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# lgshd/eoea Allegory

*My swirling wants. Your frozen lips.  
The grammar turned and attacked me.  
Themes, written under duress.  
Emptiness of the nations.  
They gave me a drug that slowed the healing of wounds.*

*I want you to see this before I leave:  
the experience of repetition as death  
the failure of criticism to locate the pain  
the poster in the bus that said:  
my bleeding is under control.*

*A red plant in a cemetery of plastic wreaths.*

*A last attempt: the language is a dialect called metaphor.*

—Adrienne Rich, “A Valediction Forbidding Mourning.”

*Like death, style is very impersonal, and that is no coincidence. Style has no author, and when divorced from its endemic social framework, as it almost always is in post-industrial society, style becomes something “other”. This is neither good nor bad, but rather something we must be conscious of when working with style. Style may have always been impersonal and tinged with an inhuman, deathly element. This may be what makes it so sexy. Allegory and style are not synonymous, but they are closely linked. We will soon, in our inquiry about allegory, see that allegory occurs when the whole represents the parts, in total opposition to the Brahmsian or Schoenbergian “grundgestalt”, where the fabric of the piece is identifiable in the tiniest of motivic materials. Style is similar to allegory in this way. Allegorical music may be viewed as “stylized,” and is best performed in this manner. When a music is “stylized,” the whole becomes dominant, and individual aspects become expressions of that whole. Because of this, these individual aspects are also emptied. Like death, style is very impersonal.*