

Charlotte Brontë's Jane Eyre and Michelle Cliff's No telephone to heaven: a study on modernity.

Jane Eyre de Charlotte Brontë e No telephone to heaven de Michelle Cliff: um estudo sobre a modernidade.

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Resumo:

Estudo sobre Jane Eyre de Charlotte Brontë e No telephone to heaven (NTTH) de Michelle Cliff e a modernidade, numa tentativa de mostrar que as questões temáticas, políticas e teóricas levantadas em Jane Eyre constituem uma fundação para as questões conceituais trabalhadas e equacionadas em NTTH. Neste, as temáticas do senhor e do escravo, da linguagem maior e menor, do poder e potência, atualizaram-se com maior vigor na época da revolução industrial victoriana e seus efeitos foram projetados violentamente na época atual, notadamente na formação das sociedades do terceiro mundo. Em paralelo, uma outra camada de análise é desenvolvida no sentido de examinar os diversos mecanismos psicológicos que levaram os personagens de Brontë e Cliff a se comportarem e se posicionarem dentro de uma atualidade política vivida e percebida pelas duas autoras.

Abstract:

A study of Charlotte Brontë's Jane Eyre and Michelle Cliff's No telephone to Heaven (NTTH) and modernity, trying to show that the theoretical, political and thematic questions brought up in Jane Eyre constitute a foundation to conceptual questions worked and equated in NTTH, where issues like, master and slave, the major and minor language, the power and the will-power actualized themselves with high vigor during the Victorian industrial revolution era, and its effects were violently projected in modern times notably in the formation of third world societies. In parallel, another layer of analysis is developed, through an examination of the diverse psychological mechanisms which took Brontë's and Cliff's characters to behave and situate themselves within the respective actual politics lived and perceived by the two authors.

## Part I: Jane Eyre

Since Nietzsche, modernism has been characterized by a "quest for a mind".

One could even say that Nietzsche introduced an impurity into traditional thinking, a cry for involution, a demand for creativity, a return to unthinkable domains. The nature of the unconscious is not to question but to problematize, says Foucault. *Jane Eyre* problematizes from beginning to end, and what it most dwells upon is the nature of temper. Brontë's concern is not with social mores, though a concern with social mores undergirds the risks and challenges encountered on Jane's path. Nor is the novel an anatomy of the psyche. Her reality exists between the two: between the realm of the given, that which is changeable by human activity, and the realm of the fated, that which lies outside human control: between realism and poetry. *Jane Eyre* is a tale: an untimely meandering on the question of soul-building, a blow on the face of subjectivity, an affirmation of everything that is singular and pre-individual.

To write in-between realism and poetry is to find a neutral space, to create a different time where reality meets poetry. When Jane says, "What a still, hot, perfect day! . . . I wished I could live in it and on it. . . but I had a human being's wants" (p. 351), it is as if her reaction to reality were delayed due to a malfunction of her conscious sensory-motor system. Her reaction is similar to the neo-realism that began in Italian cinema just after the World War II. This cinema shifted from images of action to a loss of movement, as if, facing and staring at the unbelievable—the destruction and violence of the war—the characters were undergoing a crisis, a kind of a delay in responding to a stimulus, a break in their sensorial-motor system: perception, affection and no response. This delay brought a slowness to the characters' movements and forced them to observe and feel. In neo-realism, everything becomes an effect of observation and the face reflects the answer for all non-action: as Jane puts it, "beauty is in the eye of the gazer" (p. 203). As a heroine, Jane registers every movement, always placing herself in a chiaroscuro space, hidden from the gazer: "I followed, taking care to stand on one side, so that, screened by the curtain, I could see without being seen" (p. 195). Neo-realism, the cinema of poetry, where the camera perceives reality through the eyes of the auteur, the thinker, owes much to the Victorian tale: Brontë has become a post-modernist. Modernism and Post-modernism have, respectively, their claws on the first and second World War, where the unthinkable showed its face, the fear of being dominated in the former and fear of being extinct in the latter.

*Jane Eyre* will be remembered as a tale of circumstances, deviations, accidents, control, and exits. Brontë deals with the theme of war, the one between body and soul, the basement of the industrial revolution. It is not with discomfort that we say that the industrial

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revolution's mind resides in the sixteenth century, when Descartes declared war on nature, placing body and soul as two distinct entities. Isn't this the very essence of mechanics? A body that can work by itself distant from a mind? A master mind, dominant and oppressive, over an enslaved body, voiceless and conformed? Jane wanders, searching for the lost bond of her present psychological state, the one that could bring to life the exercise of her faculties. The eighteenth century was the war of the faculties: "I want to enjoy my own faculties, as well as to cultivate those of other people" (p. 415). In the century two major lines of thought were defining important notions for the human psyche, denoted as human faculties, that would shape the destiny of future generations. On one side, David Hume, in England, was defining essential human faculties from a social point of view, placing them in the realm of relationships: sympathy, resemblance, contiguity, circumstance, fate, custom, disposition. For Hume, association was the mind. Jane: "Presentiments are strange things! and so are sympathies; and so are signs; and the three combined make one mystery to which humanity had not yet found the key" (p. 249). On the other side, Immanuel Kant, in Germany, was defining essential human faculties from an individual point of view, placing them in the realm of reason: desire, knowledge and faculty of pleasure and pain. Here, the faculties confront one another within the individual, each stretched to its own limit, and find their accord in a fundamental discord. Kant's emphasis on the faculty of judgment meant that reason would be its most affiliate akin. Reason is therefore the faculty that would say: "Everything happens as if . . ." Mechanistic thought thus found in Kant its mate. The union gave birth to the terrible enemy that tormented the sensitive faculties of Jane: the man of judgment = fragmentation + reasoning. He is always a man of skill: an expert, a doctor, a lawyer; his workplace is the factory, the clinic, the prison. It finds in Brontë faithful representatives. First, there is Mr. Blocklehurst: "Why in defiance of every precept and principle of this house, does she conform to the world so openly . . . we are not to conform to nature" (p. 96). Then, St. John Rivers: "You shall be mine: I claim you – not for my pleasure, but for my Sovereign's service" (p. 428). These figures are fermented with rational thought like wine with grape sugar. Mr. Rochester, however, oscillates like a pendulum between the two kinds of faculties: between quest and conquest.

In a novel, the secret is always postponed. Jane never asks what Mr. Rochester hides in his attic. Mr. Rochester was sent to India as a tool of his father's desire, the same way an army goes to another nation for war. Real conquest happens through re-education, by killing the individual and his culture, by imposing a subjectivity. The by-product of this operation is two-fold: non-acceptance, which leads to rebellion; or acceptance, which leads to a breakdown of social faculties, and therefore madness. What prevents us from associating Bertha Mason with Jane's unconscious mind? Bertha Mason, an outcast, re-educated, as the condition of possibility for Jane, an outsider, a minority. What would become of Jane if she had accepted the tyranny of Mr. Rochester? Mr. Rochester resorts to all sorts of maneuvers to

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hide the secret from Jane. Jane, daughter of the tale, occupies the middle, between madness and rebellion.

It takes some imagination to see the relationship between Jane and Rochester as romantic. The domain of Romanticism is the territory, the elements circle around a land. Here, the elements tangent themselves along the lines of flight. Rochester and Jane wanders, like unbalanced atoms, searching for stability. In this search, Jane moves faster than Rochester who, as his father's tool, is a vulnerable experimenter. Today, a psychoanalyst would say: "Stop, find yourself again," and Jane would reply, "Let me go further still, I haven't sufficiently dismantled myself, I haven't found love yet." Rochester, however, finds complementarity in Jane. Jane: "I feel akin to him – I understand the language of his countenance and movements" (p. 204). The quest for love as a pre-individual ethic provides connectivity between Rochester and Jane. Connectivity finds in the eyes of Rochester a witness when they first meet Jane's; an association, a sympathy. In the end, as if by a careful logic, the Jane-Rochester union becomes a true covalent bonding.

Jane fears that "The impossible – that is, my marriage with St. John – was fast becoming the Possible" (p. 442). Jane fights a war against fascism from beginning to end – From Mrs. Reed to St. John. All that a minority fights is fascism, be it direct (dictatorship), indirect (communism), or free indirect (capitalism). Thus, Blocklehurst, St. John, Rochester. Jane's nightmare, her fear of subjectivity, her mad unconscious, must be silenced. Bertha must die, otherwise there is no reconciliation with Mr. Rochester; the only logical possibility. An impurity, an outsider, has to believe and seek possibilities, even if they reside on accidents. Nature never tires of creating accidents. Brontë's poetry is a song to nature, her love for it. The secret must be killed in order for reconciliation to be possible. It is not a question of revealing the secret. The secret resides in the drawers of the oppressive mind. The only reconciliation with authority lies in the killing of the secret, a seeming impossibility. Art, however, polishes life, and in the tale resides the art of reconciliation. Lewis Carroll has a formula for this in the celebrated passage from *Sylvie and Bruno*: "Once a coincidence was taking a walk with a little accident, and they met an explanation." Brontë navigates her way through coincidence and accident to reconcile a handicapped despot and a free female spirit. The sensitive ear of Jane detects the telepathic cry of Rochester, saving her from the fate of marrying St. John; nature again emerges as the ultimate reconciler. In *Rivers*, tyranny is body without organs, selfless, spiritualized at last, Antonin Artaud against Stanislavsky. From Rochester, however, flows a different cry: I see you through my heart. India is free now: there will be no more nightmares, no more domination. The secret has been killed, and it is time for love, the domain of the tale. However, as Jane knows, the power of reasoning floats in the human psyche as a threat. Why was she attracted to it at first? What kind of attraction did she feel for St. John? The power of rational faculties cannot ever be ignored. Why weren't these faculties silenced

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when Jane found love at last? Jane: "The last letter I received from him drew from my eyes human tears and yet filled my heart with divine joy." And then she quotes St. John: "Amen; even so, come, Lord Jesus!" (p. 477). But we remember as well Jane's statement: "I will leave you by yourself, white dream, I am feverish: I hear the wind blowing: I will go out of doors and feel it" (p. 303).

Brontë overcomes Jane and escapes all lines of capture rushing towards individuation. Brontë's wind blends with the elements of nature in a dance of affection. A modern optics, a telescopic lens. Brontë's wind is lawless, a break with the Newtonian laws of her time. The wind invites the leaves to vibrate at different frequency, thrusting them into an effort beyond their natural inertia, an effort to communicate with the wind, the passing friend, making an entire habitat to leap from biological to harmonic, from physical to melodic, the estate of innocence which a punishless act kills all reasoning. No to St. John. A playful mathematics, a music of the senses, experimental music. Is Alice a modern Jane, who escapes all systems of capture with a Lewis-Carrollian mathematics of problematization of incidents? To hide or not to hide, that's the secret! Jane: "better tire my limbs than strain my heart" (pg. 305). There is nothing to hide. Brontë, with her intuitive eye and her logic of sense, establishes a dialogue with nature and surpasses relativity, thus achieving a kind of modernity. In her world there is no observer-observed, instead, everything is relational, not relative. She places the singularities of nature, a wind, a season, a lighting, a rain drop, in the domain of the social faculties: a rain drop and the leaf, a greenness and the sun, the moon and a surface, the wasp and the orchid. Association is nature's lifelong affair; a primitive mathematics, a vernacular language, a perpetual outsider. Singularities are nature's attributes, eternally unfolding; we, the students of faculties, must become apprentices of nature.

## Part II: Michelle Cliff's No Telephone to Heaven (NTTH)

Does NTTH screen to modernity an orthogonal projection of Jane Eyre<sup>1</sup>?

Cliff and Brontë can be connected in multiple ways. The search for self-identity, personal growth, denial of subjectivation and authoritarianism – these are just some of their common themes. However, it is the difference in intensity within the repetitive indexes that characterizes the sensible being in both stories. How can thought be extracted out of the differences? To illustrate the argument's development process, let's imagine a physical state. We will place both novels inside a tube separated by a vacuum column. A fragment of light material, like cotton, escapes from Jane Eyre and moves toward NTTH as if attracted by an orthogonal magnetic force field<sup>2</sup>. Next, let's place the tube with the two books inside a brain, a conscious mind. We now have an experimental plane inside a cognitive mechanism. Lastly,

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we give a function to our system: since the conscious mind is asleep and thus not capable of interpreting, it becomes only a screen reflecting the optics of our defined unconscious mechanism – the cottons descend from Brontë's to Cliff's world.

The idea is to find a line of thought within the differences between NTTH and Jane Eyre by examining the psychology of characterization in Cliff in terms of two attributes: orality and desire. The first relates to consumption and expression, to eating and speaking – thus much of what we do is oral. The latter relates will to power – power in the sense of force – and, at best, results in the joy of finding an answer to a creative demand, as when a painter arrives at the right mixture for a certain color. Desire can be seen as a kind of ethics: the ethics of creativity – but in order to create one must first explore the unknown.

In NTTH, the protagonist, Clare Savage, abandons Plato, choosing learning over knowledge. For her, Adam Smith's economical equation  $\text{time} = \text{money}$  becomes  $\text{time} = \text{learning}$ . How does this formula mature in the disruptive narrative of the novel?

## The Attributes: Orality and Desire

According to Melanie Klein, orality is initially a chaotic bottomless depth, within which bodies burst and cause other bodies to burst in a universal cesspool. The breast – indeed, the entire body – of the mother is divided into good and bad objects, which are in turn broken into crumbs, alimentary morsels. Klein calls this introjected and projected alimentary and excremental partial internal objects the paranoid-schizoid position of the child. It is a real-life battle, a violent event. The infant passes through an entire geometry of living dimensions. First come depressive states, the separation of aliment-excrement characterizing "identification": then come libidinal impulses, the disengagement of the destructive impulses towards the mother's body characterizing a state of "symbolization;" and finally the infant begins a process of organizing his own objects, interests and activities. The infant's psychic life thus consists of a geometry of positions, a dynamics of perspectives. What determines these positions?

What gives the three main characters of NTTH their different types of orality? Boy, Clare's father, acquires an orality of the State; Kitty, Clare's mother, maintains a territorial orality; and Clare acquires a schizoid and eccentric orality.

The story of desire occupies one of the densest chapters in our cultural history, from the Platonic logic of acquisition and production to the psychoanalytic discovery of the unconscious. In spite of its great discoveries, Platonic logic led us to sufferings never witnessed in pre-Socratic history. In this logic, desire implied a primary lack: the lack of a real object. In the case of psychoanalysis, on the other hand, desire became a monstrous, unconscious,

beast. When desire found in Freud the brilliant opportunity to free itself from the claws of acquisition, Freud invented one atrocious mechanism to repress it: the Oedipus Complex. It was only with Lacan that the Freudian mechanism was dismantled. Its scars, however, still riddle the social body. Why?

The repression of the unconscious was the missing link which allowed an economic system based on acquisition to marginalize everything that didn't speak the language of lack of real objects. It then created what Foucault called the incarceration of the psyche. The poor, the mentally ill, the rebellious acquired homes: clinics, asylums, jails. Today, this group has expanded to include old people, children, and others of non-surplus value. Why has fear become more aggressive than protective? Is there an overlap between manic-depression and paranoid-schizoid aggressiveness?

### Kitty: The Territorial Representation

Kitty: "Hello. Mrs. White is dead. My name is Mrs. Black. I killed her." (pg. 83) The language of rebellion always speaks in collective terms in order to awaken a dormant race by contagion. The memories of a race inhabit her very body. Kitty to Clare: "Face it, gal. Your mama counsel you not to venture where you nuh welcome." (pg. 77) Kitty could not stay in the new world.

In our educational texts, primitive societies are viewed mostly in terms of their relation to our savage past. However, long before Freud, these societies disassociated desire from lack. They were the precursors of a race of thinkers. Inscribing on their naked flesh, they repressed biological memories and created a memory of words to replace their memory of things, signs and effects. It was an unconscious act that led to the grasping of language. In the biological memory, desire resides within the realm of family and is thus separate from, and vulnerable to, the larger society. A memory of alliances and words, on the other hand, was necessarily collective. Cliff: "But we nuh trap ourselves? Kitty's voice alone." (pg. 61) "Collective" meant that authority was an unknown concept; there existed a complementarity between the section Chief and guardian of the earth. The Chief was not an authority; he was an adviser who could lose his power in an instant if the tribe's integrity was at stake. The cruel system of inscribing signs on the body gave the people a memory of the spoken word. Kitty: "A reminder, daughter – never forget who your people are." (pg. 103) Kitty speaks only Patois; everything relies on her memory of words.

How could a man be born who would not only accept the repression of the desire, but would fight for it, as if fighting for his own servitude?

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## Boy: The Imperial Representation

The Church was not the only element to weaken territorial society. Long before that, village perverts, resented for not being accepted within the tribal organization, devised a scheme to disrupt the system of alliances – the marriage machine. Is resentment a by-product of paranoid-schizoid aggressiveness? Does the infant's inability to distinguish good from bad objects result in a frustration that can become tyranny? Destabilizing the tribal code was only possible by means of a slow poisoning process, a barbaric decoding system, by harvesting the earth to prepare for the arrival of the magic-religious gods in order that the people would be able to interpret signs. This marked a shift from the schizoid to the depressive fetal position. Cliff: "The music made another human sound, combining with the human sound of metal against green, serving notice on the animals that the invaders were here to stay." (pg. 10)

The emperors came, and with them the poets of a different kind of inscribing. Writing was no longer on the flesh; it emerged from the pens of the State poets: the voice of the pharaoh. The territorial code thus gave way to a new code, to a division of the earth. Repression created its army, its representatives. The paranoid eye extracted pleasure from the desired object to compensate for its deceptions. Boy: "Vigilance... Vigilance secured the safety of the people." (pg. 56) Boy embraces New York, the New World. Attached to patriarchal conformity, he inherits the moral axioms of this new code – no longer cruel, no longer collective, but more flexible and more dangerous. We no longer dance on the earth's body; instead we became attached to it through gravity, the essence of the State. "I do not want to be cruel, Mr. Savage, but we have no room for lies in our system. No place in-betweens..." (pg. 99) declares the high school principal to Clare's father. The absolute speed of the nomad body becomes exposed to relativity within the social body of the State. Without gravity, the State loses control, thus imposing its own speed on individuals and giving us new territories, new codes, a new language. Does Boy represent a long-time occupant of the depressive fetal position who, unable to separate the good object (aliment) from the bad (excrement), not only suffers but creates an "identification" with the good object that prevents him from developing his own voice? This would be masochism par excellence. "Ain't that Jew-maica some little island off of Cuba?" a motelkeeper asks Boy. "Yes, that is correct..." Clare thinks: "Boy immediately responded, not bothering to adjust the fools' pronunciation..." (pg. 55) How does one overcome the State's gravity?

In our experiment, the fragment of cotton that descends from Brontë to Cliff may be understood in two different ways. One is based on the cotton's declension; the other on its conjugation of events. The eye fixed solely on the cotton's descent will perceive nothing

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but the goal: the cotton will reach the other end. It is gravity as a thought that gives the observing eye such a perspective. This focus relies on concepts like “when”, “there”, “him-her” – linguistics bodies possessing a noun. Boy embodies this perspective. Cliff says of him: “It will be different in New York...was Boy’s constant refrain to Kitty’s talk about the goddam roadside signs advising people of their limits.” (pg. 59) However, when a different eye sees not the cotton’s descent but how it interacts with the several orthogonal lines connecting the two books, like light passing through a cracked brick wall, the observer would no longer expect an arrival or a finality but would instead enjoy the possibilities of encounters. The operative phrases here would be “to become”, “to happen”, “to make”, “to assemble” – verbs, the language of the event. Clare, to an old friend, after returning to her New native land: “No, I don’t find you strange. No stranger...no stranger than I find myself. For we are neither one thing nor the other.” (pg. 131) Gravity = Zero. Here language achieves a difference; it produces a Voice, a voice capable of utterances, even in the face of a hostile milieu – a result of the fetal schizoid position. Here everything is passion and action, a strained relation between fragmented parts and body yet to be formed. Is there room for privation and frustration in the schizoid position?

Society represses desire, often through even more efficient mechanisms than repression, such that repression, hierarchy, exploitation, and servitude are themselves desirable. Boy blends in, first by economic seductions, then by the epidermalization of inferiority. Cliff: “Boy’s manner changed from petitioning immigrant to ill-used scion. Pauper tu’n prince. No matter that at least one of the Jesuit’s categories applied to him – no matter. He was streamlining himself for America. A new man.” (pg. 57) Does the depressive position prepare us for something which is neither action nor passion, which is instead impassive withdrawal or contraction? It looks as though the good object withdraws into itself, resulting in the experience of frustration, a sensation of something essentially lost.

### Clare: A Nomad Warrior

Cruelty seems to occur “in between” the depressive and the schizoid position, giving birth to a manic-depressive position and a paranoid-schizoid aggressiveness. The first, being determined by the good object, frustration appears when the good object is lost, and privation when the good object is acquired, giving rise to such qualifications as “wounded” and “unharméd”, “absent” and “present.” In the case of the schizoid position, everything is aggressiveness, passion and action, attack and defense, where the bodies communicate in depth. Passion-action here, refer to the duality of the body, fragmented body and body without organs, theater of terror or passion and the theater of cruelty or action. Cruelty

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implies the love and hate dynamic created by the good object's presence and absence. Such dynamic is not yet aggressiveness neither frustration or privation. That is why cruelty seems to oscillate "in between" the two. It looks as if the territorial representation had much of its genesis here. Kitty: "There's a space between who you are and who you will become. Fill it." (pg. 103) Clare, in fact, embodied this conflict and became a schizophrenic wanderer. Suspended between official language and Patois, oscillating between colonization and de-colonization, she became a deterritorialized rhetoric machine.

Clare never mutates without transforming herself. Both Clare Savage and Jane Eyre fight for self affirmation. Jane operates through movement, through affirming her nature; Clare instead works through a rapid multiplication of her power. Clare's is a more dangerous journey. She uses alliances and assemblages to move from one situation to another, an associative difference: Reader, "I left Paris" (pg. 167), instead of "I married him." Nonetheless, Clare shares Jane's passion. Clare, an amalgamation of Jane and Bertha Mason, never settles down, always pushing the line of deterritorialization further, toward a line of escape. "It was only from the pictures on the signs around them that children could tell what was being advertised on the walls of the shacks...A glass of dark liquid with a creamy foam; a dark woman in a tiehead, smiling; the black and red symbols of spades, clubs, diamonds, hearts; a light-skinned elderly man with his mouth open. Stout, soap, cigarettes, politics. Politricks, rastaman say." (pg. 33) In order to escape the politricks of her reterritorialized world, Clare leaves her mother's territory to the new axiomatic territory of her father, Boy – the new world. She then goes off to London. "Clare Savage began her life alone. Choosing London with the logic of a Creole." (pg. 109) Here, in the middle of the book, chaos comes to reorient Clare's life. Cliff proceeds to depicting Clare's bloom: "Standing before the yellows and reds and blues of Turner, reality turning to a fog of color, as Parliament burned or Dido built Carthage or Rain and Steam and Speed slashed the canvas, rushing." (pg. 114) London nourishes Clare with vital cultural enlightenment. There she finds a new literature – neither territorial inscribing nor the imperial writing of magic and religious poets, but the new poetry of the free indirect discourse.

Cliff echoes Brontë but with a difference. Clare "could not be Jane. Small and pale. English. No, she paused. No, my girl, try Bertha. Captive. Ragout. Mixture. Confused. Jamaican. All Clare" (pg. 116) Bertha is cut from fascistic ropes and left alone with her original instincts. Cliff's Jane returns, different, the Other. Her unconscious is the expression of a possible world. Clare: "Absoluteness I will dare, and dare, and dare, until I die." (pg. 112) In contrast to the relativistic notions of modern time. "Traces of desert people...People who knew kindness. Chaos" (pg. 113) And Cliff synthesizes: "How she became cool is her story" (pg. 91) Clare is the true exile, the true outside-child, impure, moving in fractured circles, split among the explosive, introjected and projected and at the same time renouncing all of them, unable

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to belong to any chosen camp.

Cliff's last sentence: "Day broke" (pg. 208). A double meaning? Cliff: "Those hidden in the bush could do little but listen to the chaos of the forest god, until a new sound drowned him out" (pg. 207) A phenomenon oscillating from hope (new dawn) to failure (crack up)? Or an expression of a non-signifying phenomenon? It is as if a life to come resided outside the present narrative, a state between the existing and the imminent, unable to be consummated. Cliff:

"She remembered language.

Then \_\_\_\_\_ it was gone." (pg. 208) It is as if in the gap resided the distancing between signifier and signified. Silence = primeval sounds = absence of meaning. Weaving her tapestry, Cliff embraces the reader, oscillating between Giordano Bruno's rhetoric and the disarrangement of tenses. "No one enters here unless he's a geometer. Mnemonics. Order from chaos. Theater of the world. Original texts. Her head filled. Shower of gold. Split brow of Zeus. Calumny of Apelles. Splendor of tombs. Christ's agony, besides. Piero's resurrection." (pg. 117) Cliff and Clare continually remind us that we have a past; that true history must be excavated; that territorial language is not a cultural exercise or a sign of knowledge or a mark of ancestral pride, but a praxis. It is an endless process of losing the self to search for the Other, of transforming the self into a being of light, a weightless piece of cotton, linking events through light windows – the schizoid fetal position – fleeing rules, creating asignifying flows, constituting asignifying signs that deliver themselves over to the order of desire: "rushes of breath and cries."

"cutacoo, cutacoo, cutacoo

...krrr

krrr

krrr-re-ek

cawak, cawak, cawak

kut ktu ktu kut ktu ktu

cwa cwa cwa

cwaah cwaah cwaah

Day broke." (pg. 208) Bertha Rochester's liberation allows Clare to become a true nomad warrior.

The initial formula becomes a matrix:



Time = Money = Gravity  $\rightarrow \infty$  = Unconscious  $\rightarrow \neg$

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Time = Learning = Gravity  $\rightarrow \emptyset$  = Unconscious  $\rightarrow \infty$

Where,

– in the equation's numerator: Time = Money refers to the Adam Smith time as our modern economic paradigm which is based and equals to the Newton time as the physical reality of bodies living under the laws of a Gravity tending to infinity which refer and equals to the Freud time as the psychological necessity to repress the unconscious thus sustaining obedience and fixing a tunneled perception;

– in the equation's denominator: Time = Learning refers to the Stoic time as a primordial and intuitive paradigm which equals to the Post Quantum time or universe of fractal state of mind where systems form open windows within open domains only possible under a Gravity tending to zero which refers and equals to the Schizoid time as the psychological possibility of an unconscious liberated of any repression with generative forces tending to infinity capable of breaking any tunneled perception.

In NTTH Cliff relates a state of modernity, the equation's numerator, with a state of a possible world, a time yet to come, the liberation of the generative forces of our unconscious, thus shifting the mind to non-gravitational areas, to windows yet to be explored, to a time yet to be learned.

Notes:

1. Orthogonal refer to the geometric concept of projection of a strange curve or system into a known or workable plane, the convoluted Victorian industrial revolution era of Jane Eyre and the Modern Era of NTTH, respectively. The term "screen" is dealt here from an optics of projection of light and vision.
2. Jane Eyre, because of its originality and novelty, is associated with a magnet empowered of a force capable of spreading its waves throughout history until it hits modernity, our plane of consistency, like the light of vitalism hitting consciousness.

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