

CHAPTER 2

GENDER IDENTITIES

In this chapter, which consists of two sections, I use ideas developed by the French feminist philosopher Luce Irigaray in order to examine and stimulate discussion of the representation of masculinity and femininity in Cernuda's last four books of poetry. A further aim of this chapter is to suggest that gender is central to other, apparently ungendered issues, such as aesthetics, time, and nature, which have been the subject of much debate among Cernuda's critics. Therefore, instead of interpreting nature and the divine in universal terms as I did in the first chapter, in this chapter I develop gender-specific interpretations of them. In the first section, I focus on Irigaray's ideas concerning the role of the divine in the establishment and development of gender identity. This section initially focuses on poems in which the Christian God occupies an important place and examines the relation between those poems' portrayals of God and gender identity. I then draw out the similarities between those poems' representation of God and gender and that of poems which focus on goddesses from Greek mythology. I end the first section by examining some poems which offer more dynamic representations of gender in as much as they provide evidence of a greater respect for sexual difference on the part of their speaker and/or the power of the maternal-feminine to disrupt masculinity. My principal argument in the second section is that the male subject's relations to nature and boyhood can be understood as what Irigaray terms an 'obscure commemoration' of the maternal-feminine.¹ As in the first section, I also analyse a number of poems which testify to the maternal-feminine's potential to disrupt masculinity.

Gender and the Divine

In her essay 'Divine Women', Irigaray argues that woman can only become a subject in her own right if she posits her own God.² In doing so, Irigaray develops Feuerbach's argument in *The Essence of Christianity* that the human species can only exist if it posits a God ('Divine Women', p. 61, fn. 3). In contrast to Feuerbach, Irigaray rejects the concept of a gender-neutral humanity and insists that men and women have their own, different sexuate essences or gender identities. For Irigaray, in order to live or to become, it is necessary to will and, in order to will, one must have a goal. In Irigaray's opinion, the 'most valuable' goal is to preserve and develop life, that is, to 'go on *becoming*, infinitely' (p. 61). In order to achieve this goal of infinite becoming in the context of sexual difference—that is, in order for each sex to

develop an autonomous and living gender identity—each sex must have a ‘sexuate essence’ as its ‘horizon’ (p. 61), as both an ‘opening onto a beyond’ and a ‘limit that the other may or may not penetrate’ (‘Sexual Difference’, p. 17). In order to establish one’s sexuate essence, it is necessary to ‘orient [one’s] finiteness by reference to infinity’ (‘Divine Women’, p. 61), an orientation that implicitly involves performing two moves: firstly, adjusting one’s bodily specificity or finiteness to known facts and, secondly, defining an infinite form of one’s bodily specificity. It is in this second move that the divine comes into play since, for Irigaray, the divine guarantees the infinite for the sexed subject, male or female. Rather than being transcendental and static, however, this guarantee of the infinite, this sexed God, should be an infinite which ‘resides within us and among us, the god in us, the Other for us, becoming with and in us’ (p. 63) and should not be a ‘fixed objective, [...] a One postulated to be immutable’ (p. 67). From this it is clear that, for Irigaray, neither men’s nor women’s sexuate essence or gender identity should be understood as eternal but rather as constantly developing.³

The recognition that the human race is divided into two genders is one effect of orientating one’s finiteness. However, Irigaray argues, men created the Christian God in order to avoid their gender-specificity:

To avoid that finiteness, man has sought out a unique *male* God. God has been created out of man’s gender. He scarcely sets limits within Himself and between Himself: He is father, son, spirit. Man has not allowed himself to be defined by another gender: the female. His unique God is assumed to correspond to the human race (*genre humain*), which [...] is not neuter or neutral from the point of view of the difference of the sexes.

(pp. 61–62)

As this passage states, men’s creation of a falsely universal God has led to them avoiding their relation to their own bodily specificity and denying humanity’s division into two genders. As a result, the Christian divinity fails to acknowledge the specificity of both men and women’s identities. However, as will become apparent, the consequences of this failure—by both the Christian and the non-Christian divine in Cernuda’s last four books of poetry—are more severe for women than for men.

According to Irigaray, the female gender consists of two dimensions—mother and lover—both of which must be accommodated and united within woman’s God. Only if both these dimensions of women’s identity are acknowledged and developed can men conceive their own finiteness or gender identity. Over the last two thousand years, Irigaray argues, the development of women’s identity has been ‘paralyze[d]’ by the absence of a female God or trinity (mother–daughter–spirit) (p. 62). This absence has left women with no god of their own to become, with no representation of the freedom and

autonomy possible through their gender. In addition, it has meant that there has been no possibility of divinity being shared between mother and daughter, of the birth of a daughter representing the incarnation of a goddess. In contrast, the only way for women to become divine has been by assisting in the incarnation of the God of men by giving birth to the son of God.

Cernuda's poem 'Águila y rosa' (pp. 441–45) focuses on the experiences of Philip II in England and makes clear, in its portrait of him and Mary Tudor, the different role that the Christian God plays in male and female identity.⁴ For Philip II, being King of England generates a conflict between his true identity, which is linked with Spain, and his sense of duty to Charles V's greed for crowns (l. 2), a conflict clearly described in the third stanza (ll. 11–15). While lines fifty-one to seventy expand on the subordination of Philip II's 'ser propio' (l. 15) to the demands of life at the English court, the poem also shows that cracks appear in the King's façade that reveal the central place that Christianity occupies in his identity (ll. 56–60). A little later in the poem, Philip II's position as the Catholic king of a lapsed people (l. 78)—his inability to bring his English subjects under the wing of Catholicism—is described as one element of his alienation from all that is his (ll. 76–80) while his frustration with his situation and need for God find displaced expression in the soldier's song that he overhears (l. 80). Finally, Philip II returns to Castile because he can no longer bear the alienation from his true identity, including his desire to be an effective Catholic monarch, entailed by his dutiful allegiance to Charles V's wish that he be King of England (ll. 81–90). On returning to Castile, it remains for Philip II to:

Hacer que el mundo escuche y siga
 La pauta de la fe. Pudo mover los hombres,
 Hasta donde terminan los designios humanos
 Y empiezan los divinos. Ahí su voluntad descansa.
 Con ese acatamiento reina y muere y vive.
 (l. 96)

According to the narrator in these lines, Philip II was able to make others live in accordance with God's designs and, as a result of respecting the boundary between the so-called human and the divine, was rewarded with eternal life. The description of Philip II is similar to that of Cortes in 'Quetzalcóatl' (pp. 350–54).⁵ According to the speaker in 'Quetzalcóatl', Cortes was, at least during the conquest of Mexico, an obedient servant of the Christian God, 'un hombre/Tal manda Dios' (l. 36). The speaker also states that, as long as Cortes's identity was based on his respect for the divine-human distinction, it was guaranteed by God (ll. 97–101). Indeed, just

as Philip II won the divine attribute of eternity so too Cortes was for a time all but a god (ll. 99–100).

The first description of Mary Tudor in 'Águila y rosa' (ll. 26–35) sets the terms in which Mary Tudor's relation to God will take place in the remainder of the poem. The conditional clause (ll. 31–32) and the adverb 'quizá' (l. 33) indicate that nothing is certain for Mary Tudor in her relation to God: she has no guarantee that her years of suffering have not been, in fact, a 'denial of the divine' ('Divine Women', p. 67) rather than an extended prelude to her salvation. The inappropriateness of the Christian God to the Queen's identity as a woman is also suggested by the reduction of her body's temporality to a process of increasing decay and loss (her body is almost withered (l. 26) and her youth gone (l. 35)), a process which, according to Irigaray, does not adequately represent the economy of female sexuality.⁶ In 'Águila y rosa', God is not an enabling horizon for Mary Tudor's identity but rather an unpredictable and mean-spirited exchange partner. To all intents and purposes, Mary Tudor lives in a state of dereliction, a term which describes the 'state of being abandoned by God' (Whitford, p. 77).

At the same time, lines twenty-six to thirty-five also suggest that the Queen's relation to God may be about to undergo a change for the better through the fulfilment of her hope to love and to be loved (l. 30).⁷ This possibility is nourished in the next three stanzas by the propitious description of the sky (ll. 38–39), the comparison between the arrival of Philip II and the Annunciation (ll. 41–42) and her own hope (l. 40), the tenacity of which is underlined by the contrast between the sky's ominously cloudy appearance on her wedding day and its continued blueness in her (ll. 46–48). It is important to note, however, that the Queen's salvation from suffering, her receipt from God of a piece of happiness (l. 34), would coincide with her assumption of woman's classic Christian role, that of being mother to the son. The first indication of this comes when, referring to the bells and trumpets with which Philip II is welcomed to England, the narrator asks a question which creates a parallel between Christ and the son Mary Tudor longs for (ll. 41–42), while the second indication is found later (ll. 71–73) where she is described as trusting in 'el hijo' (l. 71) to make her happy. However, even woman's traditional Christian role is not available to Mary Tudor: 'Pero todo fue engaño; rezó y esperó en vano' (l. 74). In the face of the Queen's abandonment by God, the narrator seeks to salvage some value from the wreckage. Although, once Philip II has returned to Castile, all that remains for Mary Tudor is to die alone (l. 91), the narrator claims, as Harris (p. 138) points out, that Mary Tudor's life had value because she knew the shadow of love (ll. 93–95). In other words, she almost found salvation through love (in the form of marriage and motherhood), a proximity the

narrator considers a form of spiritual fertility. Such a form of salvation would, however, have reinforced the paralysis of her identity suggested earlier by God's mean-spiritedness and unpredictability.

'Las ruinas' (pp. 323–26) offers an important definition of the Christian God as well as a glimpse on to life after the death of God.⁸ According to the speaker, the Christian God does not really exist but is, rather, merely an inverted sign of humans' fear and powerlessness, a creation of human language and emotion (ll. 51–52). In keeping with this, a little later in the poem, the speaker classifies God as one of the eternal deaf gods that are nourished by humans' prayers and annihilated by their forgetfulness (ll. 63–65). By attributing omnipotence to God, humans define omnipotence as the horizon of their identity. However, such a definition of the horizon of human identity testifies to that horizon's false universality: according to Irigaray, the divine is represented as absolute master because relations between the sexes diminish or destroy the maternal-feminine and do not allow women their own life as subjects ('Sexual Difference', p. 10).

Rejecting the Christian God, the speaker states that the desire to instil eternity in the transient will be the basis of his life without God (ll. 59–62). However, these lines suggest that the speaker cannot entirely live without God because he needs God's cooperation to do so (ll. 59–60). In the same vein, the speaker's desire to fill the ephemeral with eternity (ll. 61–62) is synonymous with the thirst for eternity which he previously described as instilled in men by God (ll. 45–47). Furthermore, the speaker identifies with God and sets himself up as His earthly equivalent by claiming that his thirst for eternity is of the same value as God's omnipotence (ll. 61–62).⁹ Finally, the speaker defines life and his own actions after God's death largely in terms of impermanence and death (ll. 57–60 and 66–67).¹⁰ However, even here, where the speaker's rejection of God appears most complete, the influence of the divine is still evident since, according to the speaker himself, God made humans to die (ll. 45–46). This representation of God echoes the image of God as 'sheer oblivion and loss, [...] a crumbling away of existence' ('Divine Women', p. 67) which Irigaray rejects as an obstacle to the individual and collective fulfilment of gender identity.¹¹ The speaker's emphasis on the impermanence of human life is, therefore, further evidence of his continuing loyalty to his identity as the creation of a falsely universal God. In conclusion, 'Las ruinas' reveals the persistence and false universality of the Christian God, characteristics which pose insuperable obstacles to the successful realization of male and female gender identity even after his supposed death.

Despite the inhibiting influence that the Christian God has on the development of gender identity, Cernuda's later poetry shows that switching

to other divinities does not automatically produce more favourable results. Indeed, the characteristics of the Christian God in 'Las ruinas'—omnipotence and destructiveness—are echoed in the description of the Greek mythological monster the Chimaera in 'Desolación de la Quimera' (pp. 527–30).¹² For example, the Chimaera describes its divine desire as one which is realized in seeing '[e]l hombre' submissive before her and which used to beat humans into submission like animals (ll. 35–38). Furthermore, the Chimaera states that she rewarded some of her victims with aridity, ruin, and death (ll. 59–60), and drove others mad with their hopes and dreams (ll. 66–68). Since she either destroyed the identity of those who turned to her or offered them a future of madness, it is clear that the Chimaera was a profoundly inadequate horizon of identity.

That the Chimaera was primarily a horizon for male identity is made clear by three elements of her monologue. Firstly, the poets who currently heed the Chimaera are, among other things, bald (l. 46). Secondly, the Chimaera contrasts a past in which 'el hombre' served her and was tempted by her secrets (ll. 41–42) with a present in which 'no muchos' seek out her secret because they find their personal sad Chimaera in women (ll. 49–50). That these individuals who find their personal Chimaera in women are men is suggested by the description of their relationship with women as reproductive: the Chimaera expresses her repulsion at being sought out by people who have changed their child's nappies or wiped a child's nose (ll. 51–53). Thirdly, the Chimaera exemplifies her past destructiveness by saying that, if a prudent man sought her out, she would strangle him (ll. 69–70).

The appropriation by men of a female goddess, the Chimaera, has disastrous consequences not only, as I have shown, for their own gender identity but also for that of women. The Chimaera's detrimental effect on women is suggested by three elements in particular. Firstly, the Chimaera's description of the woman-mother as man's personal Chimaera (l. 50) transfers the goddess's attributes onto women who, as a result, are portrayed as human beings containing a potential for monstrosity and destructiveness. Secondly, the Chimaera refers to her sister, the Sphinx, as her rival (l. 30), as competing for the attention of the same men. Such rivalry, according to Irigaray, is caused by women's lack of an identity as women, which forces them to compete for the place of the mother in order to be loved by men.¹³ Such rivalry among women confirms their lack of a female trinity (in this poem, the Chimaera's failure to guarantee their gender) since, without a God, women are left in a state in which sharing among themselves implies 'fusion-confusion, division, and dislocation' ('Divine Women', p. 62). Finally, the Chimaera's destructiveness and the composite nature of her body (half-

animal, half-woman; ll. 13–15) both indicate that she does not guarantee a specifically female identity. According to Irigaray, woman acts as an ‘agent of destruction and annihilation’ when she lacks her own other to become and is divided between the human and the inhuman because she lacks a goddess who can ‘open up the perspective in which [her] flesh can be transfigured’ (*‘Divine Women’*, p. 64).

The siren of the short poem ‘Las sirenas’ (pp. 494–95) is a further example of a composite female monster from Greek mythology that is of particular significance to men and fails to guarantee an adequate identity for men and women.¹⁴ That the Chimaera and the siren embody the same horizon of identity is suggested by the various similarities between their attributes and effects: both creatures sing (ll. 1–6, 9–12, 16–17, 76); their songs are attractive (ll. 12, 79); both creatures possess and madden people (ll. 15, 61, 66–67); and both are associated with mystery (ll. 1, 29–30, 36, 42, 45, 57). Finally, both creatures also bestow destruction on the individuals who heed them (ll. 18, 59–60). The destructiveness (for both men and women) of the horizon represented by the siren is made clear in the narrator’s statement that whoever hears the sirens once is widowed and disconsolate forever (l. 18). In other words, either sex’s relation to the siren is one of eternal sorrow (individuals are ‘desolado[s]’) and results in a literal death for the other sex (men and women remain ‘viudo[s]’).

The association of the Chimaera and the siren with mystery suggests that these figures can also be seen as, in part, examples of ‘those points of recalcitrance’ in patriarchal representations of women that ‘indicate points of “repression” and sites of [the] symptomatic eruption of femininity’ (Grosz, p. 109). A further instance of femininity’s disruption of patriarchal masculinity is found in ‘Quetzalcóatl’, where the speaker gives a retrospective account of his experiences as a member of the army with which Cortes defeated the Aztecs during the Spanish invasion of Mexico. For the speaker, the most significant of these experiences was the miracle (l. 3) of seeing the defeated Aztec king Moctezuma, which Summerhill analyses in detail in relation to the dramatic monologue genre (pp. 159–61). As I will show, the speaker’s comments about this supposedly miraculous event are contradictory. In keeping with this contradictoriness, the belief in something as a miracle, according to Irigaray, is often a ‘result of weakness or narrowness in the field of conception’, a field which is traditionally the ‘privilege of the masculine’.¹⁵ As I will demonstrate, the contradiction in the speaker’s account of his vision of Moctezuma is a conceptual weakness that is inseparable from the return of the maternal-feminine into his relation to the divine and his gender identity.

In the poem's opening lines, the speaker emphatically states that, although he was present when the supposed miracle occurred, he doesn't want his listeners to ask him how or from where Moctezuma appeared. However, later in the poem, the speaker tells his audience both where Moctezuma came from and how the Aztec ruler approached the conquering Spaniards (ll. 82–85). Furthermore, the speaker also describes the state in which Moctezuma surrendered (ll. 94–96). Accompanying this contradiction is the speaker's experience of the fulfilment of his masculinity: for the speaker, seeing Moctezuma was like seeing God ('Me pareció romperse el velo mismo/De los últimos cielos, desnuda ya la gloria', l. 86). The realization of the speaker's gender identity, therefore, occurs at the same time as a 'weakness or narrowness' ('The Envelope', p. 92) is revealed in his thought by the contradiction in his narrative and the description of the sight of Moctezuma as a miracle. The link between the question of maternity and this paradoxical simultaneity of masculinity's fulfilment and conceptual failure is suggested by the echoes of birth in the description of Moctezuma's surrender. Not only does Moctezuma emerge through the arches and doors that the capital opened (ll. 82–83) but also, recalling the waters of the womb, he does so like a wave ('onduló', l. 84). Furthermore, he is carried forth by slaves (ll. 84–85), who take the place of midwives. The speaker's comment on seeing the defeated Aztec ruler—'no es rey quien nace, y Cortés lo sabía' (l. 97)—is further evidence of a connection between Moctezuma's appearance and the maternal-feminine: seeing Moctezuma reminds the speaker of the divine-human distinction and, implicitly, of the dependence of all human existence on the mother. The intrusion of maternity into the speaker's description of Moctezuma's appearance, into his experience of his masculinity's fulfilment, reveals the maternal-feminine to be the disruptive ground of, and a symptom of weakness in, men's relation to their gender and God.

Our understanding of the role of Greek goddesses in Cernuda's later poetry, however, will remain incomplete if we do not acknowledge that, at times, men's relation to a female deity goes some way towards acknowledging and respecting sexual difference. The poem 'Urania' (pp. 328–29) is one such poem. 'Urania' describes a statue of the goddess standing in a wood of plane trees at the foot of a waterfall and the significance she has for the poem's speaker.¹⁶ The two references to Urania's virginity (ll. 7 and 17) suggest that she embodies a specifically female horizon of identity that is not caught within patriarchal relations. According to Irigaray, one of the ways in which women can achieve a human identity is through the legal inscription of virginity as a 'component of female identity that cannot [...] in any way be converted into cash by the patriarchal family, state, or religion'.¹⁷ Such an inscription of virginity, Irigaray argues, can provide a positive individual and

social identity for girls and women which will contest and replace their status as the commodities whose exchange by and among men founds the patriarchal cultural order ('How Do We Become Civil Women?', p. 61).¹⁸

The autonomy of Urania's identity is also signalled by the hardness or irreducibility of the diamond on her forehead (l. 8), by the transcendental position she occupies in relation to life's suffering (ll. 21–23) and by her description as 'rosa del silencio' (l. 30). As the 'rosa del silencio', Urania flourishes on the other side of the speaker's language: in as much as his language cannot describe her, she marks and reminds us of the limits of his speech. Consequently, we should not confuse Urania's identity with the speaker's description of her statue: the latter is an imperfect portrait of the former which, in fact, exceeds the speaker's language. The poem's status as a representation of Urania is underlined by the fact that Urania moves the speaker to use signs or numbers (l. 18). Furthermore, she creates beauty without compromising her autonomy: she remains the virgin creator of beauty (l. 17). Beauty and, by implication, the poem do not impinge on her gender identity, which transcends its creations. In the poem's final stanza, therefore, when the speaker anticipates that he will relate to himself differently as a result of seeking the shelter of Urania's love (ll. 26–29), his new relation is implicitly grounded in his recognition of sexual difference.

In '*Ninfa y pastor, por Ticiano*' (pp. 498–99), the speaker's description of the nymph as naked (ll. 17 and 29) and his reference to her carnal beauty (l. 19) make clear that he is describing a woman's body.¹⁹ Contrary to Ruiz Silva's claim that the poem celebrates the beauty of the nymph and the shepherd (p. 173), our attention is solely focused on the nymph's body by the importance the speaker attributes to it: for him, it is the painting's centre and reason (ll. 23–24). This focus on and privileging of the divine female body is transformed into respect by the emphasis the speaker places on the tenderness and love (ll. 30–33) with which he claims Titian painted the nymph's body.

However, in both '*Urania*' and '*Ninfa y pastor, por Ticiano*', an opposing current of indifference to the particularity of gender identity also circulates around the divine female body. Contradicting the speaker's recognition of Urania's autonomous gender identity, there is also a universalizing thread to '*Urania*', which is indicated by two factors: the concealment of the gender of the individuals who benefit from her influence—they are simply referred to as souls (l. 19)—and the reference to Urania restoring silence over the world (l. 13). These aspects of the poem suggest that men and women have the same relation to Urania, even though the speaker has made it clear that Urania cannot be represented in his (that is, men's) language. In '*Ninfa y pastor, por Ticiano*', the speaker describes the nymph's body in order to fulfil the wish of the 'tú' to represent the implicitly ungendered human form (ll.12–13).

Whereas, in 'Urania', the poem's status as a representation of the goddess was a factor in its acknowledgement of sexual difference, in '*Ninfa y pastor, por Ticiano*', the speaker's implicit recognition of the artifice of his representation of the nymph—his statement that the human form will be represented in the contradictory medium of silent speech (ll.13–14)—is part of a universalizing project.²⁰ Furthermore, the reference to the nymph's body as the painting's pleasure (l. 24) posits the divine female body as a source of pleasure for the male painter and viewer rather than for the nymph herself and, as a result, reduces her identity to that of a commodity exchanged among men. The painting, therefore, alienates the nymph from her body rather than, as López Castro (p. 97) has argued, providing it with its own materiality. The woman-mother is also reduced to a commodity in 'Las islas' (pp. 427–30) where she is both represented as a prostitute for a male client (ll. 34–60) and described with the same adjectives as a piece of silk that the male speaker saw for sale (ll. 8–10, 50).²¹ In keeping with this, her client subordinates her pleasure to his and, when he leaves, takes with him the bracelet that had symbolized her pleasure (ll. 54–60). Finally, as in 'Desolación de la Quimera', the woman-mother in '*Ninfa y pastor, por Ticiano*' is identified with animality given that Titian is said to have instilled animal innocence (l. 28) in the nymph's body.

Just as in 'Quetzalcóatl' the maternal-feminine was a symptom of a conceptual weakness in men's relation to their gender and divine, so the presence of contradictory currents around the divine female body in 'Urania' and '*Ninfa y pastor, por Ticiano*' is evidence of the speaker's inability fully to take into consideration his bodily specificity: it is a precondition of his recognition and representation of autonomous female subjectivity that he have some awareness of the fulfilment of his own gender. That this precondition has not been met in '*Ninfa y pastor, por Ticiano*' is shown by the speaker's contradictory representation of Titian's and, by extension, the 'tú's' identity as both universal and specific. In the poem's last three lines, the speaker refers to Titian's human fervour despite describing it as still as innocent as it had been in the young man destined to be a man (ll. 40–42). The 'tú's' identity is also subject to this contradiction since, like Titian, the 'tú' is one of those people who were born to be men (ll. 6–8).

Gender, Nature, and Place

The absence of sexual difference in some of the poems I have analysed so far in this chapter is powerfully condensed in the narrator's description of the royal marriage in '*Águila y rosa*' where the royal couple, prostrated before God, are one in the flesh (l. 50). This description echoes Irigaray's argument that, historically, love between the sexes usually occurred 'in the *One*' and

that, in the present, relations between men and women take the form of an 'enslaving complementarity'²² which involves men's diminution of the maternal-feminine and is the hidden cause of the divine's representation as absolute master ('Sexual Difference', p. 10), a representation we have seen in poems like 'Desolación de la Quimera' and 'Las ruinas'. Within the terms of this complementary relation, the maternal-feminine 'represents *place* for man' but is '*separated from "üs" own place*' (p. 10) and, as a result, is conceived of as a threat to men (p. 11). Part and parcel of the woman-mother's separation from her own place is man's appropriation of her to constitute his acts which, as a result, can be interpreted as an 'obscure commemoration' of his 'prenatal home' (p. 11). In this section, I will examine the ways in which these ideas can help us to understand the male subject's relations to nature and boyhood in Cernuda's later poetry. On the one hand, I argue that the poems I analyse in this section represent precisely such an 'obscure commemoration' of the maternal-feminine since many of their images and analogies have strong associations with it. In other words, in these poems, the speaker uses the maternal-feminine as material with which to represent a place for himself. On the other hand, as in the previous section, these poems also contain evidence of the maternal-feminine's power to disrupt the masculinity represented in them. According to Irigaray, men 'unwittingly' place women in an 'unlimited site' by appropriating the maternal-feminine or using for themselves the resources that would allow women to represent their own specific place. It is this association of the maternal-feminine with unlimitedness that leads men to perceive women as a threat (pp. 10–11). In inadequate exchange for their appropriation of her, Irigaray argues, men put 'limits' on the woman-mother, of which those of the home are one example (p. 11).

In 'El indolente' (p. 365), we are confronted with exactly this limitation of the woman-mother inside a house, behind the bars of a grille (l. 11).²³ Although the eponymous man exemplifies a form of masculinity in which men relate to nature without depleting its resources and do not exploit one another (ll. 1–4), this new masculinity respects neither women's nor men's autonomous identity. That the indolent man's new relations to other men and nature are bought at the expense of women's gender identity is made clear by the fact that, although a woman makes possible his new relations by buying his goods (ll. 11–15), his material need for her does not lead to a more developed exchange between them. Indeed, the poem's final stanza describes the man as satisfying his physical and emotional needs alone (ll. 16–20). The role of silence within the poem is also of interest: both the economic exchange between the man and woman (ll. 11–15) and the man's relation to nature (ll. 19–20) are silent. Given the link Irigaray makes between

language, God, and place ('Divine Women', pp. 67, 71), these silences can be understood as evidence that the man and woman both lack their own gender-specific place. As I have already noted, one effect of the woman-mother's lack of her own place is that she comes to represent place for man. In keeping with this, the woman in 'El indolente' is described from the man's point of view as comparable to the earth (ll. 13-14), a comparison echoed in the claim that Titian had instilled a 'gracia terrestre' in the nymph's body ('*Ninfa y pastor*, por Ticiano', l. 28). Given this association of the maternal-feminine with the earth, the man's desire not to deplete nature's resources in 'El indolente' (ll. 1-4) can also be understood as a desire to keep available for himself the resources of the maternal-feminine. Such a desire is consonant with the woman's location inside the house and an effective brake on the symbolization of an autonomous female identity.

That the frequently anthropomorphic description of nature in Cernuda's later poetry reflects the subject rather than revealing anything about nature itself is made clear in the penultimate line of 'El árbol' (pp. 392-94), where the narrator states that the eponymous tree 'sólo aparece triste a quien triste le mira' (l. 59).²⁴ This statement suggests that the tree's subsequent description as 'ser de un mundo perfecto donde el hombre es extraño' (l. 60) reflects the male subject's desire to separate himself from and to preserve nature, which supports Coleman's argument that the poem does not express a 'metaphysical impulse for union' with nature (pp. 52-53).²⁵ The desire not to use up the resources of nature and, implicitly, those of the maternal-feminine can, therefore, be understood as motivating the description of nature's unattainability that recurs in Cernuda's later poetry and that is clearly expressed at the end of 'El indolente' in the image of the protagonist gazing at the stars in the night sky (l. 20).²⁶ Another example of the desire to preserve nature is 'Los espinos' (pp. 354-55), a description of hawthorn bushes in spring on a hillside (ll. 1-4) and an analysis of their value for the poem's male 'tú' (ll. 5-12).²⁷ According to the narrator, as other critics have emphasized (for example, Silver, '*Arcadia*', p. 149; Coleman, pp. 50-51; Harris, p. 151; and Gullón, pp. 86-87), the difference between nature and the 'tú' mirrors that between cyclical time and linear time:

Cuántos ciclos florecidos
Les has visto; aunque a la cita
Ellos serán siempre fieles,
Tú no lo serás un día.

(l. 5)

However, these lines also reveal an arresting of nature because they posit it as a site of constancy or fidelity (ll. 6–7). It is this description of nature as constant and different to human beings that testifies to the desire to preserve nature.²⁸ In the same vein, in ‘El retraído’ (pp. 399–400), the narrator states that, unlike memories, natural objects do not only have the form lent to them by the ‘tú’'s mind (ll. 9–14).²⁹ In other words, natural objects in part escape determination by the forms bestowed on them by the male subject and are, in this respect, inaccessible to him. As that which cannot be wholly determined, nature is associated with formlessness, a formlessness that, according to Whitford (p. 66), has traditionally been represented as female. An example of this association is found in ‘Las islas’ when the male speaker describes the prostitute as ‘fría, dura, flexible, escurridiza’ (l. 50). In keeping with their association with formlessness, women’s function has been to ‘subtend’ symbolic processes, to ‘represent that which is outside discourse’ (Whitford, p. 66) or, as Irigaray puts it, to be the ‘substrate for any possible determination of identity’ (‘Love of Same’, p. 99). Behind the male subject’s relation to nature and as its implicit condition of possibility subsists the maternal-feminine.

A number of Cernuda’s later poems about nature exemplify Irigaray’s argument that man ‘exists in his nostalgia for a return to the ONE WHOLE; his desire to go back toward and into the originary womb’ (‘Love of Same’, p. 100). Such a return, Irigaray continues, is only possible if man is ‘sure of a foundation within which there is place’ (p. 100), a place that men make the maternal-feminine represent for them (‘Sexual Difference’, p. 10). However, as I have already noted, such a reduction of the woman-mother is accompanied by her representation as a threat to men, a representation the effects of which I shall study later in the chapter.

In ‘Hacia la tierra’ (pp. 361–62), for example, the soul is described as returning to the eponymous land out of a mixture of desire (ll. 24–28) and necessity (ll. 13–14, 28–32).³⁰ That the portrait of the speaker’s homeland draws on the maternal-feminine is suggested by the references to the soul’s homeland as ‘la imagen primera’ (l. 6) and as its ‘morada/[...] antigua’ (ll. 27–28), the final image of a watery fusion between the soul and the earth (ll. 28–32) and, finally, by Harris’s statement that, in this poem, Cernuda’s desire to be ‘absorbed in the *bosom* of the earth is related to a desire to return to *his life’s starting point*’ (p. 91; my emphasis).³¹ The importance of gender and its symbolic associations in Cernuda’s poems about his homeland is made clear in ‘Luna llena en Semana Santa’ (pp. 537–38) where a reference to ‘clarines masculinos’ (l. 6) and ‘la flauta/Y oboe femeninos’ (l. 7) forms part of the description of his home city.³² Similarly, for Silver, the poem’s final line (l. 28) is evidence of the happiness the young Cernuda

enjoyed in 'el regazo de la madre naturaleza' (*De la mano*, p. 72). The connections between the speaker's homeland and the maternal-feminine suggested in 'Hacia la tierra' are explicit in 'Quetzalcóatl' (ll. 25–30), where the speaker compares his departure for the so-called New World to the cutting of an invisible cord, states that his tie to his homeland kept him alive just as the child is nourished in the womb and refers to Spain as his step-mother. (He does not, however, feel nostalgia for his homeland.) The importance that the speaker attributes to his relation to his homeland is in stark contrast to his attitude towards his first source of life:

Una aldea cualquiera
Me vio nacer allá en el mundo viejo
Y apenas vivo me adiestré en la vida
Del miserable.

(l. 4)

The marginalization of the speaker's mother is apparent both in the speed with which he mentions his birth and in his claim that he learnt about life by himself and contrasts with the love he professes for his homeland (l. 29). However, that his relation to his homeland borrows images and terms from his relation to his mother suggests that the former can appropriately be understood as an 'obscure commemoration' ('Sexual Difference', p. 11) of the latter.

The obscurely commemorative character of the male subject's relation to nature is also clear in 'El chopo' (pp. 362–63), which expresses the narrator's wish that, after his body's death, the soul should be reincarnated as a poplar tree.³³ The narrator's description of the reincarnated soul as covered with the poplar's trunk (ll. 7–9) and of the poplar as the child of the wind and the earth (ll. 9–10) posits nature as an envelope. Behind the envelope of the poplar's trunk, there is, in turn, the productive matrix of the wind and earth.³⁴ The attribution of maternal-feminine characteristics to nature in 'El chopo', its status as the soul's envelope and the producer of a child, again indicates that the male subject's relation to nature is built on the resources of imagery the woman-mother provides yet does not acknowledge its source in her body.³⁵ This suggestion is strengthened by juxtaposing the unconsciousness of the soul as a poplar (ll. 7–9) with Irigaray's tentative equation of the maternal-feminine with the unconscious³⁶ and by the poplar's description as unchanging (l. 12), which echoes the portrayal of nature as constant in 'Los espinos'.

This same relation of unacknowledged dependence is also found in 'Niño tras un cristal' (p. 492), which describes a boy in a room in the late afternoon/early evening, the male subject's identity is also built on and

disrupted by the mother's body.³⁷ Just as in 'Luna llena en Semana Santa' the boy learns about life alone (ll. 18–22), so the boy in 'Niño tras un cristal' is alone and apparently has no need of other people: he only relates to nature, books, and himself. As it progresses, the poem comes to focus on the boy's own generative power. The first stanza describes the boy watching the rain falling outside and a street lamp, the second concentrates on the room, the third and the fourth on the boy himself while the poem's fifth and final stanza consists of only one line: 'En su sombra [la del niño] ya se forma la perla' (l. 21). With the same effect, the image of the room enveloping the boy (ll. 6–7) is repeated in the later description of the boy enveloping himself (l. 16).³⁸ However, this, the boy's moment of greatest autonomy, is also, paradoxically, a moment of weakness since it is now that his identity's dependence on the maternal-feminine is revealed: the noun 'seno' (l. 16) can also mean 'breast' and 'womb' (in the expression 'seno materno') and, therefore, points back beyond the room to the boy's first envelope, his mother.³⁹ This is also suggested by Jiménez-Fajardo's comment that this poem echoes other poems by Cernuda to do with the 'birth of poetry in solitude', including 'La familia', in which the 'child's "difference" [...] is an alienness growing in the darkness within him' (p. 142). The woman-mother, in other words, has been repressed by yet lends her form to the boy's subsequent envelopes.

As I have noted, the reduction of the woman-mother necessary for her to represent place for men is accompanied by her portrayal as a threat to men. This duality is found in some of Cernuda's later poetry. For example, it is no surprise that the supposedly formless prostitute of 'Las islas' I have already mentioned should also make her client anxious: the man not only overhears, from inside the prostitute's room, the words "le encontraron muerto" (l. 45) and imagines them as a possible omen of his own fate (l. 47) but also he compares the prostitute's naked body to a drawn knife (l. 49). The same combination of desire for and anxiety about the maternal-feminine is also found in 'Tierra nativa' (pp. 329–30), where a male speaker remembers his geographical birthplace and describes his relation to it in the present.⁴⁰ Throughout the poem and in keeping with a description of a geographical place, the speaker describes his origin in terms of natural and human objects: a lemon tree, a fountain, a wall, a swallow, water (ll. 7–15). However, on one occasion, he establishes a similarity between his birthplace and a human being by describing it as 'extendida como una mano abierta' (l. 6), which suggests that his relation to his birthplace is entwined with his relation to another person. That the speaker's relation to his geographical origin is inextricable from the male subject's relation to the maternal-feminine is suggested by two factors. Firstly and most importantly, his birthplace is

described as 'aquel amor primero' (l. 22), a first love which the mother gives to the child,⁴ and, secondly, his birthplace is a now irrecoverable place of fertility (ll. 7–12) and gestation (ll. 13–18).

While many critics have rightly commented on the poem's nostalgic tone (for example, Silver, 'Arcadia', p. 193; Gullón, p. 84; and Utrera, pp. 138–39), it is important not to overlook the speaker's imprisonment in his relation to his birthplace. Given his origin's borrowings from the maternal-feminine, it should not come as a surprise that the speaker's relation to his birth-place is paradoxical: his birth-place is an irrepressible dream or memory whose influence on him becomes more insistent as the distance between him and his origin increases:

Raíz del tronco verde, ¿quién la arranca?
 Aquel amor primero, ¿quién lo vence?
 Tu sueño y tu recuerdo, ¿quién lo olvida,
 Tierra nativa, más mía cuanto más lejana?
 (l. 21)

Although these lines appear to indicate that the speaker is resigned to his inability to tear out or conquer (ll. 21–22) the memory/dream of his birthplace, the violence of the verbs 'arrancar' and 'vencer' suggests that his resignation is the result of his inability to find the release he desires, rather than, as Gracia Noriega has claimed, evidence that he does not seek to tear himself away from the memory of Spain (p. 37). That the poem should conclude with the statement of this paradoxical relation reinforces the suggestion that the speaker is trapped in his relation to his birthplace.

Although the poem's last stanza (ll. 21–24) points to the failure by the father definitively to outlaw a relation to the woman-mother that Irigaray mentions ('Body against Body', p. 15), it also portrays maternal power as a trap, a portrayal that results from the absence of a positive symbolization of the child's relation to the mother and her generative power (p. 16). In 'Tierra nativa', therefore, the parallels between the speaker's birth-place and the maternal-feminine as well as the negative portrayal of maternal power confirm Irigaray's argument that the woman-mother is threatening to men (a trap for the poem's speaker) because she lacks her own 'place' and 'is or ceaselessly becomes the place of the other who cannot separate himself from it' ('Sexual Difference', pp. 10–11).

Often, however, the disruption of masculinity in Cernuda's later poetry is subtler and less linked with violence. In 'Un momento todavía' (pp. 463–64), a male 'tú' is described standing at an open window looking out at the sea and rain as night falls. Just as the narrator of 'Otros aires' (pp. 416–17) states that nature might hold a promise for the male viewer which escapes complete

determination (ll. 24–28),⁴² the final stanza of ‘Un momento todavía’ portrays nature as exercising a power over the male subject that he does not understand:

En la ventana abierta
De la casa, aún te quedas
Sin saber lo que esperas.
(l. 10)

The presence in nature of God (ll. 1–3), the guarantee of male subjectivity, suggests that the incomprehensibility of nature’s effect on the male subject is also a sign of an unconsciousness in his relation to his gender identity. Given Irigaray’s tentative equation of the feminine with the unconscious to which I have already referred, the confusion that the contemplation of nature arouses in the ‘tú’ can be understood as the gentle disruption of his identity by the maternal-feminine. This interpretation is strengthened when it is recalled that the sky is described as an envelope (l. 2), which echoes the description of nature in ‘El chopo’ and points to the speaker’s desire to separate himself from nature thereby to preserve it.

The speaker’s borrowing from the woman-mother in his relation to his birth-place and nature and the maternal-feminine’s disruption of his identity are also evident in ‘Lo más frágil es lo que dura’ (pp. 468–69), in which, as in ‘Luna llena en Semana Santa (l. 27), the youth of the male ‘tú’ is described as his first existence (l. 13), a description made possible by the forgetting of his relation to his mother.⁴³ This repression is repeated (ll. 9–13), albeit in relation to a different object, when (the memory of) the smell of orange blossom, metonym or ‘objective correlative’ (Harris, p. 92) of the ‘tú’s youth, represents his youth by excluding any other elements (for example, friends or lovers) and is defined as ‘lo más hondo’ of his existence (ll. 21–22).⁴⁴ The ‘tú’s youth is, therefore, defined not only as his origin or, as Harris puts it, the ‘foundation of his personality’ (p. 93) but also as a time of solitude. Two factors in particular suggest that the description of the ‘tú’s youth appropriates the maternal body. Firstly, one of the objects repressed by the smell of orange blossom is blood (l. 11) and blood indicates a relation to the mother (Whitford, p. 118). And, secondly, the smell of the ‘tú’s youth is said to envelop him (ll. 6–9) just as his mother did before his birth. However, accompanying this appropriation, is the poem’s closure with a rhetorical question—‘¿Hubo algo más?’ (l. 26)—which suggests not the irony Harris believes (p. 93, fn. 50) but a defensiveness against the threat of the repressed and appropriated maternal-feminine out of which the description of the ‘tú’s youth is built.

One of the most noteworthy characteristics of the representation of gender identity in Cernuda's later poetry is its complexity and variety. The relation between the divine and gender covers situations which include the denial of women's gender identity, the partial fulfilment of men's and a faltering respect for sexual difference. The simultaneous complexity of the divine-gender relation resides in the fact that, on the one hand, the maternal-feminine retains the power to disrupt patriarchal masculinity while, on the other, respect for and indifference to sexual difference can be found side by side. In the light of this variety and complexity, it would be misleading to claim that Cernuda's later poetry offered a one-dimensional view of the gender-divine relation. What we find instead is not an irreducibly oppressive representation of masculinity for a fully realized respect for female subjectivity but, rather, a conflictive and unstable relation between the two. The degree of instability and conflict in relations between the sexes is greater in Cernuda's portrayal of the divine and gender than it is in his representations of nature and boyhood, which tend to provide strong support for Irigaray's claims about the commemorative character of the male subject's acts. It would, nevertheless, be wrong to deny the potential the maternal-feminine continues to possess to disrupt the masculinity portrayed in the second section's poems. By reminding us of the need for men and women to articulate their own specific gender identities, the maternal-feminine's disruptive potential points tentatively towards the possibility of a new era in relations between the sexes.

NOTES

1. Luce Irigaray, 'Sexual Difference', in *An Ethics of Sexual Difference*, trans. by Carolyn Burke and Gillian C. Gill (London: The Athlone Press, 1993), pp. 5-19 (p. 11).
2. Luce Irigaray, 'Divine Women', in *Sexes and Genealogies*, trans. by Gillian C. Gill (New York: Columbia University Press, 1993), pp. 57-72. For other discussions of the divine in Irigaray's work, see Elizabeth Grosz, *Sexual Subversions: Three French Feminists* (London: Unwin Hyman, 1989), pp. 140-83; and Margaret Whitford, *Luce Irigaray: Philosophy in the Feminine* (London: Routledge, 1991), pp. 47-48, 140-47.
3. For discussions of essence in Irigaray's work, see Diana Fuss, *Essentially Speaking: Feminism, Nature, and Difference* (New York: Routledge, 1989), pp. 55-72; and Whitford, pp. 135-40.
4. For other readings of 'Águila y rosa', see Silver, 'Arcadia', pp. 200-01; Talens, pp. 133, 309-10; and Jiménez-Fajardo, p. 116.
5. For other readings of this poem, see Silver, 'Arcadia', pp. 38, 197; Coleman, pp. 116-21; Harris, pp. 156, 159; Jiménez-Fajardo, pp. 85-87; and Summerhill, pp. 153-56, 159-61.
6. 'A Chance for Life: Limits to the Concept of the Neuter and the Universal in Science and Other Disciplines', in *Sexes and Genealogies*, pp. 185-206 (p. 200). See also, Luce Irigaray, 'How Old Are You?', in *Je, tu, nous: Toward a Culture of Difference*, trans. by Alison Martin (London: Routledge, 1993), pp. 113-17.

7. Mary Tudor's hope for love is echoed in Manona's impatience with a God who tests his creatures' emotions by depriving them of their loved ones ('Hablando a Manona', pp. 540–42; ll. 1–25). Manona's impatience also represents her desire for a new kind of God, one more generous and less punitive than the one the poem describes. For other readings of 'Hablando a Manona', see Harris, p. 166; and Villena, p. 55.
8. For other readings of this poem, see Silver, 'Arcadia', pp. 39–40, 165–66; Harris, pp. 84–85, 103, 151, 154, 155; Bruton, 'Exile Poetry', pp. 390–91; and Pato, pp. 67–77.
9. Armando López Castro also highlights the mirroring of God in the poet when he writes that 'lo que de modo originario vale para los Inmortales, llenar el instante de eternidad, eso mismo vale, como imitación, para el poeta en tanto que hombre' (p. 86). For her part, Pato argues that the poet's desire to instill eternity in the ephemeral is superior to God's omnipotence since his dialogue with God concludes with 'sentencias que invierten de manera terminante y sucinta los valores tradicionalmente asignados' (p. 70).
10. This is also the definition of life found in 'Mutabilidad' (p. 344) in which the soul, desire and beauty do not last because they are the finery of the eternal wedding with death (ll. 7–9). For other readings of 'Mutabilidad', see Harris, p. 151; Ricardo Molina, 'La conciencia trágica del tiempo, clave esencial de la poesía de Luis Cernuda', in *Luis Cernuda*, ed. by Derek Harris, pp. 102–10 (p. 106); and Utrera, pp. 128, 132.
11. Similarly, in 'Hablando a Manona', God is primarily a source of deprivation: He deprives His creatures of others' love, which they can only experience again, if at all, after death (ll. 8–35).
12. For other readings of this poem, see Argullol, p. 30; Jiménez-Fajardo, p. 143; and Ruiz Silva, pp. 128, 178–80.
13. 'Love of Same, Love of Other', in *An Ethics of Sexual Difference*, pp. 97–115 (p. 102).
14. For other readings of this poem, see Harris, p. 170; Jiménez-Fajardo, pp. 142–43; and Ruiz Silva, pp. 165–67.
15. 'The Envelope: A Reading of Spinoza, *Ethics*, "Of God"', in *An Ethics of Sexual Difference*, pp. 83–94 (p. 92).
16. For other readings of this poem, see Harris, p. 71; Ruiz Silva, pp. 98–99; and Sahuquillo, pp. 115–17. This poem also raises the question of the relation between male homosexuality and femininity that I examine in Chapter Three.
17. 'How Do We Become Civil Women?', in *Thinking the Difference: For a Peaceful Revolution*, trans. by Karin Montin (London: The Athlone Press, 1994), pp. 39–64 (p. 60).
18. See also, 'Civil Rights and Responsibilities for the Two Sexes', in *Thinking the Difference*, pp. 67–87 (p. 74); and 'Why Define Sexed Rights?', in *Je, tu, nous*, pp. 81–92 (pp. 86–87).
19. For other readings of this poem, see Harris, pp. 166–67, 170; Olivio Jiménez, 'Desolación', pp. 330, 334; Jiménez-Fajardo, pp. 140–41; and Ruiz Silva, p. 173. The painting is reproduced as plate #182 in Erwin Panofsky's *Problems in Titian, Mostly Iconographic*, The Wrightsman Lectures (London: Phaidon Press, 1969).
20. This indifference to gender identity is echoed in most of the secondary literature. For example, Ruiz Silva calls the poem a homage to the implicitly ungendered 'hermosura física' (p. 173) while, according to Olivio Jiménez, the speaker exalts Titian's 'voluntad de descubrir y rescatar lo humano esencial' ('Desolación', p. 334) and Jiménez-Fajardo claims that Titian's fervour 'realize[s] in him [Titian] a full humanity' (p. 140).
21. For other readings of this poem, see Harris, p. 135; and Summerhill, pp. 153–55.
22. 'Love of Self', in *An Ethics of Sexual Difference*, pp. 59–71 (pp. 66–67).
23. For another reading of this poem, see Silver, 'Arcadia', p. 194.
24. For other readings of 'El árbol', see Silver, 'Arcadia', pp. 152–53; Coleman, pp. 52–55; Harris, pp. 65, 134–35; Talens, pp. 126, 302 (fn. 16), 345–46; Jiménez-Fajardo, pp. 106–08; and Quirarte, pp. 110–11.

25. However, Coleman appears to contradict himself when he states that the poet 'binds himself to the animate immortality that it [the tree] represents' (p. 55). For his part, Quirarte argues that, ultimately, the poet 'quiere [...] ser el árbol' (p. 111). For Silver, the poem's closing lines allude to Ruskin's concept of 'pathetic fallacy' ('*Arcadia*', p. 153).
26. A further example is the isolation of the evening star in 'Tiempo de vivir, tiempo de dormir' (p. 532; ll. 3-4). For another reading of this poem, see Debicki, pp. 301-03.
27. For other readings of this poem, see Silver, '*Arcadia*', pp. 149, 152; C. P. Otero, 'La tercera salida de *La realidad y el deseo*', in *Letras: I*, pp. 150-75 (p. 159); Coleman, pp. 50-51; Harris, pp. 151, 158-59; Ricardo Gullón, 'La poesía de Luis Cernuda', in *Luis Cernuda*, ed. by Derek Harris, pp. 71-88 (pp. 86-87); Maristany, 'La poesía', pp. 198-99; and Bruton, 'Exile Poetry', p. 388.
28. For Maristany, it is evidence of Cernuda's break with a Symbolist view of nature ('La poesía', p. 198). In a slightly different way, this desire to preserve nature is also found in the last stanza of 'Dos de noviembre' (pp. 512-13; ll. 25-28). For another reading of this poem, see Harris, p. 169.
29. For other readings of this poem, see Olivio Jiménez, 'Emoción', pp. 144-45, 150; Silver, '*Arcadia*', pp. 73-75, 137 (fn. 13); Coleman, pp. 178-79; Jiménez-Fajardo, p. 106; and Martínez Cuitiño, pp. 128-29.
30. For other readings of this poem, see Silver, '*Arcadia*', pp. 150, 194; Harris, p. 91; Silver, 'Poeta ontológico' p. 209; and Jiménez-Fajardo, pp. 83-84.
31. Another clear statement of nostalgia for unity with nature is found in 'Tiempo de vivir, tiempo de dormir', where a natural scene provokes a complaint in the 'tú' (l. 6) and seduces him (l. 8).
32. For other readings of 'Luna llena en Semana Santa', see Harris, pp. 169-70; Sánchez Reboredo, p. 18; and Silver, *De la mano*, pp. 71-72.
33. For other readings of this poem, see Silver, '*Arcadia*', p. 151; Debicki, pp. 301, 305-06; and Coleman, p. 52.
34. The association of the maternal-feminine with the wind and the earth is regularly found in Cernuda's later poetry. For example, in 'Desolación de la Quimera', the Chimaera is described as bird-like (ll. 13-14, 70); in 'Urania', the statue's beauty is covered airily by blue robes (ll. 6-7), is associated with the sky (ll. 14-15, 21-22), and causes souls to become birds (ll. 19-20); and, finally, the woman of 'El indolente' is compared with the earth (l. 14).
35. Whereas God, according to Irigaray, traditionally envelops Himself, i.e. provides Himself with His own space-time, and is neither determined nor limited by anything but Himself, human beings receive their envelope from the woman-mother, at least initially ('The Envelope', pp. 83-87).
36. 'The Power of Discourse and the Subordination of the Feminine', in *This Sex Which Is Not One*, trans. by Catherine Porter with Carolyn Burke (Ithaca: Cornell University Press, 1985), pp. 68-85 (p. 73). See also, Grosz, pp. 106-07.
37. For other readings of this poem, see Silver, '*Arcadia*', pp. 79-80; Harris, p. 169; Jiménez-Fajardo, p. 142; and Peyrègne, pp. 270-71.
38. Similarly, in 'Luna llena en Semana Santa' the 'tú's mind is described as enveloping the boyhood scene (ll. 14-16).
39. The 'tú's appropriation of the mother's generative power in 'Luna llena en Semana Santa' is suggested in the description of him as recreating his boyhood (ll. 18-20), as metaphorically making himself.
40. For other readings of this poem, see Silver, '*Arcadia*', pp. 72-73, 193; Harris, pp. 90-91; and Utrera, pp. 138-39, 142. According to Harris, both 'Tierra nativa' and 'Hacia la tierra' are attempts by the speaker to establish his identity (p. 91).

41. Luce Irigaray, 'Body against Body: In Relation to the Mother', in *Sexes and Genealogies*, pp. 9–21 (p. 14).
42. For other readings of 'Otros aires', see Silver, 'Arcadia', pp. 154–55; Coleman, pp. 51–52; Harris, pp. 89, 162–63; Jiménez-Fajardo, pp. 104–05; and Ugarte, p. 180.
43. For other readings of 'Lo más frágil es lo que dura', see Silver, 'Arcadia', pp. 78, 179; Harris, pp. 92–93; Silver, 'Poeta ontológico', p. 210; Jiménez-Fajardo, p. 120; and Ruiz Silva, p. 142.
44. The smell of orange blossom is also one of the components in the 'tú's' recreated boyhood in 'Luna llena en Semana Santa' (ll. 1–4, 12–14).