

NIGHTWOOD (1936)

by Djuna Barnes

CHAPTER 8: THE POSSESSED

When Robin, accompanied by Jenny Petherbridge, arrived in New York, she seemed distracted. She would not listen to Jenny's suggestion that they should make their home in the country. She said a hotel was 'good enough'. Jenny could do nothing with her; it was as if the motive power which had directed Robin's life, her day as well as her night, had been crippled. For the first week or two she would not go out, then, thinking herself alone, she began to haunt the terminals, taking trains into different parts of the country, wandering without design, going into many out-of-the-way churches, sitting in the darkest corner, or standing against the wall, one foot turned toward the toe of the other, her hands folded at their length, her head bent. As she had taken the Catholic vow long before, now she came into church as one renouncing something; her hands before her face, she knelt, her teeth against her palm, fixed in an unthinking stop as one who hears of death suddenly; death that cannot form until the shocked tongue has given its permission. Moving like a housewife come to set straight disorder in an unknown house, she came forward with a light taper, and setting it up, she turned, drawing on her thick white gloves, and with her slow headlong step, left the church. A moment later Jenny, who had followed her, looking about to be sure that she was unobserved, darted up to the sconce, snatched the candle from its spike, blew it out; relit it and set it back.

Robin walked the open country in the same manner, pulling at the flowers, speaking in a low voice to the animals. Those that came near, she grasped, straining their fur back until their eyes were narrowed and their teeth bare, her own teeth showing as if her hand were upon her own neck.

Because Robin's engagements were with something unseen; because in her speech and in her gestures there was a desperate anonymity, Jenny became hysterical. She accused Robin of a 'sensuous communion with unclean spirits'. And in putting her wickedness into words she struck

herself down. She did not understand anything Robin felt or did, which was more unendurable than her absence. Jenny walked up and down her darkened hotel room, crying and stumbling.

Robin now headed up into Nora's part of the country. She circled closer and closer. Sometimes she slept in the woods; the silence that she had caused by her coming was broken again by insect and bird flowing back over her intrusion, which was forgotten in her fixed stillness, obliterating her as a drop of water is made anonymous by the pond into which it has fallen. Sometimes she slept on a bench in the decaying chapel (she brought some of her things here) but she never went further. One night she woke up to the barking, far off, of Nora's dog. As she had frightened the woods into silence by her breathing, the barking of the dog brought her up rigid and still.

Half an acre away Nora, sitting by a kerosene lamp, raised her head. The dog was running about the house; she heard him first on one side then the other; he whined as he ran; barking and whining she heard him further and further away. Nora bent forward, listening; she began to shiver. After a moment she got up, unlocking the doors and windows. Then she sat down, her hands on her knees; but she couldn't wait. She went out. The night was well advanced. She no longer heard the dog, but she kept on. A level above her she heard things rustling in the grass, the briars made her stumble, but she did not call.

At the top of the hill she could see, rising faintly against the sky, the weather-beaten white of the chapel; a light ran the length of the door. She began to run, cursing and crying, and blindly, without warning, plunged into the jamb of the chapel door.

On a contrived altar, before a Madonna, two candles were burning. Their light fell across the floor and the dusty benches. Before the image lay flowers and toys. Standing before them in her boy's trousers was Robin. Her pose, startled and broken, was caught at the point where her hand had reached almost to the shoulder, and at the moment Nora's body struck the wood, Robin began going down. Sliding down she went; down, her hair swinging, her arms held out, and the dog stood there, rearing back, his forelegs slanting; his paws trembling under the trembling of his rump, his hackle standing; his mouth open, his tongue slung sideways over his sharp bright teeth; whining and waiting. And down she went,

until her head swung against his; on all fours now, dragging her knees. The veins stood out in her neck, under her ears, swelled in her arms and wide and throbbing rose up on her fingers as she moved forward.

The dog, quivering in every muscle, sprang back, his lips drawn, his tongue a stiff curving terror in his mouth; moved backward, back, as she came on, whimpering too now, coming forward, her head turned completely sideways, grinning and whimpering. Backed now into the farthest corner, the dog reared as if to avoid something that troubled him to such agony that he seemed to be rising from the floor; then he stopped, clawing sideways at the wall, his forepaws lifted and sliding. Then, head down, dragging her forelocks in the dust, she struck against his side. He let loose one howl of misery and bit at her, dashing about her, barking, and as he sprang on either side of her he kept his head toward her, dashing his rump now this side, now that, of the wall.

Then she began to bark also, crawling after him—barking in a fit of laughter, obscene and touching. The dog began to cry, running with her, head-on with her head, as if to circumvent her; soft and slow his feet went. He ran this way and that, low down in his throat crying, and she grinning and crying with him; crying in shorter and shorter spaces, moving head to head, until she gave up, lying out, her hands beside her, her face turned and weeping; and the dog too gave up then and lay down, his eyes bloodshot, his head flat along her knees.

SONG OF SKINS

from **ANXIETY OF WORDS: CONTEMPORARY POETRY BY
KOREAN WOMEN** (2006)

by Kim Hyesoon

trans. Don Mee Choi

*The open lips find my breasts
though they weren't told where mine were,
draining sweet water from my body.
They want to suckle again right after they've eaten.
First the saliva evaporates inside my mouth,
tears vanish from my eyes,
veins shrivel,
blood fades,
trees and plants collapse,
the Nakdong River dries up,
and its floor shrieks as it explodes.
My whole body is pumped out.
Even though you vomit what you've just eaten,
your open lips still hang onto my nipples
till my body is emptied
of everything but dry bones and skin,
till the heaven's castle splits
and the Milky Way shatters,
till I can think of nothing
and my soul withers and dies.*