly partridges, which was amply reported in the press). This self image is Pedro's self-interpellation into the dominant fiction of Spain at the time: he will become the epitome of the rural Spanish doctor. On the other hand, he will be a martyr -- an exalted role in Spanish history, an interpellation into Spain's and Franco's recurrent representation of splendid isolation and Catholic martyrdom, as seen for example in San Lorenzo de Escorial, Philip II's
monastery-palace for his monkish retreats.\(^\text{12}\) Pedro's repeated mention of castration functions in several ways: first, it reinforces the concept of martyrdom while also suggesting a more general male self-denial in keeping with a priest's or monk's life; second, the loss or absence of testicles connotes an important aspect of Pedro's alienation, his feeling of lacking power and meaning (and of course directly related to the Spanish expression "tener cojones" [or "huevos"], "to have balls" [or "eggs"]); third, his recurrent fantasy of castration, along with his conflicting desire and disgust with women, speaks of a fantasy to rid himself of his maleness and become asexual or even female (his repeated focus on both his future diagnoses of pruritus of the anus and on various "phallic men" and their buttocks); fourth, Pedro's allusion to eunuchs, who were castrated by the Turks to serve in harems and whose cries could be heard by navigators and taken for the voices of sirens, suggests a self-perception which opposes his smugly successful one as village doctor, for a doctor-eunuch would watch over the virginity of the harem of village girls, not exploit it, and if as a eunuch he is taken for a siren, he re-invents his recurrent fantasy about sirens (a phallic/virginal/sexless woman -- the paradoxical pre-Oedipal object of desire) by inserting himself in the place of that phantasmatic object. In other words, some of Pedro's

\(^{12}\) Since Pedro leaves from Príncipe Pío train station, he is leaving Madrid westwards, into Castilla and its meseta, and past the Escorial, a prominent sight from the train.
The words or phrases deleted or altered by the Francoist censor in this last episode relate to some of the sexually allusive or explicit areas and themes just discussed. Yet even the censored version of the text retains most of its allusive and referential force. Officially censored words in the pre-1966 editions of this episode include: "prurito de ano" (page 221 [1962];14 "la puta que me parió" (which was made "la madre que me parió" on page 222 [1962]); "a ese sanlorenzaccio que sabes, a éste que soy yo" (which was

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13 See Levine for an extended discussion of Heine's and Freud's use of this castration metaphor.
14 But the first mention of "prurito" a couple of pages earlier remained uncensored in all editions.
altered to read simply as "a ese que soy yo" on page 222 [1962]).

Two longer passages in this final monologue were censored until the 1966 edition when they were fully reincorporated. They reflect or repeat ideas and images used elsewhere in this last episode, so their inclusion makes the text more forceful, nuanced, complex, and condensed rather than adding completely new meaning or thoughts. The condensation is notable because Pedro does not always keep the two main streams of fantasy discreet. Also the excision of these two passages was not as apparent to pre-1966 readers as were those involving the brothel scenes because it did not exclude an aspect whose later mention would have been confusing. These two longer passages were suppressed probably because the censor considered them as too emphatic or as becoming too explicit in describing potentially lascivious thoughts. Let us now examine these passages in greater detail to discover how they dramatize dynamics of censorship for Pedro.

The first passage deals with Pedro's self-projection into his future village life with the village girls:

Miraré las mozas castellanas, gruesas en las piernas como perdices cebadas y que, como ellas, pueden ser saboreadas con los dientes y con la boca o bien ser derribadas al suelo de un bastonazo donde se quedan quietas y no se retuerzen como gusanos obscenos,

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15 "That saintlawrencedisaster, that one who I am" was altered to read simply "that one who I am."
sino que permanecen catatónicas, stelltotenreflex, reflejo de inmovilización, todo a lo largo de la escala animal, el insecto, el sapo, la gacela, la entamoeba haemolithica, todas quietas, virgenes purulentas, esperando.
(I will look at the Castilian girls, plump in the legs like fattened partridges and who, like these, can be savoured with the teeth and with the mouth or even be knocked down onto the floor with the blow of a stick where they stay still and do not squirm like obscene worms, but rather remain catatonic, stelltotenreflex, reflex of immobilization, all throughout the animal scale, the insect, the toad, the gazelle, the hemolytic entameba, all motionless, purulent virgins, waiting.)

Note Pedro's self-censorship of his sexual desire and object through the recourse to violent, degrading action and then medical, psychiatric, or scientific language as his fantasy approaches dangerous limits suggestive of rape, death, blood, the squirming worm (a vision of repellent female desire or sexual pleasure and therefore "obscene"16), as well as his transformation of his sexual object into food, animal life, disease-carrying cells, or disgusting, unclean females.

16 Note that the worm imagery first emerges during Pedro's gyroscopic meditation in the brothel's visiting room (86 [1971]). At that juncture, the "gusano-cuerpo" (worm-body) seems to refer to Pedro's own bodily experience of drunken disorientation, nausea, and contact with imprisoning masses. The hermaphrodite imagery of a worm is flexible enough to imply a grotesque vision of the penis. This, too, is an implication of Humbert's reference to the "hairy hermaphrodite."
("virgenes purulentas" -- pus-filled virgins). These are all censoring strategies. What starts as a seemingly safe, distancing practice of voyeurism leads successively to sado-masochistic transformations of his distinctly passive object of desire, one image madly replacing the next, building an extensive network of excessive negation. The twinned objects of desire, shapely legs of the girls and the birds, are important factors here, especially noted for their fullness and fatness, a point to which I shall return shortly. Also outstanding is the fact that precisely after this passage, Pedro shifts his focus to ask himself why he is not more despairing, why he is letting himself be castrated ("¿Por qué me estoy dejando capar?" 237 [1971]); now he posits himself as the imaginary passive object of mutilation and transformation, replacing the Castilian girls. Thus, by having the full text restored, we appreciate how his fantasy of his savouring of partridges and village girls becomes metaphorically censored by his immediate reactions of revulsion and diversion towards images about beating, medicine, biology, castration, and death imagery.

(iv) A Subject's Agency and Ethics Transgressed

Pedro's readiness to cross the threshold of ethical practice reveals his moral and scientific laxity and his unconscious aims: to gain forbidden knowledge, to derive pleasure from inflicting pain and imagining receiving that pain, to flaunt regulations and procedures and perhaps be caught, thus enjoying a masochistic experience of being
reprimanded by the Law. His decisions show his strong
tendency to associate scientific pursuits to sexual contact
with human subjects; the epistemic drive (his desire to know,
think, express, create freely) connects these two discreet
areas, diminishing his research skills in science while
suppressing (censoring) his sexual desires.

Tiempo de silencio presents a phantasmatic circuit
between the animal and human world, involving warmth and
bodily contact; it (allegedly) produces reproduction, both
mouse and human, and the viral transmission of cancer, a
disease then generally thought to be inherited (another effect
of reproduction). Pedro senses and reworks this chain of
signifiers many times metonymically and irrationally
throughout the novel. In both his mental life and his life of
actions and decisions, he often operates by assuming cause by
virtue of contiguity and chronology. My point in recognizing
this complex series of associations and operations is to
emphasize the complex and creative censoring dynamics at work
in the very production of this text which create an
aesthetically sophisticated text which engages the reader in
an exploration of unethical practices based on a person's
censorship of desire and sexuality.

While science and medicine are important to Pedro as
sources of epistemic activity and sublimation of sexual
desire, much of his emotional investment in his studies stems
from his desire to belong to the small, highly respected,
highly educated class of people and to receive honors and
signs of respect. As "Don Pedro," he is someone in Madrid; when the research institute's director dismisses him from his studies, Pedro temporarily loses that rank of distinction. As an oncologist, Pedro's status would have been considerable.

Meanwhile, Pedro is a magnet for those who might gain in some way by contact with a doctor: Muecas, Amador, Florita, the old woman of the pension, Dorita, Doña Luisa, even Matías and his mother Matilde. Steven Marcus points out that part of American society's conception of a doctor involves "primitive fantasies of magical powers, priestly privileges, and esoteric knowledge" (256); a modified version of this conception can be seen in Spain, where the doctor stands in distinction to the pueblo's rituals and superstitions which persisted strongly into the Franco period (Muecas's initial recourse to "el mago" shows this divided loyalty).

Thus, Pedro's own desires to be valued are fulfilled to some extent in the attention he receives from various people he meets. But they do not necessarily value him in the way he desires. For some (Muecas, doña Luisa, Matilde), Pedro is valued for the function he can practice or the ability to act as a long-term investment (Dorita, Dora, and grandmother). Pedro is not valued for "who he is;" in terms of love, no one longs for him. Indeed, the idle, rich, womanizing Matías comes the closest to needing, wanting, and liking to have Pedro as a friend.

Pedro's alienated position towards himself and others moors him to an apparently passive state; he appears to lack
agency. Part of his inability to love and be loved stems from his own emotional barrenness (lack of affection, appeal, warmth), cynical detachment, and questioning of artistic, social, and philosophical questions. In many ways, Pedro functions as a kind of panoptic element which gets acted upon by others and mitigating circumstances. Basically, things seem to happen to him, with others giving or taking things away from him. Our impression of Pedro's passivity is cunningly presented through both narrative techniques and Pedro's own self-perception as a thinking, but not acting subject.

This passive aspect, however, should not prevent us from apprehending Pedro's very active role in the narrative. He is the researcher and decision maker, while others offer tempting and unethical opportunities for him to choose from. For example, it is Pedro who decides to try to purchase the black market mice (instead of reporting the theft and racketeering to the Institute's director). This one remarkable decision shows how promptly Pedro is willing to abandon the tenets of both ethical and scientific practice (the mice raised outside known, controlled conditions of the experiment cannot be used as research subjects unless the premises of the experiment are changed radically) and enter the ranks of dilettantes.

By transgressing scientific and ethical practices, he shows that he is prepared to buy his status for a price set by Muecas. Moreover, Pedro links himself damningly to the world of the chabolas by agreeing to operate on their level and thus
putting himself on par with Muecas himself. Therefore, from the novel's outset, the reader observes that Pedro fails to meet standards that he probably would have criticized in others. Of course, all of these assessments are never articulated by Pedro who does not generally conceive of himself as an active, decision-making subject. In a defensive, self-censorial operation he manages to supplant his sense of wrongdoing by asserting to himself that there is a valuable, new research factor to be explored (a new research proposition, in fact), one which he considers in detail in the opening episode (i.e., before meeting Muecas's family at their chabola): the possible transmission of the cancerous strain to Muecas's daughters because of their close contact with the (supposedly) cancerous mice and curious ability to sustain their growth. "¿Qué poder tienen las mal alimentadas muchachas toledanas," speculates Pedro, "para que los ratones pervivan y críen? ¿Qué es lo que les hace morir aquí, en el laboratorio?" (12 [1971]). (What power could the malnourished

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17 Significantly, one meaning of the verb "criar" is "to suckle, feed," while the basic implied meaning in this passage is "to breed" or "to grow." The word's suggestiveness is further developed by both the reference to the girls' own malnourished state and by Florita's revealing the mouse bites on her breasts gained from bearing the female mice in a sack around her neck. The implication feeds into a metonymically irrational thought that the mice actually suckle from the girls, thus completing a phantasmatic circuit between the animal and human world. This circuit involves warmth and bodily contact, and it (allegedly) produces reproduction, both mouse and human, and the viral transmission of cancer, a disease then generally thought to be inherited (another effect of reproduction); Pedro senses and reworks this chain of signifiers many times metonymically and irrationally throughout the novel. In both his mental life and his life of actions and decisions, he often operates by assuming cause by virtue of contiguity and chronology.
Toledan girls have so that the mice would survive and breed?
What is it that makes them die here, in the laboratory?)

This is a considerable and untenable shift in his research aims: although cancer research's ultimate goal is to cure and prevent cancer in humans, Pedro's own research is reasonably limited to a project on a few controlled animal subjects. By embarking on the prospect of human experimentation outside of controlled, authorized limits, he takes on a responsibility he cannot properly account for. Moreover, he, by inference, assumes that certain human subjects such as those from the subhuman world of the chabolas (Florita, whose incest is one of the expressions of her family's phantasmatic animal, non-human status) are more expendable than others. Pedro's subterfuge or self-censorship is to use the excuse of the pursuit of freedom of inquiry in the name of science, social justice, and the difficulties of overcoming inherent Spanish inferiority. The laboratory mice deficit (blamed on Spain's poverty) is countered with the following grandiose but weak argument:

Hay posibilidad de construir unas presas que detengan la carrera de las aguas. ¿Pero, y el espíritu libre? El venero de la inventiva. El terebrante husmeador de la realidad viva con ceñido escalpelo que penetra en lo que se agita y descubre una lidia. (7-8 [1971])

(It is possible to construct some dams that would hold back the flow of water. But, and the free
mind? The source of inventiveness. The piercing smell of living reality with a restrained scalpel which penetrates that which moves and discovers a bullfight.)

Yet, these inventive statements do not get corroborated later by our witnessing Pedro seriously involved in work. They do reflect, however, his uncomfortable awareness of the disquieting aspects of using live animals for experiments, alluding indirectly to the basic practice in histology of taking tissue samples from live subjects. His early, somewhat dismissive assessment of the arid "Toledan womb" (8) is later contradicted by his contact with the strangely prolific population of the chabolas, which, despite hunger, disease, unsanitary conditions, inadequate shelter, and transgression of incest taboos, manage to sustain growth (unlike his experimental mice). Florita's Toledan womb is not arid; moreover, she possibly provides incubational warmth for Muecas's breeding mice which hang in a plastic pouch between her breasts.

(v) In the Artist's Studio: Nudes, Flowers, The Holocaust

When confronted with an overwhelming collection of uncensored paintings of nude women in a private studio, Pedro and Matías demonstrate various defensive strategies to censor their own reactions to the art work. These defensive strategies are not simply negating, but transformative, producing signifying interpretative fantasies that dramatize issues of sexually-charged desire, judgment, and punishment.
The subject of human experimentation resurfaces oddly enough as Pedro and Matías contemplate the German artist's studio-mate's nude paintings and utter showy compliments in Latin. Then the conversation takes an unusual turn:

--- El número de desnudos que pinta indica el nivel alcanzado por la represión de un pueblo -- opinó confusamente Pedro pensando en sus propias represiones. Resultaba grato permanecer en el vasto invernadero de opulentas peonías, en lugar de caminar hacia un presunto Dachau masturbatorio.

Como en telepático pendant, exclamó Matías:

--- Nada me ha recordado más las cámaras de gas. [...] --- Imagen espantosa de la muerte, no turbes mi reposo -- recitó Pedro --. Yo no estoy muerto allí entonces. Yo estoy vivo aquí ahora. (72 [1971])

--- The number of nudes that he paints indicates the level reached by the repression of a people -- Pedro opined confusedly, thinking of his own repressions. It proved to be pleasant to remain in the vast greenhouse of opulent peonies, instead of walking towards a supposed/presumed masturbatory Dachau.

Like a pedantic telepathic, Matías exclaimed:

--- Nothing has reminded me more of the gas chambers.

[...] --- Awful image of death, do not disturb my repose -- Pedro recited --. I am not dead there and then. I am alive here and now.)
Note that "masturbatorio," until 1966, was censored to read "inevitable." (70 [1962]; 72 [1966]).

Here the thoughts of the two young men bifurcate. Pedro identifies himself with the painter of nudes; he apparently thinks just as often and chromatically about women. He mistakenly thinks that the painter is German, and that therefore his repressed thoughts compare to German repression. For Pedro, the death camp represents metaphorically his own solitude where he masturbates; masturbation is apparently a punishment comparable to the suffering of victims at Dachau. Note the implied passivity and hyperbolic victimhood implied in the Dachau-masturbation imagery. The masturbator’s necessary fantasy might be a Nazi imposing torture or death on a Jewish Pedro when he masturbates, as his masochistic tendencies elsewhere expressed seem to suggest (the torero and the bull; the scalpel and the live specimen; the hunted and cooked prey). Masturbation is also a punishment for not having a woman, which is why he contrasts the Dachau image with the one of heavy petaled flowers (peonies), his recurrent metaphor for naked women. In the subsequent scenes later that night, first Dorita and then Florita are described as flowers, their legs being petals. The initial meeting with Florita at the chabola had perhaps set off the recurrent sequence of floral metaphors.¹⁸

¹⁸ See Pérez Firmat for further discussion on floral metaphors and sequencing in Tiempo de silencio.
Matías, meanwhile, develops a different sexual fantasies about Nazi death camps: the numerous paintings of various groupings of naked women give the impression of there being one large mass of naked bodies, which is in turn associated with images of a mass of naked Jewish women before being exterminated in the gas chambers. Matías seems to attempt to censor or displace his own lascivious feelings by expressing some contempt for the Nazi atrocities through indirect criticism of the paintings that he thinks are done by a German artist. As the Nuremberg trials were coming to a close in 1949, the fairly recently disclosed, grim details of the Holocaust would have been a newsworthy subject. Later it is inferred that the painter of nudes is a Spaniard; despite Matías's initial negative criticism of the nudes, he subsequently praises them for having the sublimated artistic power of "magma" (74-75 [1971]).

Pedro's and Matías's changing comments and reactions to the nude paintings (praise of erotic beauty expressed in Latin, an erudite way to cloak, elevate, and laugh at one's prurient response; politicized, moral revulsion; literary intertextual reference; explication of aesthetic primal

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19 In the quoted passage, Pedro recites a fragment from "Al sueño," a sonnet by Golden Age poet Lupercio Leonardo de Argensola. The sonnet begins thus: "Imagen espantosa de la muerte, / sueño cruel, no turbes más mi pecho [...]" ("Frightful image of death, / cruel dream, my breast no longer set in turmoil [...]"). Pedro’s own words spoken just after his recital, telling of his desire to live in the here and now, resonate with his recitation. The sonnet deals with the entangled themes of death, dream, sleep, and contrasts the vanity of the tyrant or rich miser with the glories of Love.
energy) show a continuous effort to reinterpret and distance themselves from the overwhelming effect of the paintings; the various strands of their discourse intertwine, suggesting a pleasurable recourse to the safety of erotically and intellectually charged talk amongst men. Indeed, their whole bacchanal is a male refuge, sporadically punctuated by the spectre or presence of women as sexually desirable and threatening figures.

(vi) The Spectre of the Vivisection: A Masochistic Fantasy

Pedro's self-censorship produces fantasies involving pleasure in pain or subjugation. In these fantasies, the administration of pain or judgment masks his pleasurable enjoyment of it and expresses a censored sexuality. One of his deepest obsessions is the spectre or prospect of the

This citation further develops the earlier notion of Pedro's desire to postpone indefinitely a return to his masturbatory hell, solitary bed, and struggles with sleep or dreams. His words foreshadow the idea that he is someone to be judged harshly, especially by his conscience, but we know not yet of any crime, except for his tentative transgression of his scientific project (which has a deeply symbolic function as well as a resounding narrative set of consequences -- his 'seduction' of Dorita, abortion of Florita, evasion of the police, incarceration, condemnation by himself and by the Director, and demotion to some rural outpost).

In his dealings with women and his encounters with the Law, Pedro parodically contrasts with don Juan, another transgressor in Spanish literature.

Amongst the novel's references to El burlador de Sevilla, perhaps the most notable intertextual reference is "no hay plazo que no se cumpla ni deuda que no se pague" (232 [1971])(there is no term that does not finish nor debt that does not get paid); the intertext virtually repeats its source, when the voices from the beyond warn Don Juan and those who fear God's punishment "que no hay plazo que no llegue / ni deuda que no se pague." (Jerez-Farrán discusses this citation [122] in terms of Northrop Frye's conception of the "anxiety of influence.")

The moral implications are implied in the economy of time and debts: Don Juan and Pedro are similar in their transgressions of ethical standards combined with their lack of regard for others' feelings and their desire to remain in a pleasurable, idle present; their crimes are not all necessarily punishable by a worldly code of law.
vivisection, an image from his laboratory practice which also functions as a metaphor for his fear or repulsion of sexual intercourse. The vivisection also serves as a metonym for his fear and pleasure in the practice of medicine, which involves touching and cutting living human beings. When Pedro thinks about or is confronted with aspects of sexuality, he mentally transforms or renames them as scientific images, study, procedures, language (animal and plant life serving as objects of scientific study).

These fantasy-transformations involving science express a sense of censoring because Pedro's conception of science is largely based on fear, coldness, objectivity, lack of caring, cutting away, operating, conducting autopsies. This conception about the harsh, cutting side of scientific practice is masochistically pleasurable because as a physician or scientist Pedro seems actually afraid to practise (but apparently performs very well). He seems to gain more pleasure by imaging the (live) object of the experiment. This pleasure is heightened by his imagining himself in the place of the objet petit a; and this dependence on masochism is maintained by avoiding love relationships which would involve quite a different investment of affect.

Paradoxically what Pedro seems to want at bottom—human warmth and contact—is what he is bound to avoid. He avoids warmth and contact because ultimately these would close a gap or fill a lack which he finds pleasurable. Pedro enjoys being separated from the rest; he derives a sense of satisfaction
from his self-imposed alienation. Moreover, warmth and contact are closely linked with contamination.

Throughout the novel, the spectre of the vivisection remains perhaps the most pervasive and profound expression of Pedro's fixation on the entangled concerns of symmetry, wholeness, lack, cutting, sexuality, and life's struggle against death, disease, and other threats. References to the vivisection recur frequently, along with its closely allusive counterparts of the autopsy, castration, abortion, stabbing, and genital intercourse. The vivisection alludes metonymically to histology, the study of tissues; histologists must take tissue samples from live animal subjects. It is pertinent to note that Ramón y Cajal was a histologist, and that Pedro's oncological research is closely related to histological practices.

The vivisection evokes both the infliction of pain on a suffering, live animal and the sharp, exacting investigation of the mysteries of the flesh (and of disease). The "animal desnudo" under the scalpel and by extension its blood, organs, tissue, connective tissue haunts Pedro's associative flow of thoughts as he leaves Madrid at the end of the novel:

> el animal desnudo con su aspecto de persona muerta antes de que se le mate, sólo las lentejas circulando por la red venosa del mesenterio, la vivisección. Esto es, la vivisección, las sufragistas inglesas protestando, igual exactamente, igual que si fuera eso, la vivisección. Ellas
adivinan que son igual que las ranas si se las desnuda, en cambio Florita, la desnuda florita en la chabola, florecita pequeña, pequeñita, florecilla le dijo la vieja, florrecita la segunda que... ayyy...

(235)

([...]) the naked animal with his look of a dead person before one kills him, only the platelets circulating through the venous network of the mesentery, the vivisection. That's it, the vivisection, the English suffragettes protesting, exactly the same, the same as though it were that, the vivisection. They intuit that they are the same as the frogs if one strips them, while Florita, the stripped little flower in the shack, the little wee flower, tiny, little flower said the old woman, little flower the second that... ayyy...

Evidently the memory of his participation in Florita's abortion has come to represent vivisection for Pedro. The connection is important because he feels guilty about wanting to use Florita as an actual scientific subject in his cancer research; the abortion through the careful scraping of the uterus walls with the scalpel phantasmatically mirrors the vivisection, the action of cutting into or dissecting a living body in order to advance pathological knowledge. The fact that Florita dies shortly after Pedro begins the operation increases the sense of guilt; while he is not responsible for
her death, he feels the weight of the contiguous logic of cause and effect.

Pedro's ruminations over these images and events present a neurotic, even hysterical, impression. He seems to know logically that he was not to blame, but nevertheless he still sustains a secret, irrational belief. Moreover, his thoughts about vivisection are presented in the first passage of the novel, long before he assists in Florita's abortion. Although he leaves research to take up medical practice, he does not abandon the prospect of cutting up live subjects. Indeed, as a doctor, he will be dealing almost uniquely with live human subjects, conducting surgery and other practices on their bodies. While dismissing Pedro from the research institute, the director tries to console him by pointing out the young man's leading asset -- good hands: "Puede usted hacer un discreto cirujano" (211 [1971]) (You could make a shrewd surgeon.)

It would appear that Pedro's talent lies precisely in the area he might prefer to keep at a distance or disavow. This talent is also an outward expression of his personal desires: to be in direct contact with people, especially women, in some powerful function; to delve into the human body; to achieve a position of respect and importance in the society.

(vii) Narrative Techniques: Splitting Point of View, Language of the Interior, and the Reader as Judge

Tiempo de silencio's narrative techniques help to enact censorial strategies and produce negating fantasies; these
techniques also encourage the reader to judge Pedro and Spain critically for their reliance on dominant fictions, negating fantasies, and overlooking their unethical behaviour or attitudes.

Most of the novel is composed of passages narrated by Pedro or by a diegetic third-person narrator. In addition, there are occasional fragments of interior monologues by la vieja, Cartucho, Similiano, and Matías which lend a mimetic depth to the multi-perspective text. Critics have paid much attention to the uncertain split in narrative between Pedro and the third-person narrator.20 For my argument, this technical achievement expresses the ambiguous borders of a subject's consciousness, his sense of separation from himself, and his sense of being narrated.

A few important sections are unambiguously presented as Pedro's interior monologues (e.g., the opening and closing narratives, Pedro's reflections just after having sex with Dorita and those during his solitary confinement at the Madrid prison). These interior monologues strategically approach but avoid touching upon forbidden meaning; or they tend to transform the sensitive thought or image into something more acceptable.

Pedro often uses third-person narrative when thinking, as though he is seeing himself as an other, as a character in a story, as the subject of a history. This diegetic effect

20 See, for example, Caviglia, Spires, Rey, Jerez-Farrán, Knickerbocker, Roberts, Ugarte, Feal Deibe, and Labanyi.
shows both his ability and desire to distance himself at times from himself, in order to disassociate himself from unpleasant thoughts and actions. For example, during his postcoital interior monologue, Pedro reflectively counters his knowing, moral self with the libidinal, lawless self: "Yo aquí con mi ser conciencia, claridad, luz, conocimiento. Yo aquí con mi kikirikí borracho. Como el asesino con su cuchillo del que caen gotas de sangre. Como el matador [...]" (98 [1971]). (Here I am with my conscience-being, clarity, light, knowledge. Here I am with my cock-a-doodle-doo drunk. Like the assassin with his knife from which fall drops of blood. Like the matador [...] .)

From this point the monologue produces a long chain of images about a bullfight, developing his initial thoughts without further mention of Pedro as "I." This chain involves the phantasm of a stabbed bull who refuses to die and instead grows and grows, enfolding him in its black matter like an amorous pulp (a re-creation of his recent bloody penetration of Dorita). In the subsequent paragraph, the third-person narrative seems to take the place of Pedro's first-person expressions to describe how he washes his face at the basin in his room and observes himself in the little cracked mirror ("pequeño espejo rajado") above it (98). Curiously, the narrator (or Pedro?) reports the persistent vision of Dorita. As is often the case in his "real life" actions which are presented as passive or observational moments, Pedro is not
described as thinking thoughts, but rather as the recipient of thoughts:

La imagen de la belleza de Dorita seguía flotando en la confusión de su mente. No como la de un ser amado ni perdido, sino como la de un ser decapitado. Ella había quedado allí, [...] unida a él por una historia tonta que no podía ser tomada en cuenta, pero que le perseguiría inevitablemente. La cabeza flotaba -- como cortada -- en el embozo de la cama. ¡Era tan bella! Ella dormía. Todo era natural en ella. (98-99 [1971])

(The image of Dorita's beauty continued to float in the confusion of his mind. Not like that of a being loved nor lost, but rather like that of a being decapitated. She had stayed there, ... united with him through a silly story which could not be taken into account, but which would inevitably pursue him. The head was floating -- as though cut -- at the top of the covers. She was so beautiful! She was sleeping. Everything was natural in her.)

Pedro's various modes of self-censorship (and self-condemnation) creates a fantasy vision that re-interprets what had just transpired between him and Dorita. In his elaborate,

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21 Compare this passage with the later intrusion of the spectre of Florita's bloody, naked body in the middle of Matilde's soirée (141 [1971]). Both moments represent the re-emergence of Pedro's repressed thoughts from his unconscious. Appropriately enough, Florita's body is exhumed in the episode immediately following the soirée one. The narrative contiguity of events provides a sense of causation and psychic coincidence.
re-creative, censorious fantasy, he compares himself to various dramatic transgressive counterparts: the boastful, crowing rooster, a blood-thirsty assassin, the bullfighter (note the recurrent image of blood, the knife or scalpel, and death, live victim or experimental animal, and genital intercourse).

The spectral image of Dorita's beautiful head functions as a double reproach. He feels guilty of decapitating her, that is, of separating her from her innocence and virginity. The decapitation image serves as a kind of self-identified metaphor of castration and a double denial: the separation of head from body is a way to de-sexualize his carnal knowledge of her and to re-assert her innocent, sleeping beauty. He translates their sexual encounter into a kind of fictionalized narrative event: their being "united" (which carries sexual and marital nuances) somehow came about through "una historia tonta" ("a silly story"). The narrative itself meanders in and out of the first person, expressing Pedro's self-alienation and rejection of his responsibility or sense of agency, but also his flickering attempts at self-analysis.

The shifting in narrative voices in this example and elsewhere is important because it shows more than one perspective or point of view, offering contrasts for comparison and judgment. Because Pedro sees himself at times as an other, the reader can readily maintain a distance and to judge. Indeed, the narrative offers a sense of the psychoanalytic relation in which the analyst must listen to
the analysand's story. The third-person narrative helps to augment this distancing effect by its use of spectacularly ironic and intertextual effects, giving the novel's contemporary themes, characters, and setting literary embellishment.²²

The reader's role as judge is encouraged by the pervasive use of an omniscient, somewhat unreliable, critical, and at times extravagantly ironic third-person narrator. While this narrator describes Pedro and his thoughts and actions in detail, the reader is not seductively persuaded to identify or commiserate with the protagonist or with the other characters, but rather to compare and judge him and them. This distancing effect is achieved in part through the generous and varied use of irony, such as metaphorical and literary-inspired hyperbole and the adoption of various serio-comic elements (e.g., the ridiculous notion that Muecas is a gentleman-farmer looking after his livestock and family in some agrarian utopia; the cunning analogy of the Pedro-Amador relationship with that of Don Quijote and Sancho Panza).

The third-person narrator plays with official discourse, dominant fictions, and the like in a mocking or dead-pan tone. This use makes us aware of dominant Spanish themes and stereotypes (and their fragile foundations), many of which furnished the country's self-conception in the mid-twentieth century, and some of which belong to a long continuum of

²² For discussions on intertextuality in Martín-Santos, see, for example, Franz, Palley, Caviglia, Luna, Jerez-Farrán, and Labanyi.
national myth, ideology, and tradition. At various narrative moments, mention is made of Spain's heroic-pathetic isolationist stance (personified in the lone caballero [knight]) and the country's strong sense of difference from other nations and peoples. Just as Pedro views himself at times from an outsider's point of view, so is his pueblo held up to a critical gaze. The third-person narrator and Pedro repeatedly mention Spain's identity traits of race, blood, hereditary features, geography, and ingrained customs: Iberia's non-European status and position; its primitive or uncivilized practices comparable with African tribes, Australian or South Pacific aborigines; its racial inferiority to the Nordic peoples in terms of diet, intelligence, work patterns, sexuality, art.

What is at stake in these discursive reworkings of national myths, self-perceptions, and neuroses is a recourse to blame one's shortcomings or failures (Pedro's or Spain's) on supposedly hereditary or permanent factors. By pointing to apparently unavoidable, inevitable, and insurmountable factors, one is divested of responsibility. The dubious heroics of preordained self-defeatism is a strategy to derive some dignity and pleasure from lack of agency. Tiempo de silencio's reworking of Spain's dominant fictions through the medium of Pedro and the omniscient ironic narrator shows how these fictions are both fictions (negating fantasies) and part of social reality, serving as a self-fulfilling prophecy and as a fixture in personal and social self-perceptions. The
important use of these fictions also play a censoring role in that they protect the subjects from actual self-perception or analysis, and thus divesting them of a sense of agency and ability to initiate transformation. Dominant fictions help to occlude, erase, or write over (to censor), as in a palimpsest, the Real. The Francoist regime's ideology promoted to a strong degree certain idealizations about Spain and a selective, glowing history; that promotion was the prescriptive aspect of the Spanish censorship, especially from 1939 to the early 1950s.23

*Tiempo de silencio*, through its ironic and extensive use of these fictions and accompanying discursive language, helps to expose their censorial function. This function is at once useful and debilitating for the subject. Perhaps the most telling aspect of this complex censoring mode is the deployment of Francoist-inspired discourse about some of the national myths and fictions based on negated identity. For example, in the novel's final pages, Pedro links together in a metonymic chain associations of sexual ecstasy (displacement), racial differences, and Spanish alterity. Beginning with remarks about the hypnotic effect of the train's rhythm, comparable to that of the drums of "primitive tribes," who, during their nights of dancing festivals, achieve the "famoso éxtasis" (238 [1971]), Pedro thinks that:

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23 See Herzberger and Carr for sustained discussions of the regime's re-writing of history and use of propaganda.
Si llegara al éxtasis [...] podría convertirme, atravesar el lavado necesario del cerebro prevaricador y quedar convertido en un cazador de perdices gordas y aldeanas sumisas. Pero no somos negros, no somos negros, los negros saltan, ríen, gritan y votan para elegir a sus representantes en al ONU. Nosotros no somos negros, ni indios, ni países subdesarrollados. Somos mojamos tendidas al aire purísimo de la meseta que están colgadas de un alambre oxidado, hasta que hagan su pequeño éxtasis silencioso. (238 [1971])

(If I would arrive at that ecstasy [...] I could convert myself, pass through the washing of the prevaricating brain and remain converted into a hunter of plump partridges and submissive village girls. But we are not black, we are not black, the blacks jump, laugh, shout, and vote to elect their representatives to the UN. We are not black, nor Indian, nor underdeveloped countries. We are stretched, dried tunas in the ultra-pure air of the meseta which are hanging from an oxidized wire, until they make their little, silent ecstasy.)

Note the grammatical (and imaginational) shifts (displacement) in this passage, ironically and phantasmatically highlighting themes of alienation (sense of difference, separation from one's self, loss of power and meaning): Pedro shifts from being an active subject to a semi-
disembodied passive recipient (his lying brain needs washing -- a double allusion to censorship practices -- to lie, to wash); also the subject grammatically changes number in a contiguous, associative chain -- I, he, they, we, they. This passage ironically employs tell-tale references to Franco and certain dominant fictions -- the avid partridge hunter (el Jefe), Spain's identification with and distancing from Africa and evaluations of superiority; the healthy need for brainwashing in an authoritarian country; Spain's masochistic celebration of its isolation and martyrdom. All of these references are predicated on the ideas of erotic masculine self-negation, displacement, resolute passivity which produces an impoverished little pleasure; in turn, these ideas and the (psychic) dynamics that bring them to light are related directly to censorship.

The novel's narrative style complements Pedro's alienation, providing the connective tissue for sexually-related metaphors and metonyms that notably evoke censorial dynamics. Indeed, the narrative often functions as an extended metonymic expression and elaborate irony (a rhetoric of economy and excess). Many passages in Tiempo de silencio are remarkable for the long, intertwining, baroque syntactic structure; Pedro's meandering, associative thought processes are reflected in the third-person narrative. For example, we can note a rich array of such rhetorical figures in the episode involving Pedro's dismissal from his research by the
institute's director. Instances of elaborate anaphors accumulate in the opening sentences:

Que la ciencia más que ninguna de las otras actividades de la humanidad ha modificado la vida del hombre sobre la tierra es tenido por verdad indubitable. Que la ciencia es una palanca liberadora de las infinitas alienaciones que le impiden adecuar su existencia concreta a su esencia libre, tampoco es dudado por nadie. Que los [...] (206 [1971])

That science, more than any other of humanity's activities, has modified the life of man on earth is taken for an indubitable truth. That science is a liberating lever for the infinite alienations that keep him from adapting his concrete existence to his free essence is also doubted by no one. That the...

This passage also identifies grandiose conceptions of science and its mission, and it expresses thoughts in the hyperbolic way in which Pedro would expect science to speak. Here, as elsewhere, the narrator's ironically elevated and overly assured tone and choice of words cause the reader to maintain a wary surveillance. The passage goes on to stipulate that the protagonists of the study of science must be worthy and consummate; we know that Pedro is far from meeting those standards, thus the voice of judgment increasingly makes itself felt. The director later supports this conception of
scientists, reminding Pedro that their profession is a priesthood (sacerdocio). The opening passage also seems to articulate notions held tacitly by Pedro -- that science would indeed be for him the liberating device (in lieu of a sexual one) that would help him overcome his sense of alienation.

(viii) Cancer and Contiguity in Narrative

The novel's narrative style involves excessive elaboration, extended and recurrent metaphors and other images, and other modes of displacement and condensation. This excess of language is expressed, in part, in one of the novel's organizing themes: cancer and its associated meanings of disease, contamination, tumorous growth, reproduction of cells (mitosis), and the psychic association of cancer with sexual contact, reproduction, and pregnancy (tumours, division of cells upon conception). The theme of cancer that metaphorically impregnates writing, scientific research, reproduction, and sexuality is negatively productive: cancer grows, but it is bad. In *Tiempo de silencio*, cancer is associated with potentially good things (writing, reproduction, sexual functions, attributes, and desire) and contaminates them, rendering them bad. This negating effect of the cancer motif is another form of censorious thought in the production of fantasy and writing.

Before entering the literary café on his Saturday night out, Pedro thinks that he would prefer to continue "evocando fantasmas de hombres que derramaron sus propios cánceres sobre papeles blancos" (65 [1971]; evoking phantasms of men who
spilled their own cancers onto white papers). Writing, creativity, fantasizing, masculinity, masturbation, and cancer are thus condensed into a strong metaphor. During this solitary walk, Pedro's mental attempts to unravel the moral logic and irony of Don Quijote also spill forth like cancerous growth, the signifiers piling up in an often seemingly random sequence but containing a convoluted logic.

The metonymic linking of signifiers, even if not logically or rationally related or consequential, shows how Pedro often thinks and how meaning is produced in the narrative in general. The power of contiguity to generate associative meaning can be seen at the syntactic and paragraph level, as well as by theme and episode. Pedro's guilt is expanded, like a cancerous growth in itself, by the contiguous episodes of his Saturday night out. That night, time becomes a malleable, contagious property, reflected in the narrative play of a generally irrational logic. Meanwhile, Pedro is fueled that night by the narcotic, distorting effect of alcohol and susceptible to committing logical fallacies in general. Like the cancer he studies, his thought processes (and the narrative) spread into and link usually discreet areas.

Motivated by illusions of self-aggrandizement, and blind to the lack of ethical balance in his approach to research, he

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24 "Era un sábado elástico que se prolongaba en la madrugada del domingo contagiándolo de sustancia sabática" (100 [1971]). (It was an elastic Saturday which was prolonged into the early morning of the Sunday, contaminating it with Saturday substance.)
depends on contiguous reasoning which leads him astray. Already at the outset of the novel, he shows his readiness to alter his research on the basis of unrelated factors. Too much trust in contiguity often works on the premise that "one thing leads to another;" Pedro's contact with the world of the chabolas--initially simply through his powerful imagination fueled by some details from Amador--inspires him to envisage a sexualized set of causation that would provide remarkable, new research results. Pedro conveniently overlooks the scientific strictures of hypothesis; properly methodological research cannot be attained through prejudiced anticipation of certain results alone. The fantastic nature of Pedro's leap into speculation is expressed in the following culminating sentence in a series of anaphors:

¡Oh qué posibilidad apenas sospechada, apenas intuible, reverencialmente atendida de que una -- con una bastaba -- de las mocitas púberes toledanas hubiera contraído, en la cohabitación de la chabola, un cáncer inguinoaxilar totalmente impropio de su edad y nunca visto en la especie humana que demostrara la posibilidad -- ¡al fin! -- de una transmisión virásica que tomó apariencia hereditaria sólo porque las células gaméticas (inoculadas ab ovo antes de la vida, previamente a la reproducción, previamente a la misma aparición de las tumescencias alarmantes en los padres) dotadas de ilimitada inmortalidad latente, saltan al vacío entre las
generaciones e incluyen su plasma íntegro -- con sus inclusiones morbígenas -- en el límite-origen, en el huevo del nuevo ser! (29 [1971])

Oh! what a scarcely suspected possibility, scarcely intuitable, reverentially heeded, that one -- one would suffice -- of the adolescent Toledan girls would have contracted, in the cohabitation of the chabola, an inquinoaxilar cancer totally inappropriate for her age and never seen in the human species which would demonstrate the possibility -- finally! -- of a viral transmission that assumed the hereditary appearance only because the gamete cells (inoculated ab ovo before life, previously to reproduction, previously to the same appearance of the alarming tumescences of the parents), gifted with unlimited, latent immortality, leap into the void between the generations and include their whole plasma -- with their diseased inclusions -- in the limit-origin, the egg of the new being!

Pedro's willingness (even desire to) to discover a connection between hereditary and viral factors in cancer shows his susceptibility to the suggestion of false causation and false symmetries. Part of this seductive mode of reasoning derives from his guardedly eroticized ways of referring to the pubescent girls; the ecstatic, breathless, accretive effect of the passage also conveys a pornographic
excitement. Pedro's thoughts are not entirely irrational; disease and sexuality are comparable on a metaphorical or conceptual level, and are at times directly related on an actual level. These associations fuel our personal fears about contamination and importantly coincide with irrational thought processes or inner logic related to our mental life established in infancy, when the perception of cause and effect is based on a limited point of view and the observance of contiguous events or actions.

Cancer is a particularly intriguing disease to compare pathologically with sexuality: pregnancy ("cáncer inguinoaxilar"), division of cells (células gaméticas), penile erection (e.g., "tumescencias alarmantes en los padres"), even the plump legs of Castilian girls can be (irrationally) misapprehended as tumorous growth. The cancerous strain from Illinois is vaguely described as cancer of the groin ("cáncer inguinal") supposedly found in virgins and pre-menopausal ladies, a repeated reference which never becomes more explicit, a fact suggestive in itself of Pedro's dual interest and revulsion with his research. The strain of cancer is connected to certain female types at certain stages of sexuality: virginal, prostitute, maternal, pre- or post-menopausal. It seems that Pedro is driven to categorize women, limiting them to their sexual function, a maneuver that

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25 Many diseases can be transmitted through sexual contact; some diseases are hereditary and thus handed down to offspring through (sexual or artificial) reproduction.
at once keeps them at bay and increases the tension of the controlled attention he fixes on them.

Pedro's reliance on explaining speculated causation by contiguity is curiously reinforced in a different way by Muecas. When Pedro visits the chabola, Muecas demonstrates that he, too, has intriguing beliefs based on contiguity. The secret of his success with breeding the mice is apparently based on his belief that the female mice should only breed when in heat; these mice can be brought to heat by being warmed by the female heat emanating from the breasts of his daughters. Muecas's female-heat theory in turn provides an alternative solution for the mystery of Pedro's lab mice's extinction -- they lacked heat, not vitamins.26

Pedro is, of course, not abandoning rational thought entirely when he posits hypotheses about cause and effect. Many diseases are contagious, and contagion can transpire in obvious and obscure ways. But he spoils the potential of his research before he can get it seriously underway because he is apt to act or make assumptions hastily, on impulse, or too broadly or narrowly; these responses foreclose his ability to develop as a researcher. Through his self-sabotage, he gives up that scientific work based on careful use of time, testing, repetition, measured practice in order to live in the here and now.

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26 My own suggestion is that Pedro's mice had cancer, while Muecas's mice (reputedly stolen from Pedro's batch) are an unknown quantity (they may have been bred from a stolen pair of healthy control mice). Pedro's mice died because they had cancer; Muecas's mice survive and breed because they do not have it.
Closely related to Pedro's (and often the narrator's) tendency to conceive of contiguity in terms of cause and effect is their perception of symmetry. Various concepts, people, or actions lead to the production or perception of various false symmetries. Examples include Dorita and Florita; Príncipe Pío train station as the beginning ("principio") and end; San Lorenzo asking to be toasted evenly on both sides and Pedro's identification with that saint. The creation of a symmetrical form, pair, or group can be thought of as yet another censorial defence against an unwanted truth or desire. Symmetry, much like a cause-and-effect chain of signification, presents the appearance of wholeness or completeness. The fulfillment or creation of a link, part, or counterpart to fill in a perceived lack or incongruity is a satisfying strategy to disavow that lack or flaw.

Cancer, and the related use of contiguity and symmetry, helps to organize sexual reference or allusion in many ways in Tiempo de silencio. Like the creative censorship in the productions of dreams and fantasies, sexual reference is cleverly concealed by the repulsive, forbidding, enigmatic nature of the disease itself and its ostensive purpose in the novel of providing a serious aim for the protagonist to pursue. What could be further removed from sex? And yet, as we have seen, for Pedro, sexuality is profoundly related to science and medicine; these are disciplines of control, regulation, penetration, discovery. In fluctuating obsessive neurotic patterns, Pedro is attracted to and repulsed by
sexuality just as he is with his scientific research and his future medical practice. Pedro seeks knowledge in sex, but in trying to grasp "it" he only seems to prolong his alienation, which is produced from his obsessive neurotic oscillations between conflicting impulses. This sort of oscillation acts as a censoring function in that it forecloses any attainment of his goals or self-discovery. Instead, at the end of the novel Pedro narcissistically glorifies in his self-identification with San Lorenzo or a castrator, among other images. While there is surely some bitter irony in these thoughts, there is also a marked repeated emphasis on his pleasure in this non-defeat.

In fact, Pedro is more closely aligned with the dominant ideology than he might care to recognize. His language often borrows from Francoist discourse in glorification in one's martyrdom, heroic isolationism, self-denial. Pedro often demonstrates a censor's reaction to the sexual object -- a combined sense of attraction and repulsion.

(ix) Prostitution: The Ob Scene of the Brothel and the Confrontation with the Desiring Self

Similar to the "Circe" episode in Ulysses, the brothel scenes of Tiempo de silencio dramatize the censorious production of fantasy about desiring and negating that desire for sexual satisfaction, fullness, discovery. These scenes stage a confrontation of Pedro with himself and his fantasies about confronting sexuality and the Law.
The brothel scenes (which were originally censored in 1962 and then largely restored in 1966) do not contain any description of sexual congress, and the women are not represented in a notably prurient way. This contrast is important because Pedro, Matías, and the other customers certainly go to the brothel to satisfy sexual urges (physical and emotional). The narrator does not present an idealized or pornographic fantasy of the Spanish brothel, and such rhetorical mentions of "celebración de los nocturnales ritos órficos" (celebration of nocturnal Orphic rites) are counterbalanced by such ironic reductions as "el estéril intento de aplacar la bestia lucharniega" (the sterile attempt to placate the beast). In general, the brothel represents a paradoxically forbidden, yet well regulated, zone in society; in 1949 Madrid prostitution was commonplace, there being an excess of women without employment or marriage possibilities. Brothels provided a regular recourse for working-class men in particular, and Martín-Santos's descriptions of the clientele and the brothel's situation in the city are in keeping with these aspects of social reality.

The text involving the brothel shows strategies of censorship to regulate sexuality, to keep it from overflowing well-maintained practices. The novel itself partitions the two brothel scenes neatly into their own sections, and the residents of the brothel do not appear in other settings or episodes.
Within this domain, doña Luisa carefully maintains order. In a psychoanalytic sense, her function is that of a censor or "woman-floodgate" ("mujer-esclusa" 83 [1971]), and Pedro is an item requiring censoring. Doña Luisa removes, transforms, or displaces unseemly elements from the scene; her censorial, calculating, and managerial function is stressed in the text. On Pedro's first visit, because of his attractive social standing, he is displaced to the visiting room, out of the way of the normal transactions of the night; on his second visit, he is again allowed to remain as long as he hides himself away in one of the rooms (condensation and transformation). Doña Luisa hopes in the short term to disguise the fugitive as a client and in the long term to gain him as a doctor who will perform abortions when the need arises for one of her employees. The irony resulting from Pedro's involvement with the brothel is that it represents for him a refuge from the law and the "real world," while for doña Luisa and the police it is a domain doubly bound by internal and external laws. The brothel is not a romantic or idealized maternal haven nor a rebellious or bacchic escape into freedom as Pedro's illusions and actions would suggest at times; if anything, the brothel represents the law in all its force, something which is emphasized clearly by Luisa's repeated references to the police, the authorities, the municipality's control of water and electricity in relation to her business hours. The nature of her business's relationship with the authorities is corroborated by don Similiano's visit and arrest of Pedro
which shows his and the police's matter-of-fact acknowledgment of Luisa, her trade, and their collaboration and mutual support. In the brothel, sexual transactions are strictly regimented by in-house procedure, economic interests, and municipal and police forces. The women who work as prostitutes do so out of economic need and lack of ability to work elsewhere owing to their status, lack of education, and the state's fairly openly discriminatory policy regarding women's employment and education. The austere effects of the Civil War and World War II and the mismanagement of Spain's economy in the 1940s resulted in the surplus of unemployed, unmarried women, as well as unemployed, unskilled labourers in general; both groups gravitated towards the cities, contributing to the cancerous growth of the impoverished masses. *Tiempo de silencio*’s detailed portrayal of prostitution and the people of the shantytown can be read as a social history, although a pointedly non-social realist approach is used. It is notable that the brothel elicited more shame for the 1962 censor of the manuscript than did the far more damning and strongly developed episodes concerning the shantytown.27

27 See Carr and Preston for accounts of post-war Spain’s rise of prostitution and shantytowns coupled with the phenomenon of urban growth. Carr explains how Spain’s poor and subaltern were negatively affected by the grossly inadequate public medical services, labour laws and practices, and autarky. *Tiempo de silencio* is conveniently set in 1949, one of the “years of hunger,” and thus does not seem to criticize the Spain of the early 1960s (the time of the novel’s reception). Franco’s broadcast to the nation at the end of 1948 was a speech of self-congratulation. As Preston aptly points out at this juncture, Franco “was oblivious to the fact that, in working class districts of major towns, people in rags could be seen hunting for scraps. Outside Barcelona and Malaga, many lived in
The brothel is regimented by inner laws and practices which Pedro catches glimpses of. The prostitutes' highly ritualized choosing of their clients from the hushed group of shyly waiting men is described in part as a religious ceremony, a casting of a spell, or a leading into a trance. The scene's silence bears a "liturgical" air; the "mute desire" of the men is expressed in their partly concealed faces. The silence also seems to reduce the women to phantasms on the verge of disappearing. Like unwanted or unseemly elements in a dream, Pedro and Matías, the "sacrilegious couple," first drunkenly disrupt this ceremony of choosing clients and the "sacred nature of the place" and then are transferred from the scene by doña Luisa's lackeys to the visiting room.

Narrative strategy in the brothel episodes involves a predominant third-person voice which occasionally gives way to the inner workings of Pedro's mind or voice. The third-person narrator relates the drunken, disoriented mode of perception experienced by Pedro; this separation helps to distance the reader from the scene, showing in part Pedro's unsuccessful
caves. Most major cities had shantytowns on their outskirts made of cardboard and corrugated iron huts where people lived in appallingly primitive conditions. The streets thronged with beggars. State medical and welfare services were virtually non-existent other than the soup kitchens provided by the Falange. Hardship, malnutrition, epidemics, the growth of prostitution, the black market, corruption were consequences of his regime's policies [...]" (585).

And yet the shantytowns were still the shame of Spain in the early 1960s; Franco's oblivion to them was made evident by his shocked reaction to that reality when Sevilla's governor took the Caudillo on a visit to that city's borderline slums during his tour of Andalusia in 1961; he was equally surprised to learn then that Madrid and Barcelona had similar shantytowns (Preston 689-90).
use of alcohol to get beyond himself. By way of the third-person narrative, the reader follows Pedro closely through his introduction to the brothel to his relegation with Matías to the visiting room; in the visiting-room scene, the narrative abandons regular syntax and breaks into a chain of associative or disruptive thoughts and images (86-7 [1971]). This flow of thought presumably issues from Pedro, although the third-person narrator remains in place.

Thus, the brothel is refracted through several points of view, mostly thanks to the ingenious narrative manipulation. On the one hand, the reader follows Pedro's experience and Orphic descent into self-contemplation. On the other hand, the perspectives of Matías, doña Luisa and her employees, and workings of the brothel are embedded into the narrative.

The two brothel episodes depict it largely as a place of work (regulated by the State and in-house religiously kept rituals) and a place of residence. The relations between clients and prostitutes are strictly regulated and marked by a distinct lack of pleasure and an excess of desire. Pedro's identity upon entering the brothel becomes that of the censored object, and his own reverie narrates the edges of the unconscious and his repressed thoughts.

The Francoist 1962 censoring of the first brothel scene and a large portion of the second one shows the intolerance of the censor-reader to the prostitution theme. The Francoist censor's ideologically-correct upholding of the special taboo status of prostitution seems remarkable in retrospect because
he was willing to tolerate a good number of other taboo or unsavoury subjects treated in this novel (incest, abortion, poverty, and so on), and which were certainly not tolerated widely by Francoist censorship for general reading in the 1960s.

After the restoration of the brothel-related passages in the 1966 and subsequent editions of the novel, a reader could begin to judge their relevance to the novel as a whole. While the main story in the censored version was comprehensible, the near complete versions (editions from 1966 to 1981) supplied a richness of association because of Pedro's initial visit to the brothel and his subsequent flight to it from the law. In dramatic terms, the first scene is important for (read in sequential order) it seems to be the culmination of Pedro and Matías's drunken night on the town. Surely nothing more exotic or out of the ordinary could occur after the brothel visit? But the brothel only marks at best the half-way point in Pedro's trajectory and serves as a kind of psychical launching pad for further actions. Having come away dissatisfied from the brothel, he returns home and succumbs to his baser instincts and poor judgment to have sex with the pension's bait, Dorita.

Moreover, the symmetry between doña Luisa and her brothel and the old woman and her pension is established in the uncensored text. This sense of association organizes Pedro's orientation to some degree and presents to the reader an important zone of the subaltern, the counterpart to the
shantytown (and female characters' subaltern position in that world). Also, the pension owner, a celestina figure, mirrors doña Luisa's own pretensions about running a respectable establishment. The women in both places are comparable in a number of ways: unmarried, vain, of dubious morals and unrealistic aspirations in the face of grim basic reality, impoverished, catering to single men.

The brothel functions in part as a sign of Pedro's feelings of guilt and desire to be found guilty; thither he flees from the authorities, and it is his presence there that further incriminates him in the point of view of the police and various high-ranking officials appealed to by Matías. The narrative clearly presents the brothel as a site of taboo. But, in addition, the narrator insists on including other perspectives which depict the brothel as doña Luisa's business, home (the second brothel scene has a distinctly domestic air), and a place carefully regimented by her according to the hour and purpose.

In this way, the economy of the brothel is multi-productive. While its articulated purpose as the site of the traffic in women is considered obscene, this setting is in fact an integrated part of the social scene. Upon entering or escaping to the domain of the ob-scene, Pedro becomes a dubious entity which must be controlled by his own concience and by others; he becomes a potential thing requiring censoring. Doña Luisa treats him as a desired-undesired entity and disguises or displaces him accordingly, and when an
agent of the law (don Similiano) finally intrudes, she
instantly relinquishes him.

Pedro's censorship of sexual desire is dramatized through
the spectre of prostitution: his oscillating attraction and
aversion to virginal, nubile, young women and older, mature
maternal figures. His censorious interest involves women's
reproductive ability; that life-giving, mysterious source
fascinates him, as though secret knowledge (about sex, life,
his authentic self) can be attained there. His occasional
yearning for maternal warmth and contact (and in some cases
even a desire to return to an infantile or in utero
dependency) is counteracted by his revulsion in sensing the
underlying sexual tension or danger in that contact and by his
censoring with scientific language and ideas. His censorious
struggle with his desires can be noted in the stream of
associations he makes while drunkenly meditating in the
brothel's visiting room:

[...] calabozo inmóvil donde la soledad del hombre
se demuestra, cesto de inmudicia, poso en que
reducido a excremento espera el ocupante la llegada
del agua negra que le llevará hasta el mar a través
de ratas grises y cloacas, calabozo otra vez donde
con un clavo lentamente se dibuja con trabajo
arrancando trocitos de cal la figura de una sirena
con su cola asombrosa de pez hembra, vigilada por
una figura gruesa de mujer que la briza, acariciada
por una figura blanda de mujer que amamanta, cuna,
placenta, meconio, decíduas, matriz oviducto, ovario puro vacío, aniquilación inversa en que el huevo en un universo antiprotonico se escinde en sus dos entidades previas [...] (86-87 [1971])
(...motionless prison where man's solitude is demonstrated, barrel of filth, well in which, reduced to excrement, the occupant awaits the arrival of black water which will carry him to the sea, past grey rats and sewers, again a prison where with a nail slowly, picking laboriously away bits of lime, the figure of a siren with her astonishing tail of a female fish is drawn, guarded by the stout figure of a woman who strokes her, caressed by a gentle figure of a woman who is suckling, cradle, placenta, meconium, decíduas, útero oviducto, empty pure ovary, inverse annihilation in which the egg in an antiprotonic universe splits into its two former entities...)

This passage introduces the conflict between man and woman, man's arrest in scopophilic trance vis-à-vis the impossible phallic woman, the siren, the mythical creature of male invention that overcomes the oedipal crisis of discovering the mother's lack (of a penis). This thought, tellingly situated as man's solitary imprisonment in creative disavowal, oddly anticipates Pedro's forthcoming incarceration and subsequent scratching of the siren's image on the prison wall. Some of his guilty feelings (repeated mention of
"calabozo," anticipation of confrontation with the Law) thus precede any actual action taken on his part with Dorita or Florita (or any attempt to flee from questioning). When Pedro is actually in prison, the association between the siren and Dorita becomes far more evident; in the brothel, Pedro's thought of the siren is accompanied by the at first forbidding character of the big woman ("mujer gruesa") who caresses the siren and transforms into a gentle woman ("figura blanda") who suckles. This relationship between the older, maternal woman and the siren-virgin with the astonishing tail attracts part of Pedro's desire, his drive to insert himself into that position of being cared for by that mother and thus in some way to become that siren, that phallic woman (woman who is really a man).

As Pedro's thoughts break into a progressive inventory of features of reproduction, they veer almost inevitably to a split or cleavage predicated on the notion of a negation or separation of reproductive forces. There is a striking homology between the first mention of the solitary man's excremental state of being washed away by black water and the subsequent mention of the female reproductive features. The fetus-newborn is also a solitary being, and the placenta, meconium, and deciduas are all matter that become excrement at birth.

Thus, even the refuge of the womb offers no satisfying haven or source of plenitude. The further censorious reversal of the train of thought seeks to undo through signifying links
the concept of conception itself: "empty pure ovary," "inverse annihilation," "antiprotonic universe," the separation of sperm and egg. Reproduction produces excrement (the subject), a form of negation which expels man into an excremental world. Women are responsible for this depressing state of affairs: the deceptive siren; the mother figure to whom one cannot return; even the lowly aging prostitute whom no one else wanted and who keeps the two drunk young men company.

The passage also emphasizes Pedro's lack of presence or subjectivity; his fantasy-thoughts seem to erase his self. The third-person narrator seems to relate Pedro's thoughts (or Pedro thinks narratively of himself in the third-person). This ambiguous, distancing narrative effect thus provides us with a sense of observing Pedro's psyche. In addition, this effect is achieved through the occasional use of the reflexive mode ("se dibuja") which translates into English as the passive voice and which dispenses with the need to cite the subject.

These censorious yet desiring views of the feminine body, and Pedro's confrontational relationship to it, recur in his responses to various women throughout the novel. Women's reproductivity is important to him in negative and narcissistic ways. His perceptions of his room at the pension -- his "masturbatory Dachau" or "su alcoba ascética de sabio" (96 [1971]; "his ascetic bedroom of a scholar") -- reflect frustration and feelings of superiority. In many ways,
although he is not notably religious, Pedro seems to have absorbed Spain's Catholic views of female sexuality as dirty, dangerous, sinful; he supplements that basic standpoint with his use of language and his studies. The female body becomes a prison of excrement, a site of silence, disorder, unwholesome growth (pregnancy through incest and inguinal cancer). The female body is also a combined worker and product in the sale of sex and artistic work. It therefore presents the site for imposition of a network of disciplines: the law and science in particular, but also economics, art, literature. These disciplines help to suppress and regulate female sexuality, allowing the male subject to have a sense of empowerment over it, being able to censor it when it seems too dangerous. Importantly, these disciplines and the censorial functions they provide also help to create the circumstances for the subject to experience erotic desire. Censorship in this sense produces and shapes our perceptions of sex.

(x) Florita's Incestuous Pregnancy

Pedro's fascination and disgust with women and their bodies are demonstrated in various overdetermined ways in his mental life, and he deploys various strategies of metonymy and metaphor to censor thoughts that are not acceptable to his harsh superego. The ascetic side to his medical practice is a forced front, disguising his lascivious desires as well as providing him with an auxiliary source of self-satisfaction with a social status he has had to work to attain (unlike Matías). Florita's incestuous pregnancy offers a dramatic
instance in which Pedro makes a regulating, surgical intervention which has serious ethical repercussions.

Pedro's negating association of women's bodies with filth finds a fertile source for elaboration in the shantytown, the ob-scene counterpart to the brothel. In a self-reflexive moment as he surveys the world of the chabolas, Pedro recognizes his murky, erotic, non-scientific fascination with this world:

Allí, en algún oculto orificio, inferiores al hombre y por él dominados, los ratones de la cepa cancerígena seguían consumiendo la dieta por el Muecas inventada y reproduciéndose a despecho de toda avitaminosis y de toda neurosis carcelaria. Este pequeño grumo de vida investigable hundido en aquel revuelto mar de sufrimiento pudoroso le conmovía de un modo nuevo. Le parecía que quizá su vocación no hubiera sido clara, que quizá no era sólo el cáncer lo que podía hacer que los rostros se deformaran y llegaran a tomar el aspecto bestial e hinchado de los fantasmas que aparecen en nuestros sueños y de los que ingenuamente suponemos que no existen. (45 [1971])

(There, in some occult orifice, inferior to man and dominated by him, the mice of the cancerous strain were continuing to consume the diet invented by Muecas and reproducing in spite of all avitaminosis and all incarcerative neurosis. This researchable
little cluster of life sunk in that rough sea of humble suffering moved him in a new way. It seemed to him that perhaps his vocation had not been clear, that perhaps it was not only cancer which could make the faces deform and assume the bestial and swollen look of the phantasms that appear in our dreams and of those who we ingenuously suppose do not exist.)

It is difficult to determine from the passage whether it is sympathy or a kind of ghoulish relish that Pedro feels. What could Pedro's clear vocation be? Priesthood, anthropology, psychiatry? The shantytown people and homes, "oneiric constructions" cobbled together out of odd materials, appear fantastic to the outsider. The people have become immunized, as Amador explains, by living in so much filth (35 [1971]). Described in ironically anthropological terms, these inhabitants' sexuality is apparently unruly, incest is prevalent, and any morality in marriage is disregarded (43). Yet these and many other statements by the third-person narrator must be treated with caution. The irony functions both to criticize the shameful social state of affairs (Franco's negligence) and to play into the educated reader's readiness to assume that these impoverished people have lost all sense of humanity, leading instead a primitive or animal existence.

The point is supposed to be taken both ways critically. Despite the fact that there is a case of incest (Florita and Muecas), it eventually turns out that that case is not taken
lightly or obliviously (as animals might): the father finds it imperative to try to induce an abortion; his surviving daughter hates her father for his actions; his wife denounces him to the police. Mistakenly connected to this case, Cartucho goes to great lengths to gain revenge on Pedro, thus showing that his feelings for Florita went beyond a purely physical sexual instinct.

The incestuous pregnancy also significantly coincides with Pedro's intervention. He suspects that he could find a cancerous tumour in Florita's groin which had been contracted through a viral contact with the mice. It is not clear whether Pedro knows that what is growing in her groin is the result of contact with her father. The implied parallel between the unclean pregnancy and the cancerous growth is extended to the fact that it takes place in Madrid's cancerous growth of the shantytown.

(xi) The Paradoxically Productive Organ of Censoring: Tissue, Folds, Agency

The fabric of the text emphasizes contiguity of elements which are not necessarily related on a logical or realistic plain, but which imply powerfully significant symbolic and psychic meaning. The folds in the narrative bring together and exclude certain features in a way comparable to censoring processes. "Plieques" (folds) is referred to several times in the text, as well as "capitoné" (quilted). By using narrative organization, especially metonymic, sequential, and contiguous linking, the quilted, folded aspects of language and narrative
are emphasized so that apparent incongruities or oppositions reinforce each other or cancel each other out.

By highlighting the text's capacity to fold in on itself, to be self-referential and intertextual, this tissue-text can be seen as a paradoxical site of reproduction, a place which generates meaning. And this emphasis is reinforced by the novel's preoccupation with the themes of sexuality and cancer, two dangerous elements capable of unruly reproduction if not regulated in some way through censoring strategies.

Pedro's complex character and modes of thinking organize the erotic economy in the novel. Together with the omniscient third-person narrator, Pedro acts as the agent of exploration across this folded, quilted fabric. Part of Pedro's importance is that he be apprehended by the reader as a flawed agent. To some degree, he is a privileged agent who can move around and between many madrileño worlds, although that unstable, gyroscopic mobility will eventually eject him from Madrid and into the backwaters of Spain. We know through his experiences and his perceptions that he often denies himself the sense of wielding any agency. Pedro's weak-willed character does not mean that he has no will at all. He has a will to achieve certain limited goals of masochistic enjoyment: he censors unwanted elements and thoughts using unpleasurable imagery and scenarios in his fantasies (which he then perversely enjoys).

The narrative, however, tends to present Pedro as being out of control or abdicating from his position of relative
power. Decisions seem to be made for this seemingly passive, receptive subject out of hand, whether they be by the director of his institute, the women in his pension, the people of the chabolas, the police, Matías's lofty world (including his mother and the philosopher), or the world of the prostitutes. Unlike Pedro, these other people seem to reside in stable places which provide some meaning and structure.

Pedro's internalized struggle with Spanish societal and ideological codes is dramatically narrated as the novel's framing device for beginning and end: the grandiose fantasy of the embattled Spaniard who will win the Nobel prize shows his sense of value. The plot and setting support the portrayal of Pedro's conflicting desire for sexual contact, warmth, and sensual satisfaction in beauty is barred by his fears of cancerous contagion, impregnation, being cut, or inflicting that pain. The balance between his two urges is an unsteady one, balancing on creative disavowal, displacement, recourse to transformational images of negation, cutting, castration, barrenness, anesthetic, burning, being dried out, silence. His censoring fantasies transform, for example, his desire for female warmth into a heroic fantasy of a solitary and distancing achievement of painful pleasure through other heat sources: being toasted (San Lorenzo) and being dried out in the sun (mojama), two intertwined images at the novel's end.

There are at least two advantages to be gained from this painful, censorial strategy: a personal masochistic pleasure and a satisfaction with circular explanations based on
hereditary or predetermined circumstances (a relinquishment of agency). The deceptive homogeneity of Francoist-inspired discourse, its presentation of a unified image or point of view in language, is worked into the narrative at critical moments when the irony of wholeness requires a use of judgment, sensibility, and information beyond the text's horizon. This production of a rich tissue of signification reproduces itself upon reading, challenging the reader to provide a source of agency, a will, an exercise of judgment that Pedro forecloses for himself.
Chapter Four

Censorly Yours in Your Phantasy!: Russkaia krasavitsa's Confession of a Porno-Graphed Self Fragmented

The confessional mode of Viktor Erofeev's novel Russkaia krasavitsa (Russian Beauty)\(^1\) emphasizes the creative and repressive functions of writing about the sexual subject under censorship. Irina Tarakanova, the protagonist and first-person narrator, provides in her confession a portrait of the censored self. Her character and life are defined by the censorious Soviet world around her and her desire to connect with it. Mediated through Irina's point of view and her body, the novel provides a candid, multifaceted portrait of the late Soviet period. Narrative meaning also depends upon the pornographic fantasy of encountering the desiring woman's voice in the confessional writing of an emphatically sexually-active woman. The narrative anticipates and ironically uses the presuppositions and dynamics of that fantasy to represent an alternative portrait of an authentic female self. Russkaia krasavitsa parodically derives meaning from such pornographic

\(^1\) In this discussion I refer to the uncensored, post-Soviet Russkaia krasavitsa: Roman, rasskazy (Moscow: Molodaia gvardiia, 1994) and the English translation by Andrew Reynolds. The first edition of Russkaia krasavitsa (Moscow: Moskovskii rabochi, 1990) was only lightly censored; a few sexual or other offensive words were replaced by dashes or ellipses (words such as "blow job" or "whore"). See Ermolaev (252-7) for his careful, concise assessment of the censorship of first edition of Russkaia krasavitsa. Unlike the case of Tiempo de silencio, a comparison of Russkaia krasavitsa editions simply shows that, by 1990, Soviet censorship was virtually over. And judging from the Soviet stricter censorship and publishing scene at any time before 1988, it is little wonder that Erofeev could not find a publisher for his first novel until the late 1980s. Russkaia krasavitsa was the sort of novel that either had to be refused publication permission altogether or published in its entirety; the integration of sexuality throughout the text makes it impossible to delete or remove sections without seriously interfering with the meaning.
pre-texts as the merry but reformed prostitute's confession (e.g., Memoirs of a Woman of Pleasure). Furthermore, artistic, literary, and historical intertextuality reinforces the idea that Irina is a censored subject with a paradoxically national heroic status and a tragic subject of art, a Russian beauty.

(i) **Tsenzura and Tsel'nost': Terms and Associations**

Latin usage divides censura into two intertwined entities, the office of the censor (of morals) and that of the census taker. Censorship's auditing roles have endured in forms obvious and obscure.² In Russian, tsenzura is derived from Latin via the German; tsenzura refers to the censorship of writing (and other modes of communication), yet "tsen" coincidentally provides the Slavic root for neighbouring words such as tsenit' (to value, estimate), tsenitel' (a judge), tsena (price), and tsennost' (value). Thus it is possible to assert that censorship, price, judgement, and value offer close associative meanings and values.

And what then of "census" in Russian? "Perepis'" (meaning census, inventory, transcript) strikingly reinforces the sense of the censorship of writing; perepis' could be crudely translated as "cross-writing" or "re-writing." Its relative perepiska means both "writing" and "correspondence," while perepisyvat' means "to make a copy."

An acknowledgment of these associative words of censorship helps to clarify the function of censorship as a theme of judgment and value and as a strategy of economy and writing.

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² See Introduction.
Soviet censorship emphasizes the relationship between writing and censorship processes. Soviet censors applied the criteria of socialist realism to their reading and criticism of literary text. Basically, a realistic mode of description was supposed to complement an ideologically correct plot and resolution. In Soviet censorship and mainstream Soviet literary criticism (thus, excluding the Russian Formalists and their successors, i.e., Tartu semioticians, Prague structuralists), readers seemed to esteem an ideal text exhibiting total control and totalized meaning, a kind of wholeness, completeness (tselostnost'), whose integrity (tsel'nost')\(^3\) would be blemished or disturbed by critical inquiry. I suggest that Russkaia krasavitsa takes those functions and aims of Soviet censorship and literary quality for a plenitude with integrity as a set of regulatory presuppositions. The novel's two guiding features are the unreliable first-person female narrator and her fragmented representation of herself, others, and social contexts. The protagonist and her text are negatively defined by their lack of coherence to Soviet literary and censorship ideals. The text and its writer exhibit multiple meanings and a lack of control; while Irina may aspire to achieve a utopian ideal of tselostnost' (wholeness, completeness), her writing and her body are presented in fragments which do not add up to a satisfying wholeness that resists conflicting meaning. The novel's partially-fulfilled promise of the pornographic fantasy

\(^3\) For discussions of the important significance of the concepts "tselostnost'" and "tsel'nost'" in relation to various streams of Russian thought, see Epshtein, After the Future.
of discovering the sexually desiring woman's voice further complicates and enriches the interpretation of the writing and subjecthood's foundations of lack.

(ii) An Interpretative Synopsis

Russkaia krasavitsa's first-person narrator, Irina Tarakanova, writes a swirling, non-sequential confessional tract. She reviews her life, jumping from one event to another, interjecting frequent critical, ironic asides, and paying special attention to the events of the last one or two years. Irina is the antithesis of a unionized Soviet writer. She comes from the countryside, has only a patchy high-school education, and leads a dubious life in Moscow. She acquires further learning and culture by living in Moscow and deftly using her magpie skills of copying, observing, and taking on mentors. Although she has an nondescript boring Soviet job, her real life takes place mostly outside of work. Definitely a party girl, and possibly an occasional prostitute, the beautiful Irina tries to live a glamorous life. Her beauty, which has a strong sexual quality, attracts men and women. After a string of lovers, she finds her match in Vladimir Sergeyevich (his last name is withheld), who is a married, older man and a prominent Soviet writer. She affectionately nicknames him "Leonardik," comparing him to Leonardo da Vinci, for she sincerely respects his image as a Soviet Renaissance man.

Irina and Vladimir Sergeyevich embark on an adulterous affair. Her status as lover, courtesan, or sexual partner remains ambiguous for much of the novel partly because Vladimir
Sergeyevich cannot decide what he wants from Irina. Like many "other women," she aspires to having more than brief, secretive sexual encounters; she would like love, marriage and the permanence and respectability, and perhaps children.

When Vladimir Sergeyevich suddenly dies during sexual intercourse with Irina, her role as his lover becomes exposed to the public at home and abroad. Her fame expands because of her phenomenal, sexual beauty and the unauthorized printed dissemination of its image beyond the Soviet borders. Vladimir Sergeyevich's widow attempts to exclude Irina from the funeral proceedings and even banish her from Moscow. In reaction, Irina agrees to be interviewed by foreign journalists and pose for some photographs, thus disseminating her image and her sexual relationship to this famous, late great Soviet figure. She attempts to assert and define her identity in others ways. With the aid of a group of Muscovite intellectuals, she tries to become a national heroine by becoming a fantastic, pornographized Soviet-Russian version of a Joan of Arc.

These flamboyant efforts exhaust her, and she falls sick with a fever, alone in her apartment. In her feverish dream, the ghost of Vladimir Sergeyevich visits her. He has changed, and now wants to make love to her and even marry her. In a comic, semi-pornographic moment, he inseminates her. From this juncture, Irina's tendency towards a psychotic vision of the world and herself becomes emphasized. Once she realizes that she is pregnant, she is conflicted in her desire to have the baby or to abort. The pregnancy produces a growing smell of
rot, obliterating her once famed uterine fragrance of a bergamot forest. Even her attempt to be cleansed by a Russian Orthodox baptism does not improve matters. Finally, in triumphant despair, she agrees to become Vladimir Sergeyevich's bride in death, invites all of her friends and acquaintances to her wedding, and hangs herself in her bathroom.

(iii) Irina's Porno-Graphed Voice and Image

Irina's voice and image extend a promise to fulfill a reader's wish to encounter the desiring woman's voice. Her sexuality is embedded in her writing and her writing methods contain elements of pornographic literature. As a writer, she porno-graphs herself; my hyphenated, hybrid use of the word emphasizes the gap that links writing and the sexual subject. The writer Irina writes about herself as a sexual subject; but she does not provide an anticipated, untroubled, escapist pornographic image. Instead, her sexuality, beauty, and body become inscribed in an interconnected series of significant ideological and social relations. These inscriptions of sexuality thus become weighted with ethical value because they confront and demand the reader's judgment. As the censored Thing, Irina tries to assert herself into Soviet discourse and is met with censorious reactions. She also comes to practise that censorship on herself, starting with her struggle with psychosis.

Her writing modes of confession and self-portrayal combine to emphasize her split subjecthood: her growing alienation from others and from herself. This exercise in self-observation is
akin to self-analysis; in order to analyze herself, she must look upon herself from a different point of view.

_Russkaia krasavitsa_’s privileging of the woman’s confessional voice invites readers to anticipate a pornographic text in several ways. Pornography as "writing of harlots" (from the Greek, _porne_ [harlot, courtesan] + _graphos_ [writing]) can be seen from two perspectives: pornography can be an observer’s (a man’s) writing about harlots or it can be the harlot’s writing about herself and others. _Russkaia krasavitsa_ ironically uses both perspectives: the author, Erofeev, writes a novel about a harlot (who may not be a harlot); the novel consists of that woman’s writing about herself and life. The novel ironically uses a presupposition about pornography: a pornographic text promises the illusion of an uncomplicated expression of the desiring woman and pleasure without a further exploration or grounding in ethics and judgment. When the pornographic literary narrator is a woman, she should reveal her desire for sex (the same basic premise functions in pornographic photography: she really wants it and enjoys it).

_Russkaia krasavitsa_’s narrator certainly writes about her desires, her sexuality, her body, her sexual acts and relations with others, and in some ways her expressive writing fulfills a certain degree of pornographic pleasure for the reader. At times she porno-graphs herself. But these pornographic moments are carefully designed to be viewed as signifying acts with serious consequences and reflective uses. Moreover, just as Irina and her body are beautiful, her writing is an aesthetic
object, presenting beautiful, lyrical passages rich in imagery and employing intertextual references to other artistic works. Irina's writing thus incorporates pornographic, ethical, and aesthetic features and signification. Her act of writing in an existential crisis just before death by suicide adds pathos, gravity, and urgency to the comic elements of her narrative mode.

Irina's role as narrator, as well as her self-portrait, presents a fragmented, complex portrait of her character. Is she a prostitute? Her sexual role is not defined along fixed categories, which partially reflects her own non-didactic yet critical, perspicuous approach to sexual relations. Bisexual, divorced, in her early thirties, with several abortions and love affairs behind her, Irina presents herself as a worldly metropolitan woman. Her beauty and sexuality are often admired by others as she makes her way through the Muscovite social circuit of intellectuals, foreign diplomats, and others. For example, at a foreign-currency shop, Irina runs into the writer Bella Akhmadulina, who tells her that, "vy, ditia, neskazanno soboi khoroshi" (24); "you, child, are unspeakably good-looking" (24). This writer's point of view helps to reveal the transgressive quality of Irina's beauty, a beauty which should be censored. It appears that many men and women also take her for prostitute, in a professional or non-professional sense.

It is important to stress for the non-Soviet reader the shocking impact of a novel based on a Soviet woman's sexual identity, especially if prostitution is suggested as well.
Prostitution was a taboo subject in public discourse until the final years of glasnost' (1988 marked a dramatic shift towards openness). Officially, Soviet society did not have prostitutes; they were a sign of decadent, bourgeois capitalism.4

The emphatic, puritanical traits of Soviet morality became part of Soviet literary censoring criteria (just as was the corresponding case of a prudish brand of Catholic morality operating in Francoist censorship).5 This meant that Soviet literature generally lacked literary treatments of sexuality. If a sexual relationship did take place in a fictional work, it was implied through indirect methods. Naturalistic descriptions of sexual acts or organs and obscene language (sexual or excremental terms) were strictly censored. This general set of expectations regarding sex became operative in Soviet censorship especially from the 1930s and onwards (but could already be seen from the outset of the Soviet era). As censorship produced the reading material for the public, a strongly defined taste in literary themes and style could be created.

Given this cultural context, Irina as a protagonist and her use of language represent censored Soviet subjects; they are ideologically incorrect, as well as morally offensive to the censor-reader. A provocative, beautiful woman who is possibly a

4 See especially Ermolaev for a fine account of the last years of Soviet censorship and publishing and the late emergence of the prostitution theme in literature. See Voronina, Mamonova, Goscilo for various feminist reactions to the emergence of pornography and prostitution in the late Soviet and early post-Soviet cultural scene.
5 For a fine, detailed overview of the whole Soviet period of literary censorship, with attention throughout to political and puritanical criteria, see Ermolaev. See Goldschmidt for a discussion of pornography in Russia beyond the literary realm.
whore⁶ does not correspond to any dominant fictions about Soviet womanhood or heroism. Irina's ambiguous sexual quality is a further affront to the didactic demands of Soviet ideology. The Soviet censor desires a transparency and explicitness that Irina as a narrator, despite her own aim towards disclosure, cannot provide. For example, in Chapter Two, Irina tries to define herself:

Ne raz sadilas' ia v luzhu v vechernikh nariadakh, ne raz obrekala sebia na pozor, i menia vyvodili, no ved' ne iz kakogo-nibud' kabaka, kak privokzal'nuiu kurvu, a iz zala konservatorii, gde na prem'ere ia zabrosala apel'sinami britanskii orkestr iz-za polnoi bezvykhodnosti moego polozhenia! Net, Ira, ty byla ne posledniaia zhenshchina [...] (18)

More than once I had sat down in a puddle wearing an evening dress, more than once I had covered myself with shame and had been led away, but not from some dive, like a tart who works the railway station, but from the hall of the Conservatory, where during a premiere I bombarded a British orchestra with oranges as a result of the hopeless position I found myself in. No, Ira [Irina], you were not the least of women [...] (15)

This passage complicates our perception of Irina in several ways. First, she distinguishes herself from a "tart who works

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⁶ The Russian word for "whore," "bliad'" was and remains a taboo expression (unlike the word "whore") and is especially obscene in print.
the railway station," an allusion to the lowest-paid rank of Soviet prostitutes recognizable by their typical place of work. Indirectly, then, she seems to suggest that she is some kind of whore ("kurva"), only a classy one. This thought is counterbalanced, however, by the location of where she was ejected: the Conservatory on a premiere night. This cultural bastion is certainly not a place typically associated with prostitution; moreover, she is thrown out because of throwing oranges. Only later will the reader discover that her "hopeless position" (a more literal translation: "the utter exitlessness of my position") was that of a mistress to a married man, Vladimir Sergeyevich. A mistress is a dubious position to occupy, a bridge between the respectable, regulated position of a wife and the censured position of a prostitute. Irina notes how common and even routine adultery had become in her society. But as the upstart mistress of a member of the Soviet elite, Irina brings social standing into the issue. The disparity between his position of power and respect and her humble one is stark. Their relationship remains necessarily ambiguous and is driven by that disparity. Thus, Irina's identity as a whore remains in doubt, causing the reader to re-evaluate her as she discloses more information through her narrative.

The final line of the passage already indicates the degree to which Irina shifts into the mode of addressing herself in the second-person, as well as her need to rank herself in comparison with other women. This sense of separation from one's self will be discussed in depth later.
Irina discloses herself as the Thing that is usually a censored subject in Soviet literature and society ("unspeakably beautiful"). As a counterpart to her identity, her writing also represents a text which would normally be censored or banned by Soviet literary censors. Her writing possesses an erotic edge as the style moves between the high and low, the lyrical and the pornographic, the fantastic and the realistic, the cynical and the naive, the sophisticated and the obscene. The expectations of a mainstream Soviet readership (and the censorship that produces it) are broken in the following ways: the clashes of style, their ironic effects, and the restless, shifting focus and associative strategies appear to many readers as a lack of aesthetic taste and skill; the plot is not presented chronologically; the ending seems to lack a clear resolution or moral judgment; the story as a whole cannot be taken as a prescriptive guide for living; the candid descriptions of many unseemly aspects of Soviet life, normally excluded from literary fiction, seem to be an affront to good taste or even anti-Soviet.

Narration in the first person presents problems for the reader (as we have also seen in Lolita). There is more than a mere hint of the manic quality of Dostoevskii's Underground Man in Irina's rambling effusion of words and her sense of persecution. First-person narration promises the illusion of

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7 Dostoevskii's work was grudgingly accepted into the Soviet Russian literary canon. The intertextuality lends Irina a status as a writer and subject who does not conform to approved official standards. Dostoevskii in this way can serve as a sign of non-conformity (and consequently as an ironic recognition that official standards and judgment are not necessarily
some unmediated view on someone's inner thoughts, suggesting a realist mode. *Russkaia krasavitsa*'s confessional mode also promises disclosure of some truth or reality. Thus, Irina's disclosures have a strong realistic effect. Even her contradictions lend to a growing awareness of her character and how it contrasts with her ideal image of herself. A Soviet reader's first encounter with the text gives the experience of reading a work not edited or controlled by the official censor; the sensation is that of encountering an uncensored text, and thus of transgressively reading a transgressive text recounting transgressive characters and situations. The act of reading complements the act of writing.

(iv) Incorporating Writing: Irina's Body and Beauty as the Censored Thing in Soviet Literature

Irina repeatedly defines herself by her sexuality and her beauty. These combined qualities constitute censored subjects in writing. But they are constitutive features of herself and her life, so they become the necessary focus in her confession. Just as her life is defined by her body, so is her death. By removing her body from the stage of life, she commits the ultimate act of censorship in a confessional mode of writing by removing herself as the subject from the stream of the text.

As we learn about her life, we see that almost everything that she does or that happens to her is predicated upon her extraordinary beauty and sex. She rubs elbows particularly with

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the most appropriate measures of outstanding artistic quality). Bulgakov's *Master i Margarita* makes such ironic intertextual use of Dostoevskii.
some diplomats and the intellectual elite, an indication of the intelligentsia's high social and political status in Moscow. Her best friend and lover Ksyusha, who comes from a privileged background, introduces Irina to social circles. Irina's dramatic adulterous affair with Vladimir Sergeyevich also is based on her beauty and sexual flair: "nazyval menia geniem liubvi" (18); he calls her a "genius of love" (16). Their affair ends in a sexual embrace with death, as he dies during a savage session of intercourse.

The subsequent episodes of her life are also based on her body and beauty: her photo-interview for the foreign magazine; the New York super models' support for her; her inspired, surreal goal to become a symbolic Russian Joan of Arc by running on a famous battlefield and offering her naked body for penetration by a higher force; her Soviet-style show trial and exercise in self-criticism staged by her co-workers who condemn her work ethic and sexual immorality; her encounters with her gynecologist, Stanislav Albertovich Flavitsky; her attempt to purify her pregnant body by way of a baptism conducted by Father Veniamin; her negotiations with the twin journalists, Sergei and Nikolai Ivanovich, to correct her unseemly, counter-ideological image in Soviet publicity.

Just as in her writing Irina inscribes accounts of her unspeakable beauty and body, so in her actual life is her body the signifying entity in all its encounters with characters who represent various branches of the Symbolic Other. Irina's attempts to incorporate herself into the Symbolic are especially
illustrated in her relation with Vladimir Sergeyevich. Her sexual and romantic relation with him is overlaid by their oppositional roles as writers. Leonardik, as a composite character of prestigious Soviet literary male figures, represents the intersection of culture and ideology in Soviet discourse. His achievements and longevity have earned him public and political respect and advantages. This status implies that he has been a wily veteran of Soviet censorship, a cunning negotiator of Soviet ideology and shifting trends in the political interpretation of it. His sense of self-preservation has probably come at the cost of creativity for there is a telling absence of reference to his actual literary work in Irina's narrative.

Irina's beauty, the ob scena thing of Russkaia krasavitsa, attracts Vladimir Sergeyevich with its exciting, transgressive promise of censored value and consequently creative inspiration and sexual re-invigoration. But he must negotiate a contract with Irina, who wants something in return for a sexual relationship: love. Irina's guiding fantasy vis-à-vis Vladimir Sergeyevich is that he might be the agent to interpolate her into the comforting dominant fiction of Soviet life: marriage, children, and a home. During their affair, he generally refuses to take her out in public; he needs to maintain the transgressive essence of their relationship. Their one public appearance at the Benjamin Britten concert illustrates how Irina, as Soviet censored sexuality, is repeatedly thwarted in her aim to insert herself into the mainstream fiction of Soviet
life. In public, Vladimir Sergeyevich is ashamed to be noticed with her. Of course, Irina provocatively contributes to her eventual ejection from the Conservatory by calling attention to her beauty with her dress, by getting drunk, and by throwing oranges at the visiting foreign orchestra. But before that ejection, through her unruly acts and accompanied by a leading Symbolic agent, she momentarily breaks through the barriers of Soviet censorship to appear in the other side of discourse.

Notably in this and other instances, Irina's active presence parallels what in writing is the censored object's crossing the lines of censorship and appearing in language. Her behaviour mirrors her writing; her agency as an individual reflects her agency as a writer and subject of that writing.

Vladimir Sergeyevich's phantasmal visit from the dead to Irina's bedside represents another aspect of Irina as censored subject and writing subject. As opposed to the "always already," the ghost appears to her as the desiring prospective bridegroom "never and too late." The fantasy of his visit and comic-erotic intercourse with her demonstrates Irina's continuing desire to find a desiring other in a prestigious, respected man. On a metaphorical level, that desire can be perceived as the censored Soviet writer-subject's desire to have Soviet discourse's approval, love, incorporation. Dramatized here is the censored subject's desire to be named, interpellated, called into the Symbolic register where it might acquire wholeness through the solidifying effects of language.
The ghost's insemination of Irina offers several more possibilities to expand on the drama of censorial relations. First, the couple's intercourse, described in semi-pornographic, semi-tragic style, and resulting in insemination and conception, parody the immaculate conception of the Virgin and her subsequent conception of Christ. The illustrious dead representative of Soviet literature, the Soviet holy ghost, sows his seed in a decidedly non-virginal woman, whose worthiness is found in her beauty, her sexuality, and her desire to become a Russian heroine (her Joan of Arc project). The miraculous nature of her pregnancy is emphasized by the pleased astonishment of her gynecologist Flavitsky, who had imagined her to be sterile owing to her many abortions.

Second, the pregnancy develops into a gravely negative condition which will have no joyous end in the birth of a saviour, but rather in an ignominious double death of obscene mother and changeling. Irina first senses a change in her by the vile, corpse-like odor that replaces her usual vaginal-uterine scent of a bergamot forest, an aromatic signature of her intrinsically lyrical, sexualized beauty. As she recognizes who the father must be, she is faced with a doubly-negative dilemma. She cannot give birth to such a changeling, but she cannot decide to abort it. As the pregnancy progresses, she advances into an increasingly deep psychosis. On a metaphorical level, Irina's conflict might be seen in the following way: if she would remain alive as the vessel that will gestate Soviet literature, she would produce Death (as boded in the hideous
smell coming from her); if she would join Vladimir Sergeyevich as his bride in death, as he urges her to do, she, as the censored sexual object in Soviet life and literature, she can overcome the rules and barriers of worldly censorship and be symbolically re-united with the reformed lover as canonized Soviet writer in the great beyond. By choosing the latter option, Irina acts as her own censor in life and in writing by removing herself from the text of signification. But paradoxically also through this censorious act, she produces one resounding, judgmental act of signification: her condemnation of the existing Soviet system and the society it produces by removing herself and her fetus (that system's potential rotting future anti-Christ) from the chain of signification of her writing of her life and the life of her writing.8

Aside from the Virgin parody, Irina takes on additional symbolic meanings in her contemporary, Soviet-style martyrdom. "Russian beauty as martyr" ironically parallels various Russian literary themes and characters. Despite being treated as an outcast after Leonardik's death, Irina aspires to save Russia by becoming its revitalizing womanly symbol. This patriotic, ideological aim is played out in multilayered parodies of Joan of Arc and Mother Russia. Her overblown attempts to model herself into a Russian Joan of Arc comically (and pornographically) deflate in her failed sexual encounter with a laconic higher power who cannot maintain an erection.

8 Irina's act of joining the canonized Soviet writer in the afterlife parodically mirrors the beautiful muse Margarita's decision to join her dead lover and banned Russian writer, the Master, in a harmonious, romantic marriage in the afterlife in Mikhail Bulgakov's *The Master and Margarita.*
Irina's recounting of her attempt to become a surrealistic Russian Joan of Ark highlights her crisis of self-perception, of distinguishing between herself and her writing self, and her religious conviction that she should be praying. Bargaining herself away, writing, prayer, prohibition combine in her account of her running naked on the battle field:

A Iurochka govorit: -- Neuzheli vtoroi raz pobezhish'? -- A Egor: Ty na vse pole orala! -- A ia sizhu pered nimi, kak na kartine zavtrak na trave [...] -- rvus' ia, ne poverite, nazad v pole, to est' na polnuiu svoiu propazhu, kak khotite, tak i ob'iasniaite, i dazhe ne radi chego-to tam vozvyshennogo, eto kak by samo soboi, a manit, manit menia pogibel', ia kak by v drugoi razriad pereshla i ne zhilets na etom svete. He potomu, odnako, skazhu, chto smerti ne boialas', net, ia boialas', no ia rassloilas', ia i ne ia, odnu oznob b'et, drugaia krylyshkami mashet. I, konechno, tak zhit' nel'zia, ia zhe sama luchshe vsekh ponimaiu, pishu i ponimaiu, chto nel'zia, i pisat' ob etom nel'zia, ZAPRESHCHENO, tol'ko etot zapret uzhe ne Ivanovichi na menia nalozhat, eto tochno! Zdes' zapret inoi, bolee tonkoi organizatsii, mne ne pisat', a molit'sia, molit'sia polagaetsia, a ia pishu, mashu krylyshkami, i manit, manit menia eta pisanina, raspisalas', durekha, i sama kak budto snova po poliu begu, takoi zhe oznob i zhar, i ditia rokove v utrobe voet, iz utroby vzyvaet ne
pisat', ugrozhaet vykidyshem, a ne skazat' — tozhe nel'zia, da mne i tak vse ravno propadat', takaia uzh moia planida, Ksiushechka. Tak chto pishu. Pishu, kak begala, i begala, kak pishu... (206) (But Yurochka says, Surely you're not going to go running again? And Yegor, You shouted so loud that the whole countryside could hear you! But I sit down beside them, like that painting Luncheon on the Grass [...] -- I pull myself away, you won't believe it, rush back to the field, bargaining myself away, explain it how you like, and not even for the sake of something grand, this was already understood, but perdition beckons me, beckons me, I had moved into a new state of being and was no longer a dweller on this earth. I will tell you frankly, it's not that I wasn't afraid of death, no, I was afraid, but I had split into layers -- I and not I, one is shivering, the other flaps its little wings. And of course, no one can live like that, I myself know this better than anyone, I write and I know this, and one must not write about these things, it is forbidden, except that this isn't the prohibition the Ivanoviches will afterward place on me, that's for sure! This is a different type of prohibition, of a more subtle force, I shouldn't be writing, I should be praying, praying, but I write, I flap my little wings, and this writing summons me, summons, I can't stop writing, fool, and
it is as though I am again running through the field, the same shivers and fever, and the fateful child howls in my womb, orders me from the womb not to write, threatens a miscarriage, but I can't not tell, and indeed in any event I'm done for, such now is my fate, Ksyushechka. And so I write. I write how I ran, and I ran as I write.... (255-6)

The frantic drive to write her life assumes a will to judgment; the prohibition allows her to see her as two selves, her "not I", with a course into the imaginary register of fantasy and symbolic register of signification and writing.

The Joan of Arc episodes especially emphasize Erofeev's tendency to use French cultural and historical references to complement and add ironic accents to Irina's experiences and trajectory. Such critical and mocking allusions to foreign

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9 The non-Russian reader can note that "forbidden" is italicized in English whereas in the original it is presented in upper case letters: ZAPREISHCHENO. This typographical effect alludes to the way in which many documents were classified by various Soviet authorities in the legal field and elsewhere: "PROHIBITED." Irina thus typographically classifies her own writing.

Conversely, in Russian, the Luncheon on the Grass title is presented modestly in lower case letters and without any other punctuation, allowing the subversive allusion to blend in with the rest of the text.

10 As an academic, Erofeev specialized in nineteenth- and twentieth-century French literature and wrote his thesis on French existentialism. In much of his essay and editorial work, especially since the success of Russkaia krasavitsa, he has focussed on French writers, philosophy, and art and has used comparative approaches to various literary and cultural questions. See, for example, his V labirinte prokliatykh voprosov: Esses (In the labyrinth of accursed problems: Essays) (my translation), as well as "Russia's Fleur du mal."

Erofeev's French interests dovetail with those of one of his favourite writers, Nabokov. Russkaia krasavitsa's title may have been inspired by Nabokov's short story "Krasavitsa" ["Beauty"] which was translated into English as "A Russian Beauty." At the end of both stories, the beautiful, pregnant heroine dies.

When Erofeev finally found his way back into publishing by the late 1980s, he significantly was one of the major writers to [re-]introduce Nabokov's banned oeuvre to Soviet readers through essays and forewords. A
and Soviet intertexts would not have normally been tolerated by Soviet censors from the 1930s to the late 1980s. As a potential Zhanna d'Ark, Irina attempts to perform a ritual sexual sacrifice of herself on the symbolically significant fields of the Battle of Kulikovo.\footnote{Dmitrii Donskoii's army defeated the Tatars for the first time in 1380.} The modern Russian bisexual diva manqué does share attributes with the medieval French teen-virgin-saint. Both have had a humble rural childhood; both claim to hear voices which call them to a greater destiny to restore a sense of national identity and self-confidence; both inspire men; both suffer cruel interrogations. But Irina will fail to become another Donskoi or D'Arc: the fame she acquires is of a luridly tasteful photo-op kind (a sort of American Paris Match), and the shades of martyrdom pertaining to her suicide are upstaged by her fragmentation into madness.

In addition to these references to historically symbolic heroism, Irina's seemingly casual mention of Édouard Manet's Déjeuner sur l'herbe signals the scandalous, prohibited side of art which elicits censorious reactions from both the authorities and the public.\footnote{The painting's exclusion by the Salon's jury in 1863 (and its subsequent debut in the Salon des Refusés) informs Irina's vulnerable and censored subjectivity.} The reference to the Déjeuner mockingly re-emphasizes the erotic and unequal juxtaposition of the clothed men and the beautiful, naked women, and in general the parodied muse-like aspect of Irina's character (she is more a writer than a muse). This and other French references juxtapose Russkaia detailed comparative study of these two authors would reap rich interpretations.
krasavitsa with the daring aspects of France's mid-nineteenth century artistic scene that looks for the obscene (what is not usually portrayed in the scene/seen): the scandals of literature, especially Beaudelaire's *Fleurs du mal* and Flaubert's *Madame Bovary* (both works suffered from French censorship). Heightening the censorly effect, the Soviet reader who would recognize the intertextuality would be reminded that the foreign sources were not considered appropriately socialist realist. (Manet's borrowing of the layout for his *Déjeuner* from Raphael's *Judgment of Paris* further demonstrates the layering of significant influences when we start to seek comparatively for signs of openness in a text, signs of how textuality works around and through censorship.)

Irina's entrapment in the phantasmatic production of writing (which ultimately contributes to the psychotic despair of her alienation and suicide at the novel's end) dramatizes how writing and censorship cohere to each other. Soviet censorship especially exaggerates relationship between writing and censorship processes because of the weighty ideological demands that were applied in a crudely materialistic attempt to achieve total control and totalized meaning, a kind of wholeness,

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13 These two works and their censorship cases in 1857 constitute the central precursors to twentieth-century literary censorship of sexuality; they mark a shift in censorial and artistic aims and interests. See especially Née, "1857: Le double procès de Madame Bovary et des *Fleurs du mal*"; Harrison, *Circles of Censorship*; Dury, "Du droit à la métaphore"; and LaCapra. In *The Trials of Modernism*, Parkes stresses the consequences of *Madame Bovary* for modern Anglo-American censorship; I would only add that these consequences were felt by other writers and censorship practices in other cultures, such as Russian and Spanish contexts.
completeness (tsel'nost'), whose integrity (tsel'nost') would be blemished or disturbed by critical inquiry.

The Mother Russia association, implicit in Irina's status as a pregnant Russian protagonist and her patriotic drive, is of course ironically negated by all the ways in which she does not fulfill the characteristics of a Soviet heroine: work and politics do not feature strongly in her life; her fertility and reproduction are determined by death; she fails to overcome the hurdles in her life. In addition to these lacks, she demonstrates all manner of traits that are normally kept out of Soviet literature, owing to an ideologically prescriptive censorship: she smokes and drinks; she has sex frequently and with different partners of both sexes; she has had numerous abortions; she lives semi-legally at her grandfather's apartment; she is vain and prizes material items (her perfume bottles and clothes); she has suffered from incest and beatings as a child; her ex-husband beat her savagely for an adulterous affair; her rural education has been rude and brief; she reads foreign literature; she associates with foreigners (as well as with Soviet Jews, Georgians, Armenians); she candidly discusses various hypocritical or paradoxical qualities of Soviet life (racism, anti-Semitism, alcoholism, lingering Stalinism, and so on); and she displays her naiveté and lapses of logic.

Taken as a whole, her qualities do not produce an ideologically correct Soviet literary protagonist, but they do represent actual qualities of many different Soviet Russian
women. Furthermore, despite these contrasts, Irina insistently has the drive to write herself as the Soviet heroine.

(v) Split Subjecthood: Alienation and the Production of Fantasy

Shortly before Irina hangs herself, she seems to address her readers as though they were her hallucinated wedding guests, all of whom play roles in the narrative: "Ia vas sochinila, chtoby sochinit' sebia, no rassochiniv vas, ia samoraspuskaius' kak persona..." (273); "I composed you in order to compose myself, but when I discompose you I shall dissolve myself as a person..." (342).

This conceptualist gesture -- a self-awareness of her manipulation of (and intervention with) her interlocutors -- underlines writing's interdependence between the writer and reader. It also frames her opening list of dramatis personae.

Early on in the novel, Irina articulates her concerns about achieving wholeness and accuracy through her writing, naively revealing the limitations of the Soviet literary scene:

Napisat', konechno, ia mogu, no nevol'noe bespokoistvo vyzyvaet u menia to, chto ia ne znaiu kak, to est' k literature ne imeiu nikakogo otnosheniiia. Bylo by kuda luchshe, esli by moiu istoriu vziaslia opisat', naprimer, Sholokhov. Predstavliaiu, on by ee tak opisal, chto u vsekh by rty otvalilis' [...] Ostal'nye iz zhivushchikh pisatelei ne vyzyvaiut vo mne doveria, potomu chto pishut skuchno i vse vrut, norovia ili priukrasit' fakty narodnoi zhizni, ili, naoborot, polnost'iu oskvernit', kak Solzhenitsyn [...]
potom i sbelenilsia, v otlichie ot togo zhe
Sholokhova, kotoryi pisal chestno i kak bylo i potomu
zasluzhil vseobshchee u vazhrenie i dazhe imeet
sobstvennyi samolet. Bolee interesno i po-
chelovecheski pishut inostrannye avtory [...], kotorye
zachastuiu pechataiutsia na stranitsakh zhurnal
"Inostrannaia literatura" [...]. Oni udachnee, chem
nashi, umeiut peredat' psikhologiiu [...], no oni tozhe
inogda chego-nibud' takoe zawernut i zaum' napustiat',
ne poimesh', gde konets, gde nachalo, spoloshnoi
modernizm, kotoryy oslabliaet khudozhestvennuiu silu,
i neiasno, zachen publikuiut. (16-7)
(I can of course write, but I can't help worrying
about the fact that I don't know how; that is, I have
no connection whatsoever with literature. It would be
so much better if, for example, Sholokhov were to take
up the writing of my story. I can just imagine how he
would describe it, in a way that would make everyone's
jaw drop [...]. No other living writers inspire my
confidence, because what they write is boring and they
all lie, either painting a pretty picture of the facts
of our national life or, on the contrary, putting it
down completely, like the gulag dissidents [like
Solzhenitsyn] [...]. It was not surprising that they
[he] went mad afterward, in contrast to Sholokhov, who
wrote honestly about everything just as it was and
therefore earned universal respect and even a private
plane. More interesting and compassionate are the writings of foreign authors [...], which are published frequently in the journal Foreign Literature [...]. They are more successful than our writers in conveying psychology [...] but their writers sometimes rant on and on and produce such "transense" that you can't tell the end from the beginning, pure modernism, which weakens artistry, and it's unclear why they publish it. [13-14])

Of course, one of the many ironies expressed in this passage is that Irina herself will produce a work endowed with a sort of "transense," but one which never would have passed censorship. Meanwhile, in her comments, Irina seems to read the foreigners' works (published in a traditionally carefully censored literary journal) in a manner common to Soviet literary criticism; here the contradiction enacted in her initial praise ("more interesting and compassionate," "successful") and then sudden dismissal of the foreigners' literature is a demonstration of how a Soviet critic, in working against the censor, might try to disguise a fragment of non-conformist opinion amidst a negating mass of criticism. "Transense" itself is a qualified term of aesthetic value in Erofeev's own critical

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14 The translator Reynolds makes "transense" out of the Russian "zaum" (or "zaumnyi iazyk"); he might have chosen a more down-to-earth term for Irina, such as "mumbo jumbo," but I suggest that his is a strategic choice. "Zaum" means unintelligible language, and especially suggests a kind of futuristic language, based on what might seem to be arbitrary usage; experimental language or "zaum" was an element in the Oberiuty of Russian futurism. Irina seems to use the term to criticize what she sees as nonsense language usage in modernist works (and has me thinking of a not uncommon reaction to Finnegans Wake).
lexicon, but to uphold the irony he makes it an object of Irina's disdain, in the same way that he ensures that Irina heaps insults on the dissident writers and kudos on Sholokhov.¹⁵

As a censored, sexually obscene Thing, Irina is not supposed to try to insert herself into Russian discourse, but she is nevertheless compelled to do so. Why? I suggest that she desires the desire of the Other, the Soviet Symbolic, in three stages. First, she wants to encounter a desiring other in the person of Vladimir Sergeyevich. Second, after his death, she seeks to fulfill the desire of the big Other: the patriotic, selfless sacrifice for one's country implied in Soviet ideology. Finally, in a strategically creative fantasy, she finds a way to re-create the desiring other in a negative form, the grotesque ghost-lover. In order to reach this desiring other, she must negate herself by abandoning her life and beautiful body.

Plagued by the psychosis that this fantastic pregnancy has brought about, Irina displays signs of a split subjecthood in her writing throughout the text. While all subjectivity is basically barred or split, in Russkaia krasavitsa, that barred subjecthood, the porno-graphed self in fragments, is dramatically emphasized in order to signify a crisis in Soviet literature and society owing to the weighty, censorious demands of its ruling ideology. While others perceive her as an obscene

¹⁵ See “Russia's Fleurs du mal” for a concise yet detailed assessment of the changing landscape of twentieth-century Russian literature. In his explanation of late and post-Soviet literature, he describes alternative literature as drawing inspiration from diverse sources: "It adores the 'transense' of the Obersiutv and Hollywood blockbusters, pop-art and guitar poetry, Stalinist skyscrapers and Western post-modernism" (xiii).
presence in the Soviet world, Irina insistently tries to assert herself into the collective vision: by making a scene at the Conservatory; by posing seductively for a foreign magazine photo-spread; by travelling into the countryside, appealing to a crowd of villagers, and running on the battlefield as a parodic Russian Joan of Arc; by agreeing to cooperate with the two Soviet journalists who will smooth her image over. Irina's bodily and textual crisis occurs because she is not apprehended by others in the way she aims to be apprehended. To others, even admiring others, her body is obscene; her attempt to use it as a discursive image or symbol is met with censorial reaction.

Irina's crisis as subject might be clarified by Lacan's explanation of the ego's role in subjectivity:

[The ego] is an element indispensable to the insertion of the symbolic reality into the reality of the subject, it is tied to the primitive gap of the subject. On account of that, in its original sense, within the psychological life of the human subject it is what appears as closest to, as most intimate with, as on the closest terms with death.

The relation of the ego to death is an extremely close one, for the ego is a point of intersection between the common discourse, in which the subject finds himself caught, alienated, and his psychological reality.

In man, the imaginary relation has deviated, in so far as that is where the gap is produced whereby death
makes itself felt. The world of the symbol, the very foundation of which is the phenomenon of repetitive insistence, is alienating for the subject, or more exactly it causes the subject to always realise himself elsewhere, and causes his truth to be always in some part veiled from him. (The Ego 210)

This generalized account of the alienated subject can be seen as dramatically emphasized in Russkaia krasavitsa. As a textual analysis of her life and self, Irina's narrative shows how the subject/narrator searches for meaning for herself in her relations with others. Part of that drive is to derive meaning from, or creatively contribute meaning to, the Soviet symbolic. But her attempts to do so, and her textual accounts of those attempts, do not lead her to a stronger, more defined sense of self. The more she tries to analyze and describe herself and actions from different angles, the more she moves toward madness, despair, and death.

The portrayal of a subject trying to inscribe herself into a highly regimented, judgmental symbolic has had many variations in literature, many of which include an overt or underlying presupposition of a porno-graphic dynamics. Eighteenth-century literature especially abounds in examples, Clarissa being perhaps the most central one. For female protagonists' representations of the self, the conflict often lies in their written (confessed) version of sexuality versus versions held by others (family, society).
Unlike the other novels discussed in this dissertation, which involved men's drive to know and find value in sex (what I called earlier epistemic and ethical drives), the female narrative of Russkaia krasavitsa already works from a pornographic centre or core. Irina, therefore, does not share the variations of the male fantasy of coming to know the desiring female other. So what is Irina's fantasy? Her writing and actions reveal a desire to become incorporated into the Soviet dominant fiction. She despairs because her fabulous sexual beauty should have earned her love from her lovers and others, not abandonment, rejection, or censure. The man's and woman's approaches to the pornographic self complement each other in that they are demonstrations of the will to judgment. That judgment promises to supply meaning and love.

The pornographic premise contained in confessional women's writing about themselves is that the reader might learn about her intimate, sexual secrets and encounter the desiring woman's voice. The confessional mode implies that the subject has committed some kind of transgression and is called to judgment. Such writing, if it would be pornographic, should promise fullness (explicit, naturalistic detail), pleasure (sensual and narrative detail), and a revelation of the desiring woman (she really wants it). Russkaia krasavitsa takes these premises of the pornographic genre and turns them to new use as ironic modes of producing a meaningful text about the taboo woman in Soviet society. Her version of herself also involves censorial stratagems to present a multifaceted, intertextual image of her
ideal self, her heroic life, and her romantic love relationships.

Although the confession shows a will to be judged, it also functions as a defence against harsh judgment (ideological and social censure) and shows that the woman's desire consists of censored fantasy and a will to be loved. In Irina's case, that fantasy involves the subject's desire to be interpellated by the big Other (Soviet ideology personified in Leonardik). The usually censored sexual obscenity is thus related to, and derives meaning from, the Symbolic as represented in Soviet law, literature, and other discourses.

Irina's narrative is characterized by its splitting of point of view (selfhood as I/you), its apparently incoherent sequencing of events, its frequent associative and critical comparisons and commentaries. Her text works towards disclosure (thus towards an openness or explicitness), but many of her discursive moments and strategies complicate that disclosure by disavowal, contradiction, delay, embellishment, and lack of control. These very censorship strategies help to produce the complex image and signification of the desiring subject.

Irina's writing partially fulfills the pornographic desire to read the desiring woman's enjoyment of sex. While she uses some explicit language and expressions on occasion, she is not always a sexually desiring or willing subject. Her writing and speech shift readily from the poetic to the candid in discussing delicate sexual issues: "Vpervye ia chustvovala otrvashchenie k proslavlennomu korniu zhizni. Dato nedoumeval. Ia sama vialo
nedoumevala. Tvoi miasisty otrostok mne vovse ne interesen!" (158-9); "For the first time I felt an aversion to the sublime root. Dato [an occasional lover] was perplexed. I was a bit perplexed too. 'Your dick doesn't interest me at all'" (196).16

Usually pornographic moments in the text are characterized by comic, lyrical, and fantastic descriptive style and gaps which leave the rest to the reader's imagination. Irina's lyrical-melodramatic recounting of her photo-shoot for the foreigners demonstrates the paradoxical combination of verbal outpouring (ecstatic, pornographic woman's voice) and the withholding of explicit detail (censoring to create fantasy):

[Fotograf] ozaril iarkim svetom moiu zreluiu krasotu i velikolepie, i akhnula Ksusha v ladoshku, divias' potaennoi roskoshi, i prishel v izumlenie besstrastnyi professional, povestvuia ob odinochestve istinnoi vdovy, [...] i otkrylas' ia, i chernye tonen'kie chulki podnialis' v vozdukh, i oglianulas' ia v polusumrake, privatstvuia radostnogo chitatelja, i plachu, [...] vsyominaia bezvremenny minuvshego supruga, no vot uzhe raskrasnelas' ot odorokoi muki shcheka, i uchastilos' nerovnoe dykhanie, i prikrylis' vospalennye, otumanennyie slesami i dumami glazki [...]. (134-5)

[The photographer's lights] illuminated my mature beauty and magnificence, and Ksyusha covered her gasps with her hand, amazed at the secret splendor, and the

16 Note that the novel's English translator chose a different word to convey the flattening effect of Irina's remark to Dato; instead of "dick," she actually uses a comically porno-poetic term, "meaty shoot." Her words, nevertheless, offend the macho Georgian Dato.
dispassionate professional is dumbfounded, as he composed the story of the true widow's loneliness, [...] and I open up, and my black stockings rise sheer in the air, and I glance back in the half twilight, greeting the joyous reader, and I weep, [...] remembering my spouse, who passed on before his time, but look, my cheek has already blushed red from solitary torment, and my uneven breathing is getting faster and faster, and my inflamed eyes have half closed, eyes dimmed with tears and perfume [...]. (165-6)

Irina's breathlessly pastiched, erotic, porno-graphed style expresses a woman's desire: to be desired by admiring others and not to attain full explicitness; censorship functions to produce desire, to eliminate aspects of harsh judgment or crude reality from the moment, to suggest the illusion of securing a romantic self or a romantic lover. As opposed to the notion of the passive pornographic model, Irina actively constructs and delivers her photo-graphed image when she models and when she recounts the episode in porno-graphed writing. The passage also ironically anticipates a Russian readership's poetic-romantic (and at times clichéd) taste, including mystical predilections for sentimental essentialism and transformations.

The results of the photo-shoot are equally significant: her naked image and scandalous identity (a leading Soviet figure's widowed mistress) on the covers of foreign magazines and tabloids create a political stir. The state control of foreign
photographic journalism is hard for the censors to keep from the Soviet public; despite the authorities' efforts some copies of Irina's sexual image reach regular readers. The pornographic photographic image of her body (and subsequently the pornographed version of it in her writing) crosses the lines of Soviet censorship and enters public discourse, clashing with dominant fictions.

Irina's eventual fate in death is also forecasted in these events with the use of allusions. In her pornographed account of her photo-shoot, she points out that, "chernye tonkie, bezovsiakikh kruzhev, chulki stoiat budto ramki nekrologa, i skvoz' tkan' traurnogo rubishcha svetitsia zakatnym svetom izgib" (135); "the black and sheer stockings, without lace trimming, stand like the black frame of an obituary notice, and through the fabric of the mourning rags shines a meandering light, a dusty and winding road, with the light of sunset [...]" (166). The image of a death notice around her textualized sex is ironically counterbalanced by Irina's recounting of the accompanying tabloid-style invitation to readers: "vy budete seichas imet' vozmozhnost' sami ubeditsia, chto KRASOTA POBEZHDAYET SMERT'! (eto krasivo!)" (139); "now you can discover for yourself that beauty conquers death! [Magnificently put!]" (170).18

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17 As Christopher Barnes has aptly pointed out, the translation lacks the suggestion of the curve of Irina's thigh or body which is "shining through the fabric of her mourning rags with a sunset glow."

18 Her textualized sex frames the whole novel with birth and death imagery: the novel opens with her gynecologist's fantastic vaginal journey to survey her impregnated womb; as she closes her narrative, Irina bequeaths her sex to the people (327-9).
Thus, her approach to writing the self partially satisfies and partially conflicts with man's idea of what is exposed if the woman is uncensored. The uncensored woman is a kind of censored self. Man's fantasy of the uncensored woman is countered by a surprise: the woman's desire is a censored fantasy. For example, Irina's wish is fulfilled in the sexual fantasy of the resurrection of the deceased Soviet writer Leonard as desiring, romantic lover.

*Russkaia krasavitsa* takes the Soviet censorship of sexuality in literature as a contextual premise, showing how sexuality can refer to Soviet ideology and derive meaning from that frictional relationship. When sexuality asserts itself into ideological frames of reference in literature, ideology loses its static coherence and integrity, and discourse must rely on strategies such as fragmentation, disorder, intertextuality, irony, fusion of fantastic and realist modes, and the themes of sexual transgression and heavy social and state judgment.

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I am indebted to Barnes who has noted that the phrase "KRASOTA POBEZHDAYET SMERT'" ("Beauty Conquers Death") implicitly parodies Dostoevskii's phrase "Beauty Will Save the World." Erofeev's parody strengthens the connection between Irina's officially inappropriate qualities as a Soviet Russian writer, woman, and national (or world) heroine, while also providing a subtext for her general conviction that her mission is to save Russia and her people.
Conclusion

Censorship of Sexuality: Erotics of an Ethical Activity

Just as Freud's *Interpretation of Dreams* can be read as (and understood as evolving from) the Dream of Interpretation, so too can we reverse the relational order of the censorship of sexuality to discover the sexuality of censorship. If censoring helps to create the fantasy that is sex, then sexuality also helps us to understand the signification of censoring.

Censoring involves a sexual and ethical relationship; it binds the subject to the other and big Other (the Law) in a signifying embrace, practice, or contract. That sense of having a contract makes the subject necessarily dependent on the Law (in order to maintain an illusory, meaningful wholeness). Even the subject's desire to transgress the Law implies his or her awareness of the Law and its judgmental implications. The subject's relation to the Law, whether obedient or unruly, is an eroticized relation.

In the novels discussed in this dissertation, the subject is driven towards a confrontation with the Law by way of instances of transgressive sexuality. The subject relates to the big Other because sexuality defines at least part of that relation. In *Tiempo de silencio* and *Russkaia krasavitsa*, the subject's alienated position vis-à-vis a repressive society
and state is emphasized. Instead of a heroic rebellion, the protagonists become regulated by their regimes. Yet a second look at *Lolita* and *Ulysses* shows that in these texts, too, the alienated subject confronts his society's ideological discourses as he transgresses sexually, either in act or in fantasy. The protagonists of all four novels come to define themselves in relation to, or in contrast with, their countries' ideologies and dominant fictions.

This underlying commonality shows that sex does not take the individual further away into some private, unregulated realm. Sexuality, despite the illusion of its private pleasures, is a regulated domain; sexual pleasures are a product of regulation and signifying structure. Both obedient and transgressive sexuality connects the individual with society through fantasy, as well as through societal rules and practices (e.g., the marriage contract; conventions for non-married adults; familial roles).

*Tiempo de silencio* and *Russkaia krasavitsa* stress the alienated individual's position in a strongly regimented society that pretends to have a homogeneous substance, but *Lolita* and *Ulysses*, in their own ways, also place importance on that same aim of the alienated individual to discover society's dominant fictions and insert sexuality as a value factor amongst those fictions. The individual does this not
so much through analysis, but through erecting his or her own fantasies about and for reality. Those fantasies, even when they focus on sex, are produced through the creative filter of censorship and with the rules of society in mind. Thus, the subject re-enacts censorship, using its strategies and values to produce new meaning. That new meaning, whether negative or positive in value, is evidence of an act of judgment.

The ethical and erotic implications of this judgment become clearer if we recall that, originally, the infant subject's negotiation with (and entry into) the Symbolic through the mediation of his or her mother is predicated on the subject's desire for the desire of the other. Traditionally, the desire of those others is found in the mother and father, who each provide varying versions of the Law for the subject to follow. The parents desire that the infant be "good," but in order to be "good" (and thus adopt an ethical orientation towards others and himself) the infant must renounce various pleasurable, erotic activities which have become "bad." Unconsciously and consciously, despite our entry into the Symbolic and those painful renunciations, we continue to re-negotiate that basic conflict of having to choose between the "good" and the "pleasurable" (which originally enjoyed the pre-Oedipal ethical status of "good"). But this is not all. The infant's negotiations and
renunciations themselves become and remain eroticized, as long as they have been validated either negatively or positively by the parents (i.e., both praise or punishment carry eroticized value in this basic libidinal economy). Thus, the activities of applying censorship and judgment entail an erotic component; the will to Law involves an erotic drive to be loved in the form of judgment. The conflict of choosing between love and sexuality (or finding a reconciliation or compromise) is at issue in the censorship of sexuality. Censorship itself is an eroticized function.

Censorship's role in determining ethical meaning and value is dramatically emphasized when it comes to sexual references because at stake is the subject's potential loss (i.e., of love, parental love, of meaningful structure). In "Circe," Stephen and Bloom both mourn their respective losses: Stephen mourns a dead mother whose Catholic version of the Law stifled him; Bloom mourns an infant son, the fantasy of an unfulfilled love of purity and promise, in order to counteract his actual fears of losing the love of his adulterous wife. Both men mourn, in effect, a filial loss of self, an authentic self: themselves as once dearly loved sons.

Lacan explains how the function of the superego (which administers the subject's collection of sources of the Law) is constructed on the foundation of mourning:
Oedipus's mourning is at the origin of the superego, the double limit—from the real death risked to the preferred or the assumed death, to the being-for-death—only appears as veiled. [...] any alert author locates the final term of the psychic reality we deal with in the ambivalence between love and hate." (Ethics 309)

In Lolita, Humbert constructs a confessional narrative predicated on death. His mourning of Lolita is an attempt to re-negotiate his transgression of the Law: an appeal for love. Russkaia krasavitsa, another confessional narrative predicated on death, presents the protagonist's attempt to become the Soviet heroine and enter the dominant fiction by using her sexuality, her unspeakable Beauty. In her mourning of her anticipated dead self, she dramatizes herself as a censored subject who heroically seeks love within the structure of the Law (only to be rejected).

Tiempo de silencio's protagonist Pedro submits himself to societal judgment. While his submission involves weighty renunciations, those renunciations are painfully and pleasurably eroticized as he allows himself to become incorporated into Spain's dominant discursive domain.

All four texts filter instances of sexuality through the context of the individual and the body. This mode of
presentation emphasizes how sexuality determines the outwardly desiring aims of our subjectivity and a misapprehended belief that the physical body will yield meaning, value, love, or truth. Pedro's contact with Florita, Dorita, and himself in the brothel conveys a perception that one can find a certain truth in the body and others' bodies. Yet, he turns away from such possible (self)knowledge, when he only ambiguously assesses his actions with the two young women, avoiding direct confrontation with the unpleasant actual consequences (their deaths) (*Tiempo de silencio*). Irina's body is the actual site and framing context of her narrative; she writes the textual story of her body, beginning and ending with her negated sex, in an effort to make it speak, and therefore to produce some kind of truth (*Russkaia krasavitsa*). Humbert Humbert seeks a truth that will render his pleasure in Lolita's body sensible; the veil of his language conceals the obscenely abused body of the prostituted child (*Lolita*). In "Circe," the imaginary bodies of dead loved ones haunt Bloom's and Stephen's fantasies of censorious desire; Bloom's own body is transformed, dressed up in various costumes, and dies several times in his eroticized encounters with the judgment of the Other (family, Jewishness, Irish society) and others (desiring women). Both men re-enact masochistic fantasies of
identifications with Christ's martyrdom; Christ's mutilated, revered body erotically presents a version of the loved child.

Creative censoring produces these versions of the sexual self. By endowing literary sexual contexts with ethical meaning, the authors of these texts make the often taboo subject of sexuality an ethical domain of human relations and conduct to be explored and questioned. In presenting sexuality in the various dramatic, ironic, and non-didactic ways, they leave much of the judgmental activity to the reader. This apparently non-didactic approach to the sexual subject has been misapprehended by some readers as an author's irresponsible digression into pornography for the sake of pornography.

This misapprehension can be further encouraged by the fact that these texts' subjects' encounters with sexuality often involve the problematic twin issues of pornography and prostitution. The twentieth century has seen the status of women change dramatically (at least in industrialized countries). The theme of prostitution in these novels helps to dramatize man's troubled negotiation with women's changing status, as they take on more varied and multiple roles in society and as approaches towards men and women's sexual relations inside and outside of marriage became less strictly regulated. The new eroticism perhaps has required a renewed,
strengthened internalization and assessment of codified sexual behaviour and responses, resulting in a new societal openness towards sexuality which in turn required a new personal responsibility and self-regulation (self-censorship).

Such a responsibility is also fraught with difficulty, as the four texts have dramatized through the protagonists' negotiations with ethical demands. The judgment these protagonists bring to weigh upon themselves functions as an evaluation or census-taking (in that original mixed sense of censorship as a moral and property taxation). The underlying prostitution motif in these novels signals the potentially blurred border between our supposed sexual liberation and a possible prostitution of ourselves and others. While formerly censored sexuality created a sense of eroticized prohibition, the new openness of liberal democracies (recently emerging ones or older) perhaps has required a new need for self-administered vigilance. Moreover, through our formalities, science, investigation, we tend to "depathologize" sex, draining it of its erotic potential. In literary works such as the ones discussed in this dissertation, we can perceive an effort to "re-pathologize" sexuality, to recognize its mysterious or irrational qualities and drives, and to re-associate it with the rest of the world. Such novels
represent sexuality as meaningful and valuable because we are able to question and judge it.
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