UiT The Arctic University of Norway

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Rupture

Exposing the Instability of a State Apparatus Through Poetic Descriptions of a Natural World

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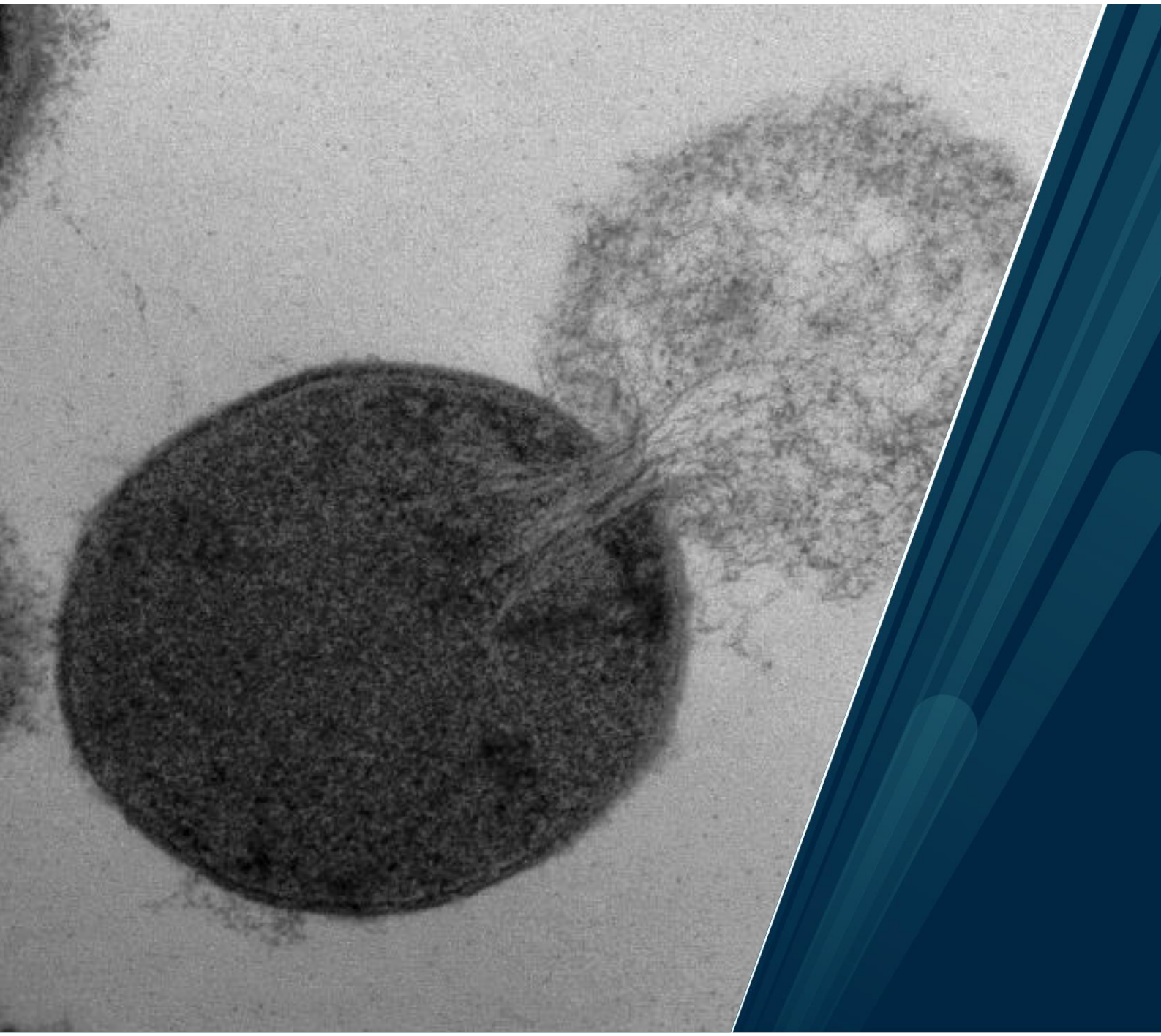
Master's thesis in English… ENG-3992…May 2022



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Acknowledgments

Cassandra Falke: Your great dedication helped invigorate a spark in me. Your patience and attention to detail are greatly appreciated.

Jasper and Aksel: For helping to remind me that the intermezzo is the most important.

“Come, see the true flowers of this painted world.”

Matsuo Basho

Abstract:

The thesis uses the critical lens of Deleuze and Guattari on the poetry of George Gordon Byron, Samuel Taylor Coleridge, and Bobby Sands to illustrate the way natural elements deconstruct the power of a state apparatus by exposing it as a temporary social construct. I argue that literature creates the idea of a nation by perpetuating narratives that divide the world into borders; conversely, literature can dissolve political boundaries into natural elements beneath borders through the cultivation of desire towards wild spaces. By positioning the locus of control beneath the social construct performing on its surface, poets destabilize the state apparatus's desire to quantify, contain, and striate the world unopposed; thus, ecocentric poetry exposes lines of flight beyond confinement that would otherwise subjugate individuals into homogenous classifications. The three chapters are founded upon Deleuze and Guattari's binary terms of smooth vs striated space to organize territorialization. Ultimately the conclusion is that smooth and striated space are not fixed in existence but perceptual, and thus a text has power to construct a subject's interpretation of the world.

Introduction:

The Nation Does Not Exist

Literature constructs the idea of a nation state by perpetuating a narrative that divides the world into borders, conversely literature can dissolve political boundaries into the natural elements beneath. Texts direct perception into seeing the permanence of a social construct through the repetition of anthems, folk tales, or judicial scripture, and texts can also reveal the transparency of a nation state through the description of its fragility. A nation would not exist were it not for the individuals bound within its political border entering a social contract confirming its existence. This is not to say that a nation, like the United Kingdom, is not a current governing power over a human population on a portion of the planet but acknowledges that it only exists because the people residing on the island in the North Atlantic collectively agree in its existence, support it with script, and punish the non-compliant. When placed upon the timeline of natural existence, the permanence of a nation, like the United Kingdom, occupies an infinitesimal fraction of the geologic past and will, most likely, dissolve into a future of uncertainty while the ecological base remains. The United Kingdom, Europe, or Western Hemisphere are manufactured labels that organize a fluctuating planet blanketing uncontrollable ecosystems, mountain ranges, and fauna outside human sovereignty. This is not to claim that this semblance of organization is a bad thing, but one should resist the temptation to ascribe to its permanence. A text constructs a state and national identity through stories depicting battles won or conquering expansion thus reinforcing perceptual borders. By contrast, by praising the natural elements beneath the political map a writer can show indifference to posturing on the surface. This thesis encourages a fluid instability of nationalism by exposing its impermanence when compared to the natural elements on which they are established. The use of the natural environment by George Gordon Byron, Samuel Taylor Coleridge, and Bobby Sands is analyzed herein as they position sovereign power outside the social construct of a posturing nation. This ecocentric poetry shifts perception beyond the sovereignty of a political state, thereby dissolving the power of the social construct; the purpose of so doing is to ensure borders, nationalism, and othering is critically examined before it devolves into violent separatist dogma.

The following introduction combines the argument with a theoretical framework; although this may break convention the argument assumes understanding of the critical lens

and necessitates a presentation of theory before formally stating the thesis. Therefore, the argument itself is presented in two parts; first, a general argument is made at the beginning, with mention of authors and poems, to give context and, after introducing the critical lens, the formal argument is presented again on the philosophical foundation. The critical lens of Deleuze and Guattari is introduced, and unique terminology is defined, organized, and interpreted to base the thesis as a whole. Finally, the authors and poems are introduced in detail and their choice is given purpose.

This thesis is divided up into three chapters depicting the way literature encourages the fluid uncertainty of nationalism by offering praise for natural elements beneath. While the three chapters proceed, the strength of political borders increases and thus the poet's use of natural imagery to resist correlates. The first chapter uses Coleridge to exemplify someone inspiring a movement towards unbound creative space where divisions are ambiguous. His poetry contains dreamscapes overlaid with natural imagery detached from reality. Coleridge positions supremacy in natural spaces in poems like “Kubla Kahn”. He also encourages subjective personal interpretation in poems like “Time, Real and Imaginary”, and “What is Life?”. More concrete, “France: an Ode” finishes the chapter as political borders begin to reveal themselves. The second chapter explores Byron’s poetic response to the national social construct and looks at writing composed while traveling across a European continent where nations were concurrently annihilating one another in an effort to demarcate borders. In chapter two “The Prisoner of Chillon” serves as an introduction to Byron’s idea that territories are perceptual. Afterward, sections from *Childe Harold’s Pilgrimage* show Byron’s ability to subvert borders with nature during the nationalistic aftermath of the Napoleonic wars. The final chapter uses Bobby Sands’ poetry smuggled out of solitary confinement as the culminating response depicting a perceptual escape from the most confined of spaces. Few have explored the poetry of Sands; thus, the third chapter positions natural spaces against a contentious border without established critical support allowing the argument to become independent. By smuggling poems like “A Place to Rest”, “A Burning Thread” and “Twilight Ballet” out of prison Sands made a perceptual escape beyond the confinement of state sovereignty. The progressing strength of confinement allows for the argument of this thesis to be challenged to an increasing degree; the conclusion then exposes the subjectivity of confinement in a social construct while using nature as a tool to inspire deconstruction of preconceived schematic borders.

To give context to this argument before going further, we can look at an example of what will be presented in more detail further in the thesis. In Byron's *Childe Harold's Pilgrimage* Canto I he writes of the Peninsular War during Napoleonic siege,

> Three hosts combine to offer sacrifice;
> Three tongues prefer strange orisons on high;
> Three gaudy standards flout the pale blue skies;
> The shouts are France, Spain, Albion, Victory!
> The foe, the victim, and the fond ally
> That fights for all, but ever fights in vain,
> Are met -- as if at home they could not die --
> To feed the crow on Talavera's plain,
> And fertilize the field that each pretends to gain. (I.41,441-449)

Here the shouts and prayers act as separating verse dividing the tragic masses into socially constructed "others" sent to slaughter oppositions in an effort to project their nationalism over a natural space. Byron completes the stanza acknowledging that despite the nation's efforts, their families have sent their children to inevitably feed the crows and fertilize a field one could only "pretend" to have sovereignty over. The crow, the field, and the soil are indifferent to the nationalism posturing on nature's surface and fighting "in vain" positions sovereignty within nature as the inevitable return. Describing these nations as "gaudy" when they "flout" the open sky in prayers that divide, Byron is dissolving the power of the state through mockery by illustrating its insignificance when juxtaposed to the landscape. This is not to say other poems do not attempt the opposite, as one need not look further than Glanville's "Iberia" 1812, Hersee's "The Fall of Badajoz" 1812, or Grenville's "Portugal" 1810, to see poetry that affirms nationalism by praising the social construct for similar battles. While Byron was writing, simultaneous publications praising the war became a vogue fashion around England, or as Juan L. Sanchez notes, "these poems and others like them establish a clear ideological perspective on the war in which the celebration of the Spanish cause and, more importantly, Britain's role as savior constitute dominate themes," (Sanchez 446). Conversely, Byron's example here serves as a warning of deluding oneself that this nationalistic social construct possesses more power than the plain that lies beneath the posturing.

Although one could center the thesis on the French Revolution, the Napoleonic Wars, or the Partition of Ireland, this thesis resists a temptation to historicize the authors within a designated period in an attempt to keep the argument applicable to any generic locale or

period and acknowledges that this may break convention. Historical context is provided when necessary to help support the argument but not as a base for interpretation. The purpose of not emphasizing historicism is to ensure that the argument, that nature can be used as rebellion against a state apparatus, maintains fluidity and is not confined. The Romantic movement may exemplify the use of nature as a platform for unleashing individual potential, but the concept cannot be contained within the genre or the English lexicon. Of course, historic arguments can be applied to contemporary context, but the hope is to expose an awareness that the argument is concurrent with its publication and can be applied to events unfolding presently; historicizing could limit this awareness of contemporary events and dismiss the applicability of the argument.

Before going further with this argument, it is necessary to provide philosophical support for the formal thesis statement. What follows is an overview of the critical lens and definitions of the unique terminology used to support the argument. After this overview of the critical lens the argument is formally restated on this philosophical foundation and the literature used to support this argument is introduced in context.

Constructing a Perceptual Territory

This thesis uses Giles Deleuze and Felix Guattari as a critical lens for explaining how a social construct is formed while viewing the literature herein (further referred to as D&G). Despite this being a literary and not a philosophical thesis, it is necessary to put explanation of the criticism before the literature as the argument is grounded on, and assumes fluency in, their unique terminology. D&G's aim is to resist territorial confinement in an effort to promote creative thought, like the poets presented in this thesis, but there is an acknowledged risk combining their lack of clarity with a formal paper. Therefore, I acknowledge their aversion to categorization and admit structuring their thoughts and limiting creative interpretation. This thesis does attempt to resist large-scale boundaries like "the Romantics" or "post-structuralists" to promote an appropriate level of D&G's free thought. Originally, D&G embraced a comic disorganization in response to the hyper-classified realm of psychoanalysis. Their most famous texts *Anti-Oedipus* and *A Thousand Plateaus* appear to be masses of overlapping, nuanced vocabulary where many struggle to find meaning; however, D&G resist definitive meaning in their texts and argue this would "kill" a book by limiting individual interpretation. D&G state, "Any literature that takes itself as an end or sets ends for

itself (...) transports the weak, the aphasia, the illiterate (....) The only literature is that which places an explosive device in its package, fabricating a counterfeit currency, causing the superego and its form of expression to explode," and they did not avoid hypocrisy when they constructed a magnum opus that resisted traditional academic clarity (D&G, *Anti-Oedipus* 134). I use D&G to provide a scaffold on which to understand the way a national social construct is formed and subverted. What follows are interpretations of the terminology utilized throughout.

Territorialization and Plane of Consistency

D&G describe the state of fluctuation between "territorialization" and "deterritorialization" much like pendulum assembling and disassembling society with each swing; literature can be the energizing force that operates this pendulum (D&G *Thousand* 591). Although "territory" is associated with actual physical borders, D&G unite perceptual and physical spaces and argue these cannot be separated. For D&G, a territory is more than just a physical space, as the term "territory" is a metaphysical label an individual can use to organize the perceived world into various working groups, much like the psychoanalytic community labeling and organizing individuals as "sane" or "deviant" in relation to hegemonic social constructs regardless of a physical territory that binds them. Turning the word into a verb, a "territorializing" occurs when a source of power, like that of a nation, attempts to border and organize otherwise heterogeneous things into homogenizing categories. By contrast "deterritorializing" occurs when an opposing force dismantles the organization by perceptually opening a new way of thinking. D&G made the drastic claim in *Anti-Oedipus* that psychosis was simply indifference towards the hegemonic norms imposed upon one within a bound territory and, "Madness need not be all breakdown. It may also be breakthrough," as it resists the classification and territorialization imposed upon it (D&G, *Anti-Oedipus* 123, 131). Applying their ideas to the poetics herein, demonstrates the way one can unravel the constructed physical and perceptual territory of nationalism implemented by a state through literature that resists classification.

It would be impossible to view the world with a complete lack of social constructs, but one can approach the idea with literature that pushes through the perceptual barriers constructed by outside power structures. D&G label the "plane of consistency" as this base beneath territorialization, defining a spatial territory devoid of social constructs; they state,

"The plane of consistency knows nothing of substance and form," meaning it is void of interpretation and is simultaneously void of meaning (D&G, *Thousand* 589). This plane of consistency is impossible for any sentient being to understand, as when one understands a territory they immediately confine it within an organizational schema; it would be like attempting to describe color to the blind. However, literature can direct one towards it. D&G state, "The plane of consistency or of composition (planomenon) is opposed to the plane of organization and development," thus making a polarizing binary between pure thought and structured reason (D&G, *Thousand* 589). Defining the plane of consistency is one example of how D&G remain so difficult to pin down in finality, as they only allow the approaching of a definition. For example, of the plane of consistency they write, "it constitutes is no longer subordinated to the One, but takes on a consistency of its own. These are multiplicities of masses or packs, not of classes; anomalous and nomadic multiplities, not normal or legal ones; multiplicities of becoming, or transformational multiplicities, not countable elements and ordered relations; fuzzy, not exact aggregates," exemplifying the clarity of blind color description (D&G, *Thousand* 588). To be more concrete, the plane of consistency is like the light beyond the tunnel of Plato's cave and is a thematic term attempting to imagine a world void of social constructs where one is open to all personal liberty of interpretation. This thesis uses the term to denote territories without anthropocentric interaction which one can never reach, but the acknowledgment of which threatens the social fabric territorialized on its surface.

Smooth vs Striated Spaces

D&G use the terms "smooth" or "striated" to designate physical and mental territories that are either socially constructed or naturally consistent as a way to organize perception. For D&G there is no permanence to bordering as all epistemological perception dwells within a consistent fluctuation between a bound territory of definitive understanding, termed "striated", and a state of natural unorganized free thought, termed "smooth"; however, one can never reside entirely within one territory as existence is a continual flux between the polarity of these two binary opposites (D&G *Thousand* 552). It is much like Heisenberg's Uncertainty Principle in quantum physics applied to philosophy, as one can never define position and subject simultaneously since territorial perception is continually evolving. D&G also do not attach judgment to either end of the smooth/ striated binary as both can be positive

or negative depending on what a society needs. The process of someone, like a poet, deterritorializing the hegemonic bonds, or striations, by opening thought to potentiality creates a metaphoric smooth space on which one is free from imposed social restrictions and able to apply their own definitions of behavior, but by opening individualism one sacrifices productive organization.

Defining the two classifications provides structure to how one fits in a social construct. D&G explain that smooth space, "is the continuous variation, continuous development of form," meaning it is an ambiguous state of non-definite being where one is unable to assemble understanding due to lack of a perceptual boundary (D&G *Thousand* 556). By contrast, "Striated space (...) is defined by the requirements of long-distance vision: constancy of orientation, invariance of distance through an interchange of inertial points of reference, interlinkage by immersion in an ambient milieu," and these borders structure thought while confining it within appropriate norms, whether this norm is a scientific law, religious dogma, or social morale (D&G *Thousand* 574). Striations allow definitions and limit a sublime emotion as one can quantify and contain perception within labeled boundaries in exchange for creative potentiality. For example, one can think of a natural open field being a plane of smooth space and it is not until outside forces measure, mark, and maintain it that it takes on the role of a football pitch thus creating a semblance of rules, order, and accepted social cues while traversing. Before the imposed striations, any walking visitor was free to act at their own personal liberty, but after the lines of paint denote the appropriate activity, one adjusts their moral conduct when interacting with the plane and behaves within the rules or is punished. Likewise, this same field could be plowed and seeded with striated parallel lines of grain or bound by paths, fences, and signs labeling it a wildlife sanctuary; all striations will limit potentiality on the plane while simultaneously enabling directive purpose. The field before the striations is termed "the plane of consistency" and is nature in its purest smooth form. However, this plane of absolute pure nature can never be fully reached as there will always be some hegemonic striation a perceiver brings to the smooth space. Where, "All becoming occurs in smooth space," as the open field is a canvass for creativity, "Everything occurs in a striated space that goes from empires to city-states, or evolved empires," (D&G *Thousand* 565,575). The term smooth is not meant to be misleading as, "Smooth does not imply homogenous," meaning the field beneath the plow is a cacophony of grass classifications, bug colonies, soil compositions, and water paths that have potential for

striation when one classifies them in a bound mental schema (D&G *Thousand* 554). A writer is thus able to direct to their chosen space with praise of one and simultaneous indifference to another thus influencing a reader's perception of an imposing apparatus. With the praise of smooth space, a poet undoes the essence transposed upon existence and weakens the perceived purpose while simultaneously opening potentiality.

State Apparatus and Line of Flight

Striated spaces are controlled by an "apparatus" or a schematic power structure that works to confine thought and territory within striations for productive use, and conversely, striations are dissolved into smooth space when a poet or philosopher inspires a "line of flight", or perceptual exit, outside the designated territory. D&G explain this exit, stating, "There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, (...) You may make a rupture, draw a line of flight, yet there is still a danger that you will reencounter organizations that restratify everything, formations that restore power to a signifier, attributions that reconstitute a subject— anything you like, from Oedipal resurgences to fascist concretions," explaining that a rupture leads to smooth space which will then be territorialized again (D&G *Thousand* 9). What D&G term "the State Apparatus" is a political power structure that attempts to striate perception by enforcing state hegemony through the use of anthems, parades, courts, and, ultimately, the prison system. D&G explain the purpose of this apparatus as, "One of the fundamental tasks of the State is to striate the space over which it reigns, or to utilize smooth spaces as a means of communication in the service of striated space. It is a vital concern of every State not only to vanquish nomadism but to control migrations and more generally, to establish a zone of rights over an entire 'exterior' over all of the flows traversing the ecumenon," as having territorial position over a massive territory allows the state to direct power towards selfish endeavors (D&G, *Thousand* 449). The "line of flight" dissolves schematic borders by opening perception outside the hegemonic territory. D&G explain, "We must remark that the territory is constantly traversed by movements of deterritorialization that are relative and may even occur in place," meaning within the bordered perception subjects may latch to an idea allowing exit from the territorial boundary imposed by the State Apparatus and exercise personal sovereignty (D&G, *Thousand* 379-380). Martin Wood and Sally Brown write a great definition of a line of flight stating, "A line of flight is essentially a movement of creativity, a practical act or a way of

living that wards off or inhibits the formation of 'centers' and stable powers in favour of continuous variation and free action," (Wood, 517). Therefore, the state apparatus and the line of flight can be understood as antagonizing forces, the former constructing and confining within striations, the latter rupturing borders, both using literary texts as fuel.

A territorialized group must submit to confinement, exchanging personal identity for safety; an exchange D&G explain is catalyzed by desire. Ian Buchanan explains this desirous effect in the introduction to his book *Deleuze and the Contemporary World* as, "Desire is a kind of cosmic energy that is constantly being deformed into the desire-for-something," and this bonds heterogeneous individuals into a homogenous identity territorialized by a state apparatus (Buchanan 1). Robert Tindol furthers this idea stating, "we humans have a strong tendency to acquiesce to power, and we do so because we have been socialized to yield to some entity or individual or principality that makes us feel more secure," (Tindol 57). Subjects give up individuality for nationalism as one's national identity immediately provides a confirmation of personal identity, therefore existence, connected to a history and an imagined future. Jose Valle expands on this personal identity as it "provides the tie that binds, the psychological glue that bundles multiple egos together weakening the affirmation of individuality and hindering their projection on to other human communities - whether smaller or larger than the nation," (Valle 304). The state perpetuates itself by monopolizing desire and directing it back to the center, thereby strengthening the idea of a nation. The state is then bonded with texts that unite the group in language, morals, and history.

The state apparatus uses literature to focus desire back towards it center, and likewise a poet can rupture the confines by inspiring a line of flight outside; however, whether inside or outside the construct is imagined. One can turn to Benedict Anderson's classic *Imagined Communities* for confirmation of this argument as Anderson also claims that the nation comes into existence through a collective imagination perpetuated by the invention of the printing press and dissolves beyond the social construct (Anderson 111). Anderson directly states, "nations are not natural but have to be imagined, narrated and performed into existence (...) What matters is not the falsity\genuineness of a community but the style in which the nation is imagined," (Anderson 111). Without the performance there would be no national identity, and printing literature can exacerbate this by allowing a large-scale distribution of this imaginative performance. Anderson states, "People don't precede their cultures but are formed through culture," meaning that a cultural ballad or nationalist literature cultivates the

bonds that enable an apparatus to take shape (Anderson 112). Anderson gives the following example:

> Take national anthems, for example, sung on national holidays. No matter how banal the words and mediocre the tunes, there is in this singing an experience of simultaneity. At precisely such moments, people wholly unknown to each other utter the same verses to the same melody. The image: unisonance. Singing the Marseillaise, Waltzing Matilda, and Indonesia Raya provide occasions for unisonality, for the echoed physical realization of the imagined community (Anderson 163)

This anthem is a written work recited publicly uniting a nation, but one could also call to mind a poem, prayer, or fable that binds the collective morality of a group and is repeated from generation to generation. The song "Waltzing Matilda" is far from inspiring war-drums outside of the territorialized group but nevertheless invigorates an audience at a rugby match; from an outside perspective, the unique Australian vocabulary appear as floating signifiers detached entirely from meaning within the English lexicon. Therefore, it is not the words that matter as the mere repetition of sound of a text that allows the chorusing of the group into existence. This is how the cultural construct begins, and eventually the united group submits to the territorializing power of a state apparatus that procures the group for the promotion and defense of its sovereignty. By contrast, a poem can be a rupture that bleeds desire from the bound territory of a state apparatus to the realm of smooth space, as the poets in this thesis present. Through verse, a poet may expose potentiality beneath a constructed apparatus of an imagined community by directing desire to the natural plane of consistency. A poem that ignores nationalism and praises wild space draws desire to a borderless world. D&G explain how this constitutes sedition, "If a society is identical with its structures (...) then yes, desire threatens its very being. It is therefore of vital importance for a society to repress desire, and even to find something more efficient than repression, so that repression, hierarchy, exploitation, and servitude are themselves desired," (D&G, *Anti-Oedipus* 116). On a sensitive plane, the subversive act of directing desire outside the social construct constitutes attrition as it places the locus of power away from the governing apparatus within the wilderness of smooth space.

D&G term	Interpretive definition for this thesis
Smooth Space	Physical or mental space without labels, borders, or classifications
Striated space	Mental or physical space labeled and identified for productive use
State Apparatus	Institutional structure that exhibits power on a social body
Plane of consistency	A perceptual or physical space devoid of all striations or social constructs
Line of flight	A perceptual awakening that opens one's consciousness to potentiality
Territorialization	The act of confining space or perception within quantified definitions and labels
Deterritorialization	The act of deconstructing organized perception or space into free thought

To summarize, one can see D&G's philosophy in line with the contemporary conversation on gender. One would not know how to classify a gender without outside influence and would perceive all humanity on a **plane of consistency** when first encountered, but, over time, would recognize patterns by observing a community to create a unique personal perspective on performative roles. When one submits to an organizational power structure, like a **state apparatus**, it binds that thinking within the **striated space** of chromosomal labels and stereotypes that **territorialize**. Furthermore, it would take philosophers, writers, and activists to subvert this boundary creating a **line of flight** to the different perceptions of gender labels in a **smooth space** devoid of borders, thus **deterritorializing** social constructs. Eventually, this web of possibilities will find itself within a territorialization of new social codes, like pronoun rules, and the process will repeat in line with the aforementioned territorializing/ deterritorializing or smooth/striated conversation.

There is a plethora of terms from D&G one could use in this discussion; despot, assemblage, rhizome, body without organs, nomad, are but a few examples that would also work herein. It is my belief that D&G have the unfortunate habit of adding so many overlapping terms that many literary critics use their disorganization as a means of dismissing the entirety of their philosophy. I have chosen to focus on a small portion of the terms centered around territorialization to gain organizational character and avoid similar criticisms. Smooth and striated allow for clarity concerning wild spaces, and the line of flight gives context to the creative spirit Byron and Coleridge championed. Directing desire to the plane of consistency also illustrates how Bobby Sands could erase a contentious border. Understanding the terms chosen here is crucial for the conveyance of the argument as a whole.

Wilderness as Rebellion

This thesis will focus on three poets that use natural elements as a means of deterritorializing a state apparatus. Laid out in three chapters, the poetry of Bobby Sands, George Gordon Lord Byron, and Samuel Taylor Coleridge exemplify lines of flight from confined striated space. The first chapter uses Coleridge to position the locus of control within smooth space. The poems here, with the exception of "France: an Ode", are not founded on actual territorial space but dreams and the non-defined. Coleridge praises natural imagery as ungovernable and displays indifference to borders, state, or rational attempts at conclusions. Striations become clearer in the Second chapter as Byron directly opposes existing state apparatuses by writing to the plane of consistency beneath Europe while traveling through a pre and post-Napoleonic siege. Byron's writing, twenty years after Coleridge, opposes the paltry nature of inscription and presents a violent Europe striated in nationalistic identity, which he ultimately dismisses. The final chapter uses the poetry composed in solitary confinement by Bobby Sands to solidify the argument that writing to smooth space can perceptually dissolve contentious striations. The use of nature as a symbol of rebellion is chronic and contemporaneous with present border disputes outside the 18th century, and the prison poetry of Bobby Sands exemplifies this as it erases the perception of a Northern Irish border through the use of birds and natural spaces despite the author being corporeally contained. Sands continues deterritorializing traditions laid out by Byron and Coleridge by breaching physical borders and proving the permeability of prison walls. The chapters are placed in an order where territorial striations become more pronounced and the opposing lines

of flight more drastic as the thesis proceeds, thus increasing the challenge of the argument across the thesis as a whole. Ultimately, this thesis reaches the conclusion that by ennobling natural elements on a plane of consistency beneath the social construct imposed upon it, poets are able to use wild spaces as rebellion against the state apparatus's desire to quantify, contain, and striate the natural world; thus, readers can use literature to maintain lines of flight opposing the state's desire to devolve individuals into nonpermeable borders and homogenous classifications.

Literature Constructs Perception; Introducing the Writers

Literature possesses the ability to construct or deconstruct territories. As borders are a social construct, smooth and striated spaces are both spatial and perceptual simultaneously and exacerbated by the literary framework one engages with. For example, what we separate as wild or tame ignores the fact that everything is simultaneously wild and tame depending on perception of the writer, reader, or viewer constructing that territory within a perceptual framework. For the Amazonian tribe the parallel lines on the Los Angeles freeway would be wild chaos of unquantifiable reason, and conversely the depth of the jungle would leave the city dweller beyond the comfort of borders. A text can help organize both territories or deconstruct them into chaos. Therefore, one must realize that everything is smooth and striated simultaneously depending on the viewer's projection upon it, and literature influences this perception. As D&G explain, "it is possible to live striated on the deserts, steppes, or seas; it is possible to live smooth even in the cities, to be an urban nomad," (D&G, *Thousand* 560). Therefore, a text can influence a reader to further entrench in striated space by constructing their personal nationalism or pull the reader to smooth space through indifference of the state and embrace of the non-definitive wilderness.

The poets presented in this thesis were chosen as they created lines of flight beyond the striations of a parading social construct and direct desire towards smooth space and the plane of consistency; they do this through the use of smooth space, as they are using wilderness as rebellion against a state apparatus. The etymology of the word "wild" comes from Old High German "wildi" and Norse "Villr" expressing "independence from human direction" paralleling the ideas of smooth space (Macfarlane, 84). As I have explained, wilderness is not a place, but a perception on a place just as a nation is not a place but a perception on a place; the poets herein expose wilderness in striated spaces and direct desire

towards it thus weakening the construct of the state apparatus. For example, Coleridge finds wilderness in the striated space of a windowpane in "Frost at Midnight" and directs desire away from a rigid state hoping his child embraces nature. Of course, wilderness applies to locations, but one also must remember humanity can be wild in thought and action with the same definition of "being independent from human direction"; Byron being described as mad, bad, and dangerous, is a perfect example of someone placing his social morals in perceptual smooth space and his diaspora while writing *Childe Harold's Pilgrimage* embraces a borderless world by mocking conscription. Where Byron is more passive in his rebellion against a state, Bobby Sands is direct with his use of nature as a tool to undo imposed striations. Despite the British government's attempt at confining Sands within the strongest of striations, Sands found wilderness by listening to birds through barbed wire, and he permeated the walls with his writing. The poets here exemplify directing desire to wild territories, both spatial and perceptual, undoing the state apparatus and opening perception to the potentiality that we are consistently immersed within.

The poetry of Samuel Taylor Coleridge (1772-1834) perceptually carries a reader outside of rational territory. Coleridge did not confine much of his verse within historicity, nationalism, or temporality and some of his most famous poems are fragments. "Cristabel" and "Kubla Kahn" are arguably his greatest works; the gap at the end of each leaves a border incomplete and a space open for a unique interpretation by any reader. The fragmentary nature allows personal interpretation, and thus opposes striations, while cultivating creative thought. Coleridge spends time finding frost on the other side of windows or underground waterfalls, giving power to the unquantifiable and just out of reach, continually drawing the reader's perception outside bound terrain. Nicholas Reid summarizes Coleridge's directionality of desire to smooth space well in the introduction to his book *Coleridge Form and Symbol, or Ascertaining Vision* stating, "Coleridge is not looking at outward forms, the inanimate cold world, or (arguably) *natura naturata*, but rather finding something within, a forgotten hidden truth," (Reid 1). This opening of perception to wild spaces is how Coleridge positions a subject beyond striated territory. The poetry of Samuel Taylor Coleridge is a line of flight beyond the territorialized comfort of striated space into the unfinished realm of the imaginative, giving faculty to the ungoverned and unquantifiable; this line of flight will be expanded upon in the first chapter of this thesis. Coleridge is positioned first as his poetry is more perceptual than the latter two poets and thus, he provides an understanding of what

embracing smooth space looks like. Overall, the chapter starts in the smooth space of a dream in "Kubla Khan" and finishes in the striated space of "France; an Ode" thus providing a range of poetry depicting Coleridge's directional movement towards smooth space.

George Gordon Lord Byron (1788-1824) also resisted confinement within nationalistic striations and spent much of his literary career outside his national identity directing desire to smooth space. For example, Byron famously positions himself within smooth space in the third canto of *Childe Harold's Pilgrimage* announcing, "I live not in myself, but I become portion to that around me; and to me high mountains are a feeling," (III 72, 680-682). Byron's sentiments claim there is no existence beyond perception with this line as even the solid mountains become emotional experience. By stating that he is not residing within himself he is deterritorializing his corporeality, and thus blending defined territories into one experience. Perceptual borders have permeable membranes for Byron, including the definitions of morality. *Childe Harold's Pilgrimage* is a poem from the perspective of a young man taking the tour of Europe many privileged youths undertook to educate themselves on the classics and establish a moral base for their future. However, Byron writes his poem against this territorialization as he rejects the classic striations and finds solace within the smooth space between. As Bernard Beatty points out in his research on Cantos 1 and 2, "Even the ruined Parthenon, which stands 'despite of war and wasting fire' is presented, like the bleak battlements of the ruined castles of the Rhine, as consciously experiencing violence," and "Byron hated violence and periphrastic celebrations of it," thus nationalistic symbols are described as crumbling malign mausoleums that are held up with by a meaningless chronic violence (Beatty). Instead of praising these structures of a state apparatus, Byron directs desire to the woods of Sintra, the hills of Andalusia, and the cascading glaciers of Mt. Blanc, freeing perception by ignoring the borders. Byron labeling his protagonist as "childe", or a noble son maturing into knighthood, positions the protagonist as someone who should be forming his role within the state; however, the protagonist shifts the focus not to chivalric duties, but to the space between states and questionable carnal morality. These liberating themes in his poetry made him exceptionally popular, thus a line of flight, or as Jerome McGann describes, "Byron invented the myth of himself as The Romantic Poet, thereby creating a new structure of authorship which answered to the changing conditions that were rapidly transforming the English literary institution," (McGann, *Byron* 36). The chapter on Byron is positioned second as he is more concrete than Coleridge, but not corporeally

contained like Sands. Byron responds to a European continent in the aftermath of war by offering solace in nature and ignoring nationalistic conscription. The chapter begins with Byron's "Prisoner of Chillon" as the poem serves as a foundational allegory for Byron's perceptual interpretation of territories; sections *Childe Harold's Pilgrimage* are then used to show Byron's dismissal of war, borders, and tradition. With these examples one can see how Byron directs desire towards smooth space thus dissolving the desire to conscribe to a state apparatus.

Moving past the turn of the 19th century, the third chapter explores the contraband writing of Bobby Sands (1954-1981), an Irish Republican prisoner famous for leading the hunger strike that led to the death of ten inmates in 1981. According to Denis O'Hearn, "When he died in Long Kesh prison after 66 days on hunger strike in 1981, Bobby Sands was one of the most famous people on earth," but despite this there has been little critical analysis of his writing (O'Hearn 433). Through the symbolic use of birds observed through his window at HM Maze, Bobby Sands erased the border of Northern Ireland using contraband poems scribed with brio refills on bog roll and bible margins smuggled in and out of prison in body orifices. Although the British government kept his corporeality within the prison walls of the H Blocks of HM Maze, Sands exposes a perceptual permeability that takes a reader to smooth space. The prison is the exemplar of striated space for a nation, with jagged edges, parallel bars, and wire fencing defining absolute confinement and homogenizing conscription; Sands' poetry reveals the exit within these striations and attaches to natural imagery beyond. Lachlan Whalen, in his book *Irish Republican Prison Writing; Writing and Resistance*, agrees with this and notes Sands' use of smooth space as, "At most, such walls prove to be a semipermeable membrane that contains the body, but not the thoughts of POWs," (Whalen 49). Bobby Sands wrote two kinds of verse, one taking the reader inside his cell documenting the torture and confinement of a political prisoner, the second taking the reader to the countryside of Ireland amongst the birds and open fields. Although the former supports nationalistic republican striations, it is the later that holds more power; the combination illustrates a perceptual transience while physically confined. Whalen notes with the writing, "As the POW is dragged inside the cell, so is the audience metaphorically incarcerated alongside him," however, Whalen forgets to note that when Sands writes to the fields, streams, and birds indifferent to nationalism, the audience is "dragged" beyond any striated conflict into smooth space (Whalen 54). Sands uses an ornithological inspiration to

destabilize the striated space projected by the state apparatus by publishing nature in Republican papers through the walls. Furthermore, Sands deterritorialized this state apparatus' attempt to perpetuate itself as moral patriarch providing food and dependence when he died on hunger strike in 1981. As philosopher Jean Baudrillard notes, "every death and all violence that escapes the State monopoly is subversive; it is a prefiguration of the abolition of power," and through the refusal of the gift of food Sands perverts the moral code of striated space (Baudrillard 195). Sands is the culmination of the chapters as he exemplifies the use of smooth space in the most striated of circumstances; by building off well known poets the third chapter also moves into less researched terrain to justify the argument. The chapter starts with two journal entries Sands wrote that provide a base for his writing. Next his poems "A Burning Thread", "Twilight Ballet", and "A Place to Rest" illustrate the way he makes striated space permeable with natural imagery. Sands is therefore the culmination of the thesis as it furthers a claim with a lesser-known writer and contrasts the smooth and striated to the greatest degree.

In conclusion, it is natural to have a constant perceptual fluctuation between smooth and striated space as the mind desires both to organize for understanding while simultaneously seeking paths to creative potential and individual liberty. It is difficult to separate the smooth and the striated into opposing binaries, as they exist simultaneously within every location and fall apart when focused on for too long; it is a literary text that moves consciousness from one polarity to the other by focusing our perception and constructing a boundary. A poet can entrench hegemonic order by extolling the necessity of a state apparatus and praising its infallibility, but by contrast the poet can deterritorialize the apparatus by writing praise to the plane of consistency and showing indifference to hegemonic order. As the aforementioned poets channel desire to natural imagery, they influence and pull subjects away from a striated space projected by a state apparatus to smooth space approaching the plane of consistency. The use of smooth space in literature destabilizes a state apparatus' desire to quantify and contain a natural world for selfish endeavors and the deconstruction of striations opens creativity to the infinite realm of liberating potential in the pathless wild.

Chapter 1: Smooth Space

Directing Perception to Unbound Territory

This chapter explores the way Samuel Taylor Coleridge perceptually challenges a reader with the presentation of smooth space, thus rejecting striations posturing on the plane of consistency; by doing this he opens possibility for infinite potentiality and destabilizes a rational foundation that could be utilized by a state apparatus. This chapter begins the analysis of poetry within this thesis by introducing and exhibiting smooth space, as Coleridge illustrates an exceptional ability of embracing the subjective realms of perception. Coleridge utilized unquantifiable imagery in his poetry as well as themes detached from rational, concrete signifiers; this leaves his poetry borderless and open to a reader's interpretation, thus positioning it within perceptual smooth space. The point of placing this as the first chapter in the thesis is that it helps the reader get acquainted with the infinite potential of smooth space so that one can later contrast this freedom and liberty against hegemonic striations as they become more pronounced with Byron and Sands. Mirroring the thesis as a whole, this chapter progressively evolves into striated space as the poems go from surreal dreamscapes to direct reaction against an empire in history, consistently promoting the smooth space beyond perceptual borders. The chapter starts with “Kubla Khan” as it is a recognizable poem and a clear example of smooth space overtaking a state apparatus. Starting with “Kubla Khan” allows a reader familiar with Coleridge to link the argument herein to a previous schema before moving to some of Coleridge’s less explored poems that defend an overall thematic argument. “What is Life?” and “Time Real and Imaginary” are then analyzed to show the way Coleridge draws a reader away from striated space and into a creative uncertainty. These poems are less explored by critics and thus allow the thesis to become more independent. The chapter then leaves poetry and uses Coleridge’s journals and letters to show how his lifestyle reflected the same smooth space reflected in his poetry. Finally, this chapter ends with a poem as a direct reaction against striations as “France; An Ode” was written in response to the territorialization of Switzerland by the newly formed French Republic. After this chapter, the reader should have a clearer idea on the concept of smooth space, a concept that is difficult to attach to words, and the reader should be able to apply this knowledge when presented with perceptual striations. Overall, the first chapter of this thesis exposes the way Coleridge champions smooth space in his poetry; by doing so, he opens pathways of desire away from

the striations of a social construct and towards the emotional ether of smooth space, thus destabilizing a state apparatus posturing on the plane of consistency.

As this thesis utilizes D&G as a lens, a reader could confine this within a post-structuralist or post-modernist interpretation of Coleridge; however, the thesis draws upon a plethora of critical analysis in other fields as Coleridge is in the canon of classic poets. At the time of publication his writing was revolutionary and resisted organized confinement within critical classification until later theorists territorialized him as one of the premier English Romantics. For example, Coleridge's contribution to *Lyrical Ballads*, the famous collection of poems written with William Wordsworth, are not ballads at all, but a collection of dreams and landscapes beyond known territories of poetry that opened pathways to great creative potentiality. A ballad poem is often a narrative portraying nationalistic identity, which makes the title *Lyrical Ballads* a great example of smoothing out established norms as poems like "Rime of the Anchient Mariner" and "The Nightengale" do not reinforce the English striations but posit the reader into something new, despite carrying the traditional label. Coleridge has gone in and out of style over time and criticism has come and gone accordingly. Certainly, in the 1960s there was a fascination with Coleridge paralleling a psychedelic movement and in the 1980s his emotional writing coincided with new romanticism, but academia and critics have maintained a professional approach. Scholarly speaking, some have taken a new historic approach and studied the politics of Coleridge as positioned against the French Revolution and an overall British paranoia of revolution; Jalal Uddin Kahn does this exceedingly well in his article "Coleridge's Kubla Kahn; A New Historicist Study" (Kahn). Many have taken an ecocritical approach on Coleridge and explored his return to nature after the enlightenment. Cian Duffy was useful in exploring some of these concepts, and his ecocentric view on sublime landscapes and their instability is easily transferable to smooth space. As much of Coleridge's more famous writing was in response to dreams, there is no shortage of psychoanalytic criticism and Lacanian interpretations extracting symbols from the unconscious sexuality of signifiers in poems like "Kubla Khan". Overall, the work of Alan Vardy was helpful to give detailed insights into Coleridge and his book *Constructing Coleridge: A Posthumous Life of an Author* gave biographical insights to his life. This thesis is different as there are few who have used D&G as a lens on Coleridge before, but Robert Tindol gave an Anti-Oedipal account that had some transferability and is cited herein (Tindol). Overall, there is no shortage of material to build

off when it comes to Coleridge, but I hope that this thesis goes one step further as it does not stop at understanding Coleridge as canonical literature but as a useful tool in destabilizing social constructs through the promotion of smooth space.

Before delving into the analysis of the poems, it is important to define the purpose of smooth space as it is the territory that Coleridge's writing directs towards; understanding this will also help understand how this perceptual directing constitutes attrition. Smooth space for D&G is defined as, "a new assemblage, one that is more or less deterritorialized, or in route to deterritorialization," meaning borderless and open for individual creativity (D&G, *Thousand* 377). The lack of confinement within a collective group frustrates the direction, or flow, of power as perception is diffuse. D&G first state that smooth space consists of, "gaps, detours, subterranean passages, stems, openings, traits, holes, etc," that lead to individual movement and disorganization and by contrast, "On the other side, the sedentary assemblages and State apparatuses effect a capture of the phylum, put the traits of expression into a form or a code, make the holes resonate together, plug the lines of flight," (D&G, *Thousand* 484). Summarizing for clarity, smooth space consists of radical change and fluctuation where perception lies beyond definitive classification and holds limitless personal liberty without confinement to hegemonic moral limits; by contrast when one is in striated space, an identity is cultivated within a border and subjects can look towards the outside to confirm a moral existence and purpose of themselves. Thoughts, images, and patterns are frustrated with a personal desire to organize but without a striated border imposed by an outside apparatus the objects remain floating signifiers open to interpretation in the schema of personal experience. To maintain power, a state apparatus imposes a border around a perceived-homogenized unit labeling the nation, despite the heterogeneity of independent subjects within; this requires perception, and desire, to be directed towards the center. Perhaps Ian Buchanan explains with more clarity stating, "Desire is the force in the universe that brings things together, but does so without plan or purpose and the results are always uncertain. It may lead to the formation of new compositions, but it might also lead to decomposition," explaining the undefined mass holding potential to be territorialized once the state apparatus steps in (Buchanan 2). Going further, Buchanan explains the state's, "principal function is to regulate flows – of money, people, raw materials, commodities, and so on," by bordering this group within striations, or hegemonic moral codes, so it operates omnidirectional (Buchanan 3). D&G explain that each subject within a bound territory has the capacity to, "invent self-destructions that have

nothing to do with the death drive," by attaching personal desire to a way of thinking outside this code as, "dismantling the organism has never meant killing yourself, but rather opening the body to connections that presuppose an entire assemblage, circuits, conjunctions, levels and thresholds…" (D&G, *Thousand* 186). This is what engaging with poets like Samuel Taylor Coleridge does, as it exposes a new path of potentiality that breaks away from a bordered rational territory established by the state apparatus and ruptures the striations, thus constituting attrition. Coleridge directs perception further into the ether of smooth space by praising depictions of a questionable dreamscapes beyond a rational social construct.

Stripped to The Plane of Consistency

Having laid out the definition of smooth space, one can recognize how Coleridge perceptually pulls smooth space through the apparition of the nationalistic apparatus posturing on its surface with destabilizing poems, like "Kubla Khan" (written 1797 published 1816). At its base, the poem destabilizes the sovereignty of a draconian state apparatus by depicting it as submissive to this ecocentric plane of consistency beneath. The consequence of exposing the vulnerability weakens the desirous bonds between individuals and the state apparatus by exposing the lack of infallibility and permanence. Coleridge's "Kubla Khan" is perhaps one of the most studied poems in the English literary canon, and rightly so as its borderlessness resists confined placement in historicity while cultivating creative consciousness applicable to any temporality. A new historicist approach would remark that the poem could be a popular response to the fluctuating borders of Europe at the time of writing, as it depicts the vulnerability of despots and totalitarian control. Ecocentric readers focus on the power of natural imagery contrasted to anthropocentric arrogance. Of course, psychoanalytic criticism has focused on the symbolic images within the dream. Regardless, "Kubla Khan" stands as a line of flight rupturing the territorial bonds of the state apparatus through the depiction of smooth space.

The line of flight is the path that takes a reader to smooth space and lies beneath the plot of this poem and within symbolic representations. On its surface the poem is a psychedelic depiction of an exotic nation-state striating spaces atop a plane of consistency only to have natural elements deterritorialize them so the cycle can begin again. However, the sexuality in the language, the vivid color imagery, and the sensorial engagement pulls the

reader far beyond a territorial comfort zone and into a world of non-definability and endless interpretation. First of all, the poem itself is a fragment, thus leaving it unbound with definitive closure. Every reader of the poem is free to construct their personal interpretation thus forever placing it perceptually within smooth space. Coleridge felt it necessary to begin this poem with a preface explaining that he was interrupted while writing, and the dream induced lines escaped him after the disturbance. This is not a fault in the poem as the resistance to closure means that the poem is still alive, and one can conjecture if there were a definitive ending if it would hold the same canonic prowess. This is also a more realistic depiction of dreaming, as one can also question if there has ever been a dream that was carried to its true completion. Suturing up the poem would allow for understanding of authorial purpose, making it a beautiful psychedelic package the reader can get stimulated by and turn the page from. However, the fragmentary nature of this poem resists territorialization, as a reader cannot definitively classify it and thus is haunted without the comfort of moral purpose. Majorie Levinson explores the fragmentary nature of Romantic poetry in her book *The Romantic Fragment Poem: A Critique of Form* in an attempt to organize the various fragments of poetry in this time period. Levinson confines "Kubla Khan" under the label of a "completed fragment" due to its strength of standing alone, but even with this oxymoronic label for classification, the poem remains open interpretation for any critic to organize (Levinson). Levinson may have organized these poems within a striated space, but another critic is open to interpret them differently as there is no completion to a fragment. The poem gives the reader the experience of awakening from a dream and grappling with symbolic interpretation while attempting to attach significance to images. In short, the poem is smooth space, as one can recognize the words, imagery, and patterns, but cannot compartmentalize them within definitive territorial spaces. This makes "Kubla Khan" the exemplar for a poem positioned beyond a rational territory thus opening a line of flight and opposing a quantified state apparatus that lays claim to total interpretation of the world.

As a whole, the poem depicts the hubris of a state apparatus and thus exposes its vulnerability. The poem begins with a decree from Kubla Khan to build a pleasure-dome atop the "sacred" river Alph. The reader does not know if Kubla is building this as a selfish endeavor or he plans on sharing the palace with the nation he rules over, but one thing is certain, Kubla is posturing as a nationalistic god building a social construct atop the natural plane of consistency and Coleridge begins to extoll a kaleidoscopic naivety. Cassandra Falke

writes, “Kubla lives in this savage and romantic place and carries on his duties as leader of a one-occupant city.” and “Kubla Khan has only to speak and, like God on earth’s first mornings, he makes things appear,” although one can assume this is a “one-occupant city” as schematic associations with the Mongolian hordes do not bring up images of dispensing charity across the Asian continent, there is the possibility that Kubla is a benevolent leader constructing a pleasure-dome for his constituents (Falke). Falke does draw a connection to Genesis here, showing Kubla posturing as a god through the word choice of “decree”, much like a nation state depicting itself as infallible and eternal atop a conquered natural world (2). Kubla is symbolic of a national leader territorializing a landscape for selfish endeavors, as he “girdled” the forest with “walls and towers” (8). On closer inspection, the beginning of the poem only depicts Kubla constructing a wall and a dome, as the river, caverns, and blossoming forests are not his construction but natural elements he merely confines within a border. The garden is not built, but, like a national park, is bordered and territorialized by a nation state to take credit and ownership over. Depicting the natural splendors within his palace, Kubla only possesses sovereignty over the girdle, the space itself remains outside his locus of control, or in D&G terms, the garden is smooth space briefly territorialized by a state apparatus’ attempt to striate for productive purposes. This oversight has drastic consequences for Kubla as the hubris of his social construct is submissive to the will of nature in the second stanza when the river smooths out the striated space.

The second stanza of “Kubla Khan” depicts the inevitable deterritorialization of a nation state attempting to claim sovereignty on a natural world. Khan’s pleasure dome is no match for the sacred river he attempts to confine. Images of “demon lovers” wailing aside bursting rivers accompany the “huge fragments vaulted like rebounding hail” from the destroyed dome while the girdling apparatus is annihilated (16,21). Here, Coleridge pulls the reader away from a territory as he illustrates that there is no stability within the state apparatus, and it is submissive to the chaotic will of nature. To view this poem as rebellion, one must position it within the historical temporality of the late 18th century. Nancy Benvenga does this well, positioning Coleridge against the epistemological writing before him. Benvega juxtaposes Coleridge’s view on nature with Thomas Burnet (1635-1715), a popular and rational English philosopher who described ideal nature as submissive to human expectations where divinity is reflected in structure and order. Benvenga states that, “For Burnet’s contemporaries, nature tamed was nature at its most acceptable,” a philosophical

argument that would praise the construction of a pleasure dome and walled garden (Benvenga 50). Benvenga points out that writers before Coleridge saw, "order, harmony, and symmetry as signs of God's rule over the world," and one can make the connection from "God's" rule to a territorializing state apparatus, as the two were difficult to separate at the time of writing (Bengenga 51). Coleridge, by contrast, rejects this assumption and destroys the geometry of striated space through apocalyptic depictions that are frighteningly sensual. A reader presented with the poem while possessing Burnet's schema of geometric striations equating beauty would be distressed with the oppositional elegance interlaced with chaos when "the shadow of the dome of pleasure floated midway on the waves," and the bordering walls succumb like "chaffy grain beneath the thresher's hail" (31, 22). Where Burnet so easily quantifies natural elements into protagonist\antagonist binary forces, Coleridge ultimately leaves the reader with fragmentary moral judgment on the structure of the earth, as there is beauty in chaos. One thing is certain though, and that is that Kubla's god-like "decree" is a feeble squeak when positioned against the natural flow of a river.

Beneath the plot, the structure of the poem mirrors the philosophical intentions behind it and draws a unique parallel to D&G's use of sound to construct territorialization. As Kubla territorialized a forest, the sound of the poem binds images with structure. The first and last stanzas are, more or less, written within the bounds of iambic tetrameter, giving auditory structure and comfort to the reader that replicates the building of a striated space. Also, the internal rhyme coupled with the assonance repeating "ooo" and "aah" within the first stanza furthers the ability for the reader to be lulled into a comforting state of bliss, as auditory stimulation of sexual assonance associated with words like "pleasure" and "fertile" subconsciously subdue. The last stanza borders the poem with musical imagery as the dulcimer maid constructs a new territory of comfort and the narrator begins fantasizing about the pleasure dome being constructed again, despite the warning from the creature within. By contrast, the comfort of the bordering stanzas contains the chaotic mix depicting the collapse, as lines 8 to 53 jar the rhyme scheme and switch to, mainly, pentameter. The poem follows the pendulum swing from territorialization as Kubla, the narrator, and, perhaps, the Abyssinian maid all construct a structure through sound bookending the poem. The middle is classed among "wailing" with "demon lovers" in savage chasms and the sound follows suit. Although there is still a sexuality within the middle of the poem, the savagery is far

from the lulling comfort of its territorial borders. It is this way that the sound of the poem supports the territorialization and deterritorialization of striated space.

One can connect the territorializing soundscape of the poem to the construction of striated space in our world when viewed through the critical lens. In a recent study by Gordon Wait, Ian Buchanan, and Michelle Duffy on the soundscapes of Wollongong, New South Wales they explore the way, "Sound has the capacity to modulate, transform and perturb bodies to act and be affected," thus constructing auditory striations within a city (Wait 2133-2134). According to Wait, Buchanan, and Duffy, bordering sounds carry with them the ability to territorialize different parts of a city, and residents respond to areas of discomfort through the use of headphones in order to not be deterritorialized through sound. They state, "Sound is productive insofar as it is making and remaking places; sounds can compel people to stay or leave and search for new places," and although Coleridge's poem is set in a dreamscape, the sound quality parallels the structuring, and de-structuring, of a city (Wait 2135). Connecting back to D&G in relation to the argument of this thesis, D&G describe a child scared of the dark singing to themself at night to mark out a protective territory in auditory striations, stating, "It is a question of keeping at a distance the forces of chaos knocking at the door (...) Critical distance is not a meter, it is a rhythm," and it is the rhythm that provides comforting borders of territorialization when chaos is on the other side (D&G, *Thousand* 372). What Coleridge does then, is border the poem with a rhythm to mark out a territory projected by a state apparatus that also parallels the social construct of a cityscape, but by abandoning rhythm and rhyme in the middle he threatens the reader by moving the ultimate sovereignty of nature beyond the control of a territorializing rhythm. Ultimately the lack of conclusion on the poem leaves the reader vulnerable and unbordered within smooth space awaiting the next inevitable apocalypse. This supports the argument of this thesis, as Coleridge exposes the nation's inability to permanently striate space for selfish endeavors due to nature being the ultimate source of control.

Questions Breed Life: Answers Breed Death

For a state apparatus to possess a sovereign force over a territory, the border needs to be perceived as closed in order to quantify and contain perceptual understanding. If something remains open to interpretation then it resists subjectification with a state apparatus' draconian

control. This thesis has already commented on the fragmentary nature of Coleridge's incomplete poems; however, even in finished products Coleridge remains difficult to striate and contain. Although the poems in this section do not directly utilize the physical ecocentric world as rebellion against the state apparatus, they eliminate perceptual borders and placate perception within an imaginative realm beyond striated space and thus provide evidence of the argument of this thesis, as smooth space remains a resistance against confinement to the state apparatus. To provide clarity with an example, Martin Wood and Sally Brown explain why lines of flight subvert power structures that confine subjects. Wood and Brown write, "The tendency to shift human motivation and craving for freedom firmly and irretrievably into the sphere of consumption has led many to reproduce a new system of enforcement they have little option but to accept," according to them, the desire for territorialization is not only due to want of security within a nation but indifference bred by lack of inspiration (Wood 528). Therefore, if Coleridge can inspire a creative exit to smooth space by questioning striations, then one can conjecture that directionality towards the apparatus weakens. Wood and Brown connect their claim with capitalistic structures stating, "A consequence is that life's autonomous forces remain alien and inaccessible, as people feel they have no choice but to submit to the restrictive and regulative organization of the state or the commodity fetishism," and Coleridge breaches this territory as he makes smooth space accessible and therefore perceptually disrupts (Wood 518). One can further connect capitalistic territorializing using Cian Duffy's introduction to his book *Landscapes of the Sublime* when he states that, "The 'natural sublime' becomes commoditized in and by the nascent publishing industry during the Romantic period," explaining that eventually the state apparatus overtakes creative outlets and territorializes poets, like Coleridge, within a label attempting ownership over the literary movement, but since Coleridge was writing before one had organized writing within the label of "Romantic" he remained a perceptual exit for a reader looking for inspiration beyond known striations (Duffy 11). Therefore, even in completed writing one can use the imaginative inspiration of Coleridge as a tool for subverting the bonds of a territory and a promotion of free thought resisting the state apparatus' desire to confine within realms of self-serving production.

Coleridge does not shy away from stating directly that his intention is to deterritorialize the reader by leaving his writing open for personal interpretation. In a letter to Thomas Poole on 16 October 1797, Coleridge claimed that "from my early reading of Faery

Tales, & Genii &c &c - my mind had been habituated *to the Vast* - & I never regarded my senses in any way as the criteria of my belief," extolling the fact that the thoughts he promoted resist concrete understanding and reside somewhere beyond complete perception (Coleridge 502). He does claim in a previous letter that his father burned the fairy tale books in an attempt to territorialize his thought within the confines of acceptable hegemonic practices, but this attempt at confinement clearly did not come to fruition. Coleridge voiced frustration with critics who territorialize his writing within, what can now be understood as, striated space. In a notebook dating December 1804, Coleridge states that critics are "mere indulgers" and the "Bridlers of Delight, the Purifiers, they that combine them with *reason* & order, the true Protoplasts," (Coleridge 548). Using the word "Protoplasts" as metaphor for the poet, a biological term for cell that is not contained within a wall, shows that critics are attempting to bridle thought and contain the emotion of the language by territorializing it within a working category. Again, in April 1803 he wrote, "Language & all *symbols* give *outness* to Thoughts\& this the philosophical essence & purpose of Language," thus reflecting a post-structuralist idea long before the philosophical context has been established, as instead of reflecting "things" Coleridge claims that words reflect "thought" therefore even the most dogmatic of texts could be open to interpretation (Coleridge 543). As the following examples show, Coleridge embraced this post-structuralist philosophy and wrote poems that pull the reader beyond concrete definitions and into the emotional realm of personal interpretation dissolving existing dogma to ethereal essence.

"Time Real and Imaginary" (1817) is one such poem that resists concrete interpretation or definition. On the surface the poem is a completed 11-line stanza with a consistent rhyme scheme describing two children running on a mountain plateau, but the plethoric number of interpretations make it a bottomless well of thought that ruptures a rational boundary. The poem describes these two children, a sister and brother, in "some faery place" running in an endless race with arms outstretched; halfway through the stanza the reader finds out the boy is blind, and the sister is consistently looking back to check on him (124, 1-10). The children's arms are described as "pinions, ostrich-like, for sails outspread" meaning they are attempting to gain flight, but their clipped wings keep them earthbound; despite this frustration the overall tone of the poem makes this childish struggle for flight a joyful attempt at liberty and not an allegory of suffering with shackles of earth (3). When Coleridge reveals the boy is blind, he does so with two exclamations pivoting the poem from

a haiku-like vision of a dream to a parable where the reader attempts to grasp at the concluding moral. The girl, blessed with the sense of sight, is continually looking back to check on her brother, where the blind boy runs "O'er rough and smooth with even step he passed, And knows not whether he be first of last," demarking sight, for the sister, a hindrance rather than a gift (10). For the boy all surfaces are the same and his ignorance is bliss as he has nothing to territorialize his perception. The boy is not disappointed with his placement in the race nor is he attempting to direct himself towards a goal of beating his sister to an arbitrary point. The boy is merely experiencing the feeling of wind through his clipped wings, and perhaps is closer to the feeling of flight than those marred by the sense of sight. Without sight, the environment is an open plane of smooth space for the boy with limitless potential for direction. Coleridge chooses to describe the girl looking back for the boy instead of looking forward, as her sight limits her progress. It is, one can assume, altruistic that the girl is looking back so should not be derided, but her gift of sight is what hinders her from embracing the individualistic moment. According to Tilottama Rajan in her article, "Coleridge's 'Time Real and Imaginary'", "The sister who runs beyond her brother but has to face back towards him, and both convey the manner in which imagination (the Romantic equivalent for the spirit or soul) is limited by the weakness of the actual," thus agreeing that although blindness is a disability, Coleridge is presenting it as a line of flight beyond the territorialized "actual" self and into a realm of limitless potential (Rajan 206). Tying back to the thesis, one can see Coleridge weakening the bonds of a comforting nationalistic apparatus by pointing out that knowledge and rationality are hindrances rather than help.

Although often overlooked by critics, another example exhibiting Coleridge drawing the reader away from a confined territory is "What is Life?" (1829). The poem is short, at 8 lines, with a consistent rhyme scheme evoking the appearance of a structure and closure. However, what makes this poem unique is that it is a collection of questions acting like floating signifiers that only hint at the subject of life. Where statements are definitive, a question is not substantive and only can suggest; therefore, by providing only questions Coleridge promotes smooth perceptual spaces. This collection of questions juxtaposes light and dark, life and death, and joys and pain not in clear quantifiable binaries, but a mix of blurred subjective interpretation. Blurring the binaries means that everything, even life and death, is constantly made from the other and not separated. On the third line, Coleridge places a question mark at the end of the fragment "An absolute self?" meaning even the corporeal

territory of the reader is called into question (3). The entire verse is not grounded in sustenance but embraces a lack of clarity to provide limitless potential. Where enlightenment thinkers and rational philosophers continually directed readers towards answers to life's difficult questions, Coleridge moves away from the clarity of packaged morality and directs one towards emotional interpretation. There is no categorical imperative here, as every reader can come to a poem of questions with personal perspective. Rajan explains Coleridge's poetry as,

> Poems present a direct intuition of the pattern governing life, the emblematic separation of picture from poem, of the riddle from its explanation, forces the mind to struggle in order to decode a metaphysical significance not immediately given in the physical realm. The cryptic, opaque quality of the visible world, and the fact that it must be explicated by some higher authority, enforce in the reader an attitude of humility before the weakness of his own understanding (Rajan 205).

This mental struggle Rajan describes, of interpreting a poem is the symbolic release of desire from a quantified assemblage and embrace of the non-defined. One can think of a governing state apparatus as an entity that would provide answers for what is right or wrong and dole out judgment in accordance with deviance from hegemonic paths. However, as Rajan points out, a poem resists these answers as there is an element of personal decoding and the reader is empowered to bring their own interpretation to the text. "What is Life?" exemplifies the "opaque quality of the visible world" as it forces the reader to question existence at the source. Coleridge writes, "All, that we see, all colours of all shade/ by encroach of darkness made?" explaining that there is no separation between color and darkness as all is defined by both its substance and shadow and not placed in striated binaries (4-5). Through questions Coleridge unites opposing forces as inseparable and indistinguishable. For a reader with dogmatic adherence to justice and judgment, this poem would be incredibly frustrating as how can one judge right or wrong with certainty when all is open to interpretation and interconnected? The closing question asks the reader, "all the thoughts, pains, joys of mortal breath/ a war-embrace of wrestling life and death?" exemplifying Rajan's sentiments that a poem cultivates an "attitude of humility" before personal understanding (7-8). Here Coleridge even blends life and death, explaining that in life we are always grappling with death and perhaps in death we will be always grappling with life. For Coleridge there is no certainty to the separation between the two, but this is also open to interpretation as he phrases it as a question for every future reader to wrestle with.

Listing questions seems like a passive approach to revolution as he is not making direct statements against a nation or territorialized state, but by looking through the critical lens of this thesis one can see that questions might be more dangerous than direct sedition. If one were to antagonize the state they would be giving it power by making a binary relation of an enemy. If a reader begins the metaphysical embrace of blending territorialized binaries championed in this poem, then desire towards the state as an omnipotent territory that provides comfort through moral classifications will be diffuse and ethereal. Therefore, this poem forces a reader to question dogma. Coleridge is not arguing for the creation of a new territory here or directly naming existing frameworks but is opening doors for creative potential, thus providing lines of flight into smooth space.

Mountains as a Gateway

Coleridge utilizes imaginary dreamscapes in poetry to pull the reader outside of known territories, but Coleridge also fostered this deterritorialization in his life and documents this in journals and letters. Coleridge was inspired by sublime landscapes and mountains and even attempted to cultivate a pantisocracy, or a utopian community, in the Lake District of England. The move to the mountains led him to explore the peaks by climbing to their heights for pleasure, and although this hiking seems mainstream in contemporary times, one must remember that climbing without a rational purpose was a new concept at the end of the 18th century. According to Dawn L. Hollis in her article, "Mountain Gloom and Mountain Glory: The Genealogy of Idea", "The earliest record of mountaineering for the love of the thing is only four hundred years old," and although I counter her claim as much too broad, as tribes and civilizations around the world have been drawn to summits for the pleasure of visions, her euro-centric statement applying to Britain in the 18th century rings relatively true (Hollis 1053). Hollis correctly points out that, "Attitudes toward mountains had changed 'so spectacularly' in English literature and culture between the seventeenth and eighteenth centuries," as perception shifted from mountains being a sublime landscape best to be avoided to a romantic escape out of social constructs imposed by job, family, or community (Hollis 1038). An author can still assemble narratives of suffering within mountainous landscapes that titillate the reader by depicting them as frozen hellscapes, but Hollis is correct that Coleridge's praise of high and sublime places was unique to British publishing and certainly not extremely popular before this time. Hollis states, "mountain

attitudes underwent an almost complete reversal between premodernity and modernity," and a lot of this is thanks to the writing of Coleridge and his approach to the wilderness (Hollis 1039). Before Coleridge's time mountains were classified as irrational and non-comprehensible. Climbing them needed a rational purpose in order to be justified, so climbers structured their ascents under the guise of collecting biological samples and measuring atmospheric pressure. By contrast, Coleridge claimed in a letter justifying ascents to William Godwin on 25 March 1801, "I look at the mountains only for the Curves of their outlines," thus embracing aesthetics (Coleridge 509). At this time, few would admit to the actual enjoyment of ascent or physical pursuit, and certainly would not put this in print. Coleridge marks a change in attitude as he did not feel necessary to justify climbing peaks beyond personal emotion. Therefore, Coleridge marks a split when dealing with wild landscapes where one can striate the mountain with barometric readings and parcel it into classifications or embrace the intangible emotional realm; the latter revolution of thought encourages smooth space by blurring the border between an unbordered perceiver and the infinite landscape.

The most direct example happens when Coleridge created a line of flight by documenting his descent of Scafell, a craggy peak in England's Lake District. Coleridge describes this in an 1802 letter he composed to Sarah Hutchinson; although not a poem about a dream, the letter exhibits similar psychedelic transcendence through the way territories and concrete borders lose focus and a natural landscape ruptures a body. To be specific, the 5th of August 1802 is the day when Samuel Taylor Coleridge deterritorialized himself on the side of Scafell and experienced the mountain on such a level that there was no longer a border separating himself from his surroundings. According to Alan Vardy in his article "Coleridge on Broad Strand", "Other than local shepherds, Coleridge was one of the first people to stand on the summit of Scafell, and almost certainly the first 'tourist'," meaning that Coleridge was literally walking beyond a known striated space at the start of his journey (Vardy, Coleridge). Coleridge had been on a solo tour scrambling up some of the mountains in the area and stated that he became addicted to a kind of "gambling" where, after summiting a peak, he would cast himself towards a random descent, "relying upon fortune for how far down this possibility will continue," (Coleridge 511). The casual abandonment of the self-security in favor of following a perceptual watercourse off the top of a peak embraces flow between peak and subject and could be connected to what Nan Shepard calls, "walking the flesh transparent"; she writes, "Walking thus, hour after hour, the senses keyed, one walks the flesh transparent.

But no metaphor, transparent, or light as air, is adequate. The body is not made negligible, but paramount. Flesh is not annihilated but fulfilled. One is not bodiless, but essential body," (Shepard 110). Likewise, Coleridge is still present, but bodiless within surroundings, not to map, striate, or measure as separate, but to emotionally rupture an inside body and an outside landscape. As can be expected, practice of Coleridge's irrational gambling led him to scrambling down death-defying vertical ledges utilizing the tips of his fingers and the fragile support of 18th century footwear. If one is willing not to dismiss this as a laudanum induced drive towards self-destruction, then one can recognize this moment as a line of flight to a new creative possibility beyond the previous striations of rationality. Here nature is a catalyst reducing a rational, structured life to an elemental base of natural existence for a single collapsing moment.

Viewing this descent through the critical lens of D&G one can understand how to use nature as a way to rupture striated space and connect to a broader plane of consistency. Coleridge's descent is the literal exemplification of their thoughts, "You invent self-destructions that have nothing to do with the death drive. Dismantling the organism has never meant killing yourself, but rather opening the body to connections that presuppose an entire assemblage, circuits, conjunctions, levels and thresholds, passages and distributions of intensity, and territories and deterritorializations measured with the craft of a surveyor," (D&G, *Thousand* 186). For D&G, Coleridge becomes borderless on the peak and is no longer a quantifiable being, but a web of interconnected lines to new perceptual possibilities. As Coleridge casts himself down vertical fissures between rock veins he states, "Every drop increased the Palsy of my Limbs- I shook all over, Heaven knows without the least influence of Fear," and the lack of fear exhibits an irrational submission to the mountain (Coleridge 512). Of course the letter was written after the descent was successfully navigated so focuses mainly on the experience he can recall outside the act of climbing, one that cannot be bound by language; for example when Coleridge collapses in the safety of the field beneath the peak he states, "When the reason and the Will are away, what remains to us but Darkness and Dimness and a bewildering Shame, and Pain that is utterly Lord over us, or fantastic Pleasure that draws the Soul along swimming through the air in many shapes, even as a Flight of Starlings in a Wind," (Coleridge 512). This convoluted folding of a sentence depicts an ethereal experience too detached from signifiers within linguistics, much like attempting to paint air. The confusion shows one who has, in Shepard's words, "walked the flesh

transparent". Coleridge may get close enough to the experience to give the reader a thrill, but he could never induce a scriptural transcendence; he can direct our perception there. Although one may claim that making the leap between a reckless mountain descent and rebellion against a state apparatus is too grand, positioning this descent, and the popularity of his writing, in historicity shows a revolutionary shift in popular thought depicting efforts to contain nature and individuals within labeled constructs to a value of irrational emotional experiences. This shift symbolically shows that the state cannot possess sovereignty over subjects and focus is no longer directed inward to the rational state apparatus but outwards to the individual's emotional experience in the unquantifiable wild.

To exemplify the shift away from territorialized nature to emotional experience, one can juxtapose Coleridge's descent with the ascent of Mt. Blanc 20 years prior. Where Coleridge draws a reader to the smooth space of emotional experience, documents from the ascent of Mt. Blanc illustrate an attempt at making a sublime landscape quantified and submissive to the dogma of science. On August 8th, 1786, an amateur botanist from the Valley of Chamonix stumbled snow blind to the summit of Mt. Blanc marking the first ascent of a technical peak of this stature in Europe. The journals of this event solidify borders and quantification and thus limit creative potential in an attempt to confine the experience in concrete terms and ownership. Michel-Gabrial Paccard and Jacques Balmat, his guide, are commemorated with statues around the village of Chamonix at the base of Mt. Blanc as they were the first to reach the arbitrary territorial apex, and these commemorative statues symbolize the appreciation of the status quo as they striated the mountain, labeled it, and parceled it out for the state apparatus to control with nationalistic fervor. Where Coleridge's letter describes ascent as temporal and emotional, the journals and letters of Paccard and Balmat illustrate an attempt at permanence and physical recognition. The former pulls a reader to smooth space, the latter to striated. A letter from George Cumberland to Sir Joseph Banks of the Royal Society London speaks on behalf of the French climbers in an attempt to get their journal published. Cumberland states of Pacard's writing, "He will send all the particulars but as his observations were of most consequence I recommended to him to give me the measures of his Barometer which he had carefully markt with a diamond, and which for further security in ascertaining the truth I measured myself as carefully with a pair of Compasses on the paper enclosed," (First 237). It matters not how the mountain made them feel or whether the climbers transcended form into starlings, but that the barometer was

calibrated correctly in order to designate altitude showcasing the "truth" of a summit. Where Coleridge explodes a mountain, Paccard and Balmat construct borders and tame the landscape. Looking at Paccard's journal one sees that it consists not of emotions but of tables and graphs denoting the objective barometric samples collected along the way, exemplifying the rational approach to climbing a mountain (First 238). Coleridge, by contrast, states, "I lay in a state of almost prophetic Trance & Delight," and "was beginning according to my Custom to laugh at myself for a madman, when the sight of the Crags above me on each side," showing not a measured focus within boundaries but an explosion of perception to smooth space and irrationality (Coleridge 512). According to Simon Bainbridge in his book *Mountaineering and British Romanticism: The Literary Cultures of Climbing 1770-1836* Coleridge was so excited about the Scafell climb he described his account to his friend Robert Southey that he was "mountaineering" and, "This is the first recorded use of the word *mountaineering*" (Bainbridge 223). The irony is that even though Paccard ascended a more technical peak 20 years prior, the noun had not become a verb in the English lexicon before Coleridge approached it from a creative angle. This is an example of previous English vocabulary being unable to contain the experience of Coleridge. Of course, the term "mountaineering" is now mainstream, and, one could argue, territorialized by a national assemblage, as nations have clubs complete with flag patches on their jackets, but at the time of Coleridge it was a line of flight beyond semiotic boundaries. Where Coleridge connects with the starlings, Paccard notes in his journal, "saw a Butterfly, a common Fly, and the (Bruant) de Neige, and also a Cornielle as he judged flying near the peak," thus illustrating the fauna and the writer as separate entities bordered and classified apart in distinct territories (First 237). Where Coleridge becomes part of smooth space, Paccard places objects in their right places within striations. Coleridge did not change the future for everyone, as climbers still wrap national flags on summits and quantify challenges by measurements of height and technical grade rather than emotional transcendence. Even at the same time Coleridge was climbing, a group of Russians fell in a crevasse on Mt. Blanc only to emerge piecemeal 40 years later helping the Alpine Journal calculate that, "Glaciers descend at the rate of about 30 to 40 cm a day," exemplifying human life reduced to tools of measurement far from Starling transcendence (Slatter 152). What these experiences contrast is the way one can use language to striate an environment into scientific compliance through borders and quantification or locate the smooth space to harness new possibilities. Juxtaposing these two mountain

experiences allows the argument presented in this thesis, that nature can be used as a form of rebellion against the state apparatus, to be taken out of poetic dreamscapes and into nonfiction events. Although Coleridge used the psychedelic and imaginary to subvert rational borders in his poetry, he also inspired similar activities by the way he lived. It matters not the fictionality of the literature, but the way it strengthens a territorial bond or fosters creative rupture.

Resisting Striated Space

The previous poems direct perception to the realm of smooth space beyond complete understanding, but this does not encapsulate all of Coleridge's work; to give a thorough reading of Coleridge the final poem analyzed is "France; an Ode" (1798) as it exemplifies a deterritorializing response to a state apparatus. In 5 stanzas of coordinated rhyme and meter published in *The Morning Post*, Coleridge shifts from surreal imagery to political statement summarizing his betrayal with the French Revolution upon their invasion of Switzerland. At the time Coleridge was critical of this poem and dismissed it as mediocre, but this did not stop others from using it as a line of flight. A. Harris Fairbanks points out, "Shelley is reported to have called Coleridge's 'France: an Ode' 'the most perfect of compositions - the most faultless in spirit and truth in our language'," and it is no doubt due to the purpose, depicting nature as sovereign, and not the intricacies of verse and language, as Coleridge shows more mastery in other poems (Fairbanks 181). The poem begins with a preface that explains what the reader is supposed to gain from the ode, and this sets it apart from the previous poems as Coleridge is directing the focus and limiting creative potentiality with striations from the start. This does not mean that the poem ceases to promote smooth space, quite the contrary, the directionality of perception is antagonistic to the territorializing nature of a French state apparatus. However, the preface certainly does limit creative interpretation to the poem as one encountering it without this would be able to apply it to any expanding empire. The preface of the poem has an unofficial thesis statement directly praising nature as the plane of consistency, stating that, "sublime surrounding objects (...) do not belong to men as a society, nor can possibly be either gratified or realized, under any form of human government; but belong to the individual man, so far as he is pure, and inflamed with the love and adoration of God in Nature," (Coleridge 89). Although a tangled sentence, it clearly parallels the ideas of D&G and the argument of this thesis, that ultimate sovereignty lies beyond any state apparatus and each "individual man" is compelled to their own interpretation of a natural

world. What is noticeable is the break of grammatical structure, not unique for Coleridge, and how he chooses to capitalize both "God" and "Nature" thus placing the two on equal plane. This poem marks a shift in Coleridge and a direct response to a state apparatus.

Coleridge originally championed the liberty promoted by the French Revolution and openly denounced William Pitt, the conservative British politician, but in this poem, Coleridge lays out an honest disillusionment after the French Republic invaded Switzerland. At first the revolution for Coleridge exhibited the qualities of personal liberty and smooth space emerging from under the territorializing nature of the bourbons. Timothy Tackett documents the emergence of a new way of thinking in his book *The Coming of the Terror in the French Revolution.* At the onset of the revolution Tackett notes, "the vast majority of leadership positions in the Revolution were held by the urban 'middle class' of the Old regime: nonprivileged male commoners- those who were neither nobles nor clergymen- whose occupations did not involve physical labor," marking a new power assemblage growing from between the proletariat and the bourgeois only defined by what they are not, symbolizing a phalanx championing the smooth space that Coleridge supported (Tackett 4). The frustrations due to this loss of directing power back to the state apparatus reveal themselves in the comments of one nobleman speaking to the National Assembly on its decision to eliminate divine nobility by birth stating that this, "overturns and destroys everything and will create a chaos of people mixed together from every condition," (Tackett 102). Everyone "mixed" and non-definitive exemplifies the smoothing of striated space as territorializing borders within society are no longer relevant. This was a state of smooth space Coleridge could support. However, as with any deterritorialization, eventually the masses are grouped, labeled, and procured for selfish endeavors by an outside apparatus yet again, in this case the French Republic under the new Emperor Napoleon. What is unique in his response to this reterritorialization is that Coleridge does not antagonize this new apparatus with praise of England. Instead, Coleridge arrives at the ultimate conclusion that the totality of social constructs is positioned on the smooth space of nature and ultimately everything is unstable and vulnerable. Therefore, the purpose of "France; an Ode" is to remind the reader that the plane of consistency will inevitably shed any territorialization posturing on the surface.

From the very start of the poem Coleridge uses nature as rebellion against a territorializing apparatus, but unlike the poems previously analyzed he is directly

confrontational to territorializing striations. In the first stanza he writes of clouds "whose pathless march no mortal may control!" and ocean waves that "Yield homage only to eternal laws!" with exclamative force like a battle cry against one attempting to usurp their power (2, 4). The last four lines of the first stanza act as another thesis statement for the poem extolling, "Yea, every thing that is and will be free!/ Bear witness for me, wheresoe'er ye be,/ With what deep worship I have still adored/ the spirit of divinest Liberty," after addressing the woods, ocean, and sky as ultimate sovereigns over France as a social construct (18-21). There is not an antagonizing attack on the French Republic here, but by acknowledging the smooth space beneath the state apparatus Coleridge is destabilizing their right to sovereignty over nature. By choosing generic woods, sea, and sky, Coleridge is providing features that resist a border and cannot be contained. Coleridge bookends the poem with these statements exposing the location of true liberation and closes with, "while I stood and gazed, my temples bare,/ And shot my being through earth, sea and air,/ Possessing all things with intensest love,/ O Liberty! my spirit felt thee there," (102-104). The sole purpose of this final statement is to position true liberty beyond the confinement of governmental possession. He uses the word "felt" when interacting with liberty, making it temporal and not contained within a document or a state. Coleridge is therefore removing liberty from the nation state and positioning it on the personal interaction with wind above the sea. Coleridge attaching the concept of liberty to the detail of his "temples bare" denotes that one must feel liberty brush across their skin like an ocean wind, thus keeping it external to an ideological representation. True liberty for Coleridge resides beyond the striated space of a state apparatus and cannot be fully contained; it can only be felt when one approaches the plane of consistency with "bare" vulnerability.

The use of the word "liberty" in this poem can still be used as a line of flight beyond definition, as for Coleridge this poem shows "liberty" as a binary opposite of "territorialization". When one thinks of the active noun "liberation" one often thinks of a freeing or release that occurs, but Coleridge points out in the poem that this can simply be, "Freedom, graven on a heavier chain," (88). When one frees a camp of slaves or acknowledges an oppressed minority after years of civil rights, for Coleridge, it is not a gaining of liberty but a different form of territorialization. Of course, this latter territorialization may be more pleasant than the former, but it is territorialization nonetheless, and Coleridge is claiming one cannot be truly liberated unless they are an undefined subject on the plane of consistency. Mark Canuel agrees with this idea and makes the provocative

distinction between what is “France” and what is the “French”, one being the plane of consistency and the other being the social construct. Canuel writes,

> The lawful liberty envisioned in ‘France’ directly contrasts with the French model, not only because its politics don’t entail invasion, but also because liberty - felt most acutely in a natural setting - is not in any obvious way a normalized political ‘wisdom’ or ‘lore.’ and it even defies the conventions of the translatio imperii with its suggestion that Liberty is to be found in nature in general and not in and specific nation or series of nations (Canuel).

This explains the way a territorializing state apparatus can attempt to usurp control over liberty as a false front and convince the masses to direct their attention inwards to support the state for further territorialization (Canuel). Relating to the poem Canuel writes, “The brilliant maneuver in the ‘France’ ode, however, is to make it clear that French liberty is in fact a false translatio, one in which the spirit of liberty has been faked rather than imbibed or practiced by France,” thus agreeing that Coleridge is rebelling against the state apparatus through the revelation that the illusion of liberty is a striation founded on a lacuna of morality (Canuel). The ultimate conclusion of “France; An Ode” is that liberty is not something one can possess but something one can feel, and, according to Coleridge, the only way one can truly feel this is to become a vulnerable being and approach the plane of consistency with temples bare.

The Potentiality of Smooth Space

This chapter has shown the way Coleridge provides a line of flight beyond striated space into the realm of smooth space beyond the sovereignty of a territorializing state apparatus. The poems herein provide praise for the unbound creative inspiration beyond borders while depicting smooth space as resistance to territorialization. The poems weaken the strength of a perceived territorial area as they pull the reader into non-quantifiable realms beyond striated space. “Kubla Khan" limits the state’s power by showing its submission to natural elements and its inevitable collapse under its own hubristic weight. For Coleridge, nature is the ultimate force of sovereignty, and Coleridge exposes a lack of security within the confines of a state apparatus. For “What is Life?” and “Time, Real and Imaginary” the environment is used less so, but the perceptual implications of smooth space are the same, as these poems embrace a lack of definitive answers, thus they are a line of flight to infinite creative interpretation. D&G note that the pendulum of territorializing and deterritorializing is always constructing and deconstructing the universe simultaneously as nothing remains in smooth space for long, and Coleridge’s response to the French Republic in “France; An Ode”

displays this frustration while reassuring the reader of the plane of consistency beyond sovereign control. Coleridge was eventually analyzed, and his style classified and territorialized as a British Romantic, but one can still revisit his writing to see the eternal instability of borders. Coleridge starts this thesis as striations of opposition are not clearly demarcated in most of his poetry and thus the reader gets a thorough understanding of smooth space. As the reader moves to the coming chapters, the striations become stronger, and thus so does the reaction to them through the use of the natural environment. In the coming chapter Byron writes to a more concrete striated border positioned in historicity, and finally, Sands encapsulates the argument by finding rupture despite having a completely confined corporeal body. All poets within this thesis utilize the natural elements of smooth space beneath the posturing striations of a state apparatus as deterritorializing agents; Coleridge begins the thesis by removing the social construct and exposing the potentiality of smooth space beneath.

Chapter 2: Striated Space

Exposing the Construct and then Dismissing it

Often a subject is ignorant of the territorialization that surrounds them. A writer can expose these striations and promote personal liberation; George Gordon Byron writes with an awareness that foregrounds the striations while simultaneously exposing how to find an exit. Where Coleridge positions a reader in smooth space, Byron positions the reader within striated space but openly champions indifference. This resistance is occasionally presented as a direct appeal to the masses to confront their oppressors, but more often is found in his indifference to conscription within a hegemonic identity and praise of what it cannot contain. For Byron, smooth spaces evoke emotional superiority far exceeding national conscription or historical legacy. As J.A. Hubbel explains in his book *Byron's Nature*, "When he (Byron) looks at landscapes, he is most interested in the surprising, radical, spontaneous creativity that emerges," and applying this idea to the critical lens of this thesis, one could say Byron directs perception to the smooth space beyond the territorialized unit (Hubbel 19). For Byron, striations result in the strangulation of personal liberty. By contrast, finding an exit to the smooth space beyond social constructs opens to limitless possibilities of emotional freedom. These themes are reoccurring throughout his work, but here I will focus on "The Prisoner of Chillon" and *Childe Harold's Pilgrimage*; in these poems Byron positions the locus of control beyond the state apparatus and exposes striations as both trivial and perceptual.

Byron writes with an awareness of territorial borders projected by a state apparatus, but he easily transitions across these borders and dismisses their implications. This transforms them to smooth space and destabilizes their perceived power while also inspiring a reader to break free themselves. D&G explain, "home does not preexist: it was necessary to draw a circle around that uncertain and fragile center, to organize a limited space," meaning that the essence of a border is constructed and ultimately the identifiable center is a "fragile" figment of imagination (D&G *Thousand* 362). Even the most fundamentalist subjects would struggle to pin down an exact definition of what it means to be an American, English, or Russian, despite violent reactions at challenged borders being evident throughout history. Whether at the border or near the center of a perceived nation, Byron's poetry expresses movement, and his cosmopolitan nature exemplifies the difficulty in defining a territory. D&G state, "Sedentary space is striated by walls, enclosures, and roads between enclosures, while nomad space is smooth, marked only by traits," and Byron's writing life was nomadic (D&G

Thousand 44). Going further, D&G are referencing the idea of a nation when they state, "Sometimes chaos is an immense black hole in which one endeavors to fix a fragile point as a center. Sometimes one organizes around that point a calm and stable 'pace'," here the metaphoric use of "black hole" describing a center of an apparatus illustrates that, although bright at a distance, ultimately the core of a nation behaves like a floating signifier (D&G *Thousand* 363). Byron's transient nature ignores striated space and reveals this sentiment, as he is difficult to attach to a definition. D&G speak to Romantic poets in relation to this construction of nationalism and their metaphor of a black hole stating, "nationalism is everywhere in the figures of romanticism, sometimes as the driving force, sometimes as a black hole," and Byron blends the contradicting duality in his poetry as nationalism is both endemic throughout his writing yet is presented as an empty "black hole" without a satisfying moral base (D&G *Thousand* 396). Byron's poems expose the trivial nature of boundaries, war, and legacies thus weakening the desire to perpetuate a state apparatus as he exposes that a center does not exist, and therefore he is exemplifying D&G's idea that striations are socially constructed upon smooth space.

As the chapters of this thesis progress, striated space becomes more apparent. Where Coleridge directs perception to smooth space in his writing and is open to interpretation, Byron acknowledges striated spaces and places his writing in a defined world, but he then delegitimizes striations by exposing their triviality. The extremity of striated space is presented in the third chapter concerning Bobby Sands. All three authors share a commonality in that they expose striations as a perceptual essence transcribed on a natural existence and allow the reader to see through the social construct. As Byron removes himself from a territory he is able to also break free from the hegemonic nature of a community. Byron's classic quote that he woke up to find himself famous after publishing the first two cantos of *Childe Harold's Pilgrimage* proves that there was a large audience attracted to his view of the world; therefore, Byron is a line of flight directing desire away from territorialization and parallels D&G's sentiments that, "The artist is no longer God but the Hero who defies God," where "god" could be the hegemonic center and Byron the hero (D&G *Thousand* 394). This chapter focuses not solely on the praise of smooth space but the trivializing of the striated. Byron "surveys post-Napoleonic Europe, Asia Minor, and North America, which are threatened by new, global forms of economic and political tyranny," a political tyranny seen as corrupting as they "impose hierarchical logic that divides creation into an immutable order,

establishing boundaries between things that restrict free, spontaneous associations," (Hubbel 19). By writing of draconian striations with triviality and indifference while finding infallibility on the plane of consistency, Byron rebels against the state apparatus by weakening the desirous bonds and draws a reader towards a non-quantifiable emotional world.

Critics usually gravitate towards different writers associated with the Romantic period when constructing an ecocentric argument, but there remains a plethora of critical works to build off concerning Byron. Byron is normally seen as the cosmopolitan of the Romantic poets, thus useful here, but there is less written about his interaction with nature. If one is to explore poetry about nature, then one normally gravitates to Wordsworth as the prophet. Andrew J. Hubbel's book *Byron's Nature* bridges this gap and claims that Byron should be included as an ecocentric poet, but to do so one needs to change the definition of "nature". Hubbel notes, "Byron saw nature as dynamic, semi-synchronous, nested sets of large- and small-scale systems, including human systems, which is a radically different vision of nature compared to the theory of organic holism that dominated the Romantic period," meaning that Byron blended cities and the natural world together (Hubbel 5). Although some lines in *Childe Harold's Pilgrimage* contradict Hubbel's theory, Byron's overall idea that one can find wilderness within the striated space correlates to this thesis well. Where some Romantic writing attempts to write wilderness as separate from civilization, Byron blends the two. Hubbel goes further stating that Romantic aesthetics, "view nature and culture as binary opposites, reversing a previous neoclassical aesthetic that viewed nature as an antagonist to be overcome by science, reason, and culture," (Hubbel 18). Byron, by contrast, sees culture and art as enhancements to nature and blurs the binary of "wild" and "civilized" into a perceptual engagement attached to emotion. Therefore, Hubbel's book was extremely helpful in supporting the claims of this thesis as the argument here is to show that both smooth and striated are perceptual options directed by a text. This thesis argues that since neither smooth nor striated can be separated, as they are constructs influenced by subjective perception, Byron is not only a poet of nature but a poet promoting an active blend of established norms and therefore a form of rebellion.

Critics have used Byron as a lens to view a fluctuating Europe and the political implications. Despite there being few that have explored Byron within the philosophy of Deleuze and Guattari, this paper builds off research conducted before it. Jerome J. McGann is

certainly the contemporary foundation for studies on Byron; his book *Fiery Dust* exposes the way Byron rapidly alters perception throughout his writing by layering contradicting opinions on a consistent territory. Jane Stabler summarizes McGann's argument on Byron explaining Byron, "contradicts' himself, he is not changing his mind but revealing its ability to see an idea or event in several different ways at nearly the same time," thereby opening perceptual possibilities and lines of flight (Stabler 449). McGann's research focusing on the engagement of isolated territories viewed from many angles helps prove that Byron possesses an ability to recognize boundaries as perceptual while transitioning through them. Likewise, McGann's other book *Byron and Romanticism* positioned him within the overall movement and explained how he invented a new celebrity persona outside established norms. Esther Wohlgemut was extremely helpful as she writes about Byron's resistance to nationalism in her book *Romantic Cosmopolitanism* and this idea exposes the optionality of a state apparatus. Juan L. Sanchez gave a Spanish perspective on Byron that explored some lesser read parts of *Childe Harold's Pilgrimage* providing research on Byron's indifference to the Peninsular Wars and Spanish culture. "The Prisoner of Chillon" is less used by critics, but Anna Kedra-Kardela, Aleksandra Kedzierska and Ian Dennis, all wrote articles that were useful here presenting the power structures and spatial territories in the poem as fluctuating perspectives; they focus on the way Byron can present a territory as both "profane" and "sacred" simultaneously provoking a perceptual freedom of choice in the reader. Concerning Byron's mountain environments of the third canto, Cian Duffy was useful in his presentation of the evolving perception on wild spaces that Byron helped promote. This thesis established a foundation from these critics and combined the lens of Deleuze and Guattari to strike off in an independent direction concerning this well-read poet.

This thesis will focus on "The Prisoner of Chillon" and *Childe Harold's Pilgrimage*; where the former provides clear examples of smooth and striated spaces, the latter places these examples within a historical context. "The Prisoner of Chillon" (1816) provides a foundation for Byron's sentiments on smooth and striated spaces being perceptual and shifting. The poem was inspired by an actual imprisonment of a Geneovis monk in the 16th century for being outspoken against the Duke of Savoy, Byron heard the story when touring the dungeons of a castle on his travels through Switzerland with Percy Shelley in 1816. Despite the historical inspiration, Byron keeps the poem generic and thus a reader is able to transcribe the experience beyond temporality. The poem consists of 392 lines divided into 12

stanzas with the overall purpose being to juxtapose smooth vs striated spaces while simultaneously showing how they blend into the same thing; this wonderful contradiction exemplifies the argument in this thesis, that all territorial categorization is perceptual. Exploring this poem grounds D&G's terms for further exploration in *Childe Harold's Pilgrimage*. Anna Kedra-Kardela and Aleksandra Kedzierska's interpretation exposes how Byron can make smooth space within the walls of a prison cell or confine a subject within the invisible striations of the outside world. As Kedra-Kardela and Kedzierska state, Byron illustrates, "The way in which imprisonment becomes not a metaphor for his life, but that life itself," meaning that although the setting is a prison, the poem is an allegory applying to hegemonic prison walls beyond (Kedra-Kardela 156). Although at first this seems pessimistic, the poem can be read as a tool of empowerment as Kedra-Kardela and Kedzierska also point out, "the profane, Godless spaces to which the protagonists in their poems had been confined, turn into sacred ones," by perceptually altering striated space into smooth (Kedra-Kardela 163). In "Prisoner of Chillon" Byron shows the way one can turn punishment into privilege and privilege into punishment by shifting perception, and thus the subject fluctuates between victim and despot.

Childe Harold's Pilgrimage (1812-1818) applies the perceptual nature of spaces to the historical empires and nationalisms Byron encountered in his travels throughout Europe and offers a different mindset for the time period. The first two cantos catapulted Byron to a celebrity status the world had arguably not encountered before and are considered a cornerstone of the English canon. Bernard Beatty agrees and writes, "Childe Harold's Pilgrimage altered the conception of what a poet was in a way that no one had done since Milton. It was the arrival of a poet as much as a poem. Childe Harold was on every table, but it was Byron who was talked about," (Beatty). Jerome McGann writes to the poem describing its mastery as threefold; "first, because it spans the crucial years in Byron's development; second, because Byron composed the poem as a running record of his own life and thought in that period; and third, because it is one of the most neglected of the great works of the Romantic Age," (McGann, *Fiery Dust* viii). Cantos three and four, published six years later, built on the popularity of the previous two while presenting different territories and historical perspectives. All four Cantos are written in Spenserian stanzas of iambic pentameter and only broken on occasion. Despite sharing a title and rhyme scheme while commonly being published together, the break between the first and second publications bridges a massive gap

in Europe that cannot be ignored. As Beatty explains, *Childe Harold's Pilgrimage* cantos I and II, "is a poem written in time of war. It is not surprising that it took possession of minds, or in another metaphor, got under people's skin. Childe Harold's Pilgrimage III and IV is written in the aftermath of war," and because of this dynamic flux between war and peace the poem provides a glimpse of both territorialization and deterritorialization on a European continent (Beatty). It is for all of these reasons that *Childe Harold's Pilgrimage* provides a unique perception on an ever-changing world.

After laying the foundation of D&G terms using "The Prisoner of Chillon" I will organize the literary analysis of *Childe Harold's Pilgrimage* into three parts. First, one can explore the way Byron depicts borders and tradition with a triviality that contrasts the expectations of a grand tour. Next, I will show examples of the way Byron depicts the trivialities of war; instead of praising battles won while admiring the sacrifice of the fallen soldier, Byron depicts Europe inevitability succumbing to nature's reclamation. Finally, I will pull passages from all four cantos where Byron provides inspiration that challenges a confined subject to break hegemonic striations and embrace the smooth space of a natural world. Each of these sections moves between all four cantos of *Childe Harold's Pilgrimage,* despite there being massive changes between the first and second publications. "The Prisoner of Chillon" and the four cantos of *Childe Harold's Pilgrimage* show the way territories are perceptual and promote desire for personal release.

Byron recognizes striated space, exposes the trivial nature of the construct, and then exalts smooth space found beneath, as the following analysis shows. Wohlgemut also claims that Byron undoes hegemonic territorialization and nationalism stating, "Byron is helping to make Britain Continental. His cosmopolitan liberality is part of a 'denationalizing spirit' that corrodes Britain's honour, prosperity, and masculine decency, among other things," (Wohlgemut 115). Therefore, Byron influences his audience to ignore the striations of nationalism and hegemonic enterprises and find an unbound creativity beyond borders. D&G state, perception, "does not just go from the smooth to the striated, it reconstitutes smooth space; it imparts smooth in the wake of the striated," meaning that when one is inspired to a new area they open up to a brief moment where thinking and perception is unbound; Byron attempts to be this inspirational catalyst (D&G *Thousand* 451). The state apparatus will inevitably attempt to contain this free thinking and direct it towards its selfish endeavors, but Byron illustrates that their attempts are futile when positioned against a natural world. As

D&G explain, “the worst of the world war machines reconstitute a smooth space to surround and enclose the earth. But the earth asserts its own powers of deterritorialization, its lines of flight, its smooth spaces that live and blaze their way for a new earth,” and although the state would like to keep these lines of flight hidden, Byron exposes the facade of the state and inspires an exit (D&G *Thousand* 492).

Captivity is Perceptual

“The Prisoner of Chillon” is narrated from within the physical walls of the prison cell but perceptually ruptures the walls; the poem presents a territorialized space from different perceptual angles simultaneously destabilizing an organized center. The prison cell in the poem is a symbolic representation of striated space assembled by an unnamed state apparatus restricting the physical position of the prisoner. However, Byron writes this poem to expose that a subject is free to perceptually roam the landscape beyond the walls or chose confinement where no walls exist. The poem is a continual transformation of perceptual spaces, and the subject reacts in accordance as a blend of victim and despot depending on concurrent perceptual interpretation of the territory he finds himself in. The poem culminates in the captors allowing the prisoner’s freedom from captivity to which the narrator responds with disappointment as the outside world is a larger hegemonic prison. Hubbel claims that the rupture of striations was found through the embrace of the natural world as he writes, “Byron came to understand that all ecological systems tend toward freedom,” and “The Prisoner of Chillon" exemplifies this as the narrator is awakened to his self-efficacy when he is visited by a bird that, “said a thousand things,/ and seemed to say them all for me!” inspiring him out of passivity and helping him recognize the smooth space beyond the cell wall while also giving him the ability to construct his personal territory within (Hubbel 108, Byron 269-270). Readers can use this poem as inspiration to challenge their own hegemonic confinement. The analysis of “The Prisoner of Chillon" here will first examine the way smooth and striated space transitions from the beginning of the poem to the end. Secondly, the bird that inspires the subject as a line of flight is explored as it symbolically triggers perceptual transcendence. Finally, Byron’s blending of all territories into perceptual smooth space is presented, which showcases the moral of the poem itself. Doing this allows “The Prisoner of Chillon” to outline the connection between D&G and Byron’s poetry.

The poem may reflect reality but remains vague and non-temporal so is open to new interpretations. Although based on a true story, Byron's unnamed protagonist in the text was jailed for the vague crime of promoting freedom and the state apparatus at the helm is only granted pronominal form. Byron is most likely responding to events curtailing the Napoleonic wars where the liberty championed by the French Revolution devolved into what Timothy Tackett summarizes as going from, "an idealized utopia to imprisoning over 300,000 people under the vague crime of 'sedition' and executing civilians of which, at least 40,000 deaths seems not unlikely," (Tackett 330). The narrator is not alone in his cell at the start of the poem and mentions seven members arrested with him, although only three survived to imprisonment. As crimes and state remain generic, the entirety of the poem could serve as an allegory for the state apparatus' territorialization of a subject. If one reads the poem like an allegory, then it can simultaneously serve as an instructional manual to unravel the perceived power of a state apparatus by opening perception to smooth space; In the poem, Byron proves that constructs can be built or deconstructed depending on mental volition and that all territorialization is a choice.

Although Byron shifts the perceptual setting in the poem, the entirety of the poem is in the physical space of a cell. At the start of stanza two Byron states, "there are seven pillars of Gothic mould/ in Chillon's dungeons deep and old," a pillar for each of the seven criminals arrested, despite only three of the pillars occupied with a chained body at the start (27-28). For the narrator, the prison cell first confines him, and he laments the loss of the space beyond stating, "and mine has been the fate of those/ to whom the goodly earth and air/ are bann'd and barr'd - forbidden fare;" making it clear that the despotic "they" has cleaved a striation between internal space and the natural world (8-10). The prison wall is impenetrable beyond the single shaft of light breaking through, which is symbolic of the creative line of flight one can use to breach barriers. The outer world is constructed in stanza six when the narrator states, "Lake Leman lies by Chillon's walls (...) From Chillon's snow-white battlement,/ which round about the wave enthralled:/ a double dungeon wall and wave/ have made - and like a living grave/ below the surface of the lake/ the dark vault lies wherein we lay: we heard it ripple night and day," making the entirety of the setting a contrast between structured battlement and fluid nature (107-117). Byron illustrates the state apparatus plugging lines of flight, as although the prison sits in a wonderful setting, the state apparatus limits the ability to perceive it. This state apparatus also utilizes nature as a striating border, as it too imprisons

the narrator at the start of the poem. Within the cell the narrator states, “there were no stars, no earth, no time,/ no check, no change, no good, no crime,/ but silence, and a stirless breath/ which neither was of life nor death;” depicting everything within the cell as homogenous (245-248). Without engagement with a natural world the narrator is subject to the state assemblage for any measurement of life as the striations limit boundaries to inside or outside. By territorializing all perception, the state apparatus symbolically fulfills José del Valle’s idea that its territorialization is a “top down order to promote the social cohesion needed to achieve whatever political goals the nation sets for itself,” (Valle 304). As the prisoner is territorialized, he becomes a tool for whatever purpose the state apparatus is keeping him alive for, even if this is merely a symbolic representation of power. However, Byron does not let this striation stand and soon illustrates the permeability of borders coupled with their metamorphic possibilities by directing the reader’s attention towards the perceptual exit.

The poem begins within striated space projected by a state apparatus, but Byron deterritorializes this space into smooth space by the end of the poem. When the narrator is granted his freedom he describes his cell as a “home” where spiders and mice are his friends, “and I, the monarch of each race,/ had the power to kill - yet, strange to tell!/ In quiet we had learn’d to dwell; My very chains and I grew friends,” (386-389). The prisoner was dependent on the state apparatus for life, so as the prisoner finds “the power to kill” within the cell and rejects the temptation, he becomes his own benevolent despot and turns striations into smooth space, or As Kedra-Kardela and Kedzierska state, “Incarceration as presented by George Gordon Byron (...) may transform the perception of prison spaces by the inmates (...) Turning thereby from the profane to the sacred,” (Kedra-Kardela 162). By reversing the locus of control within the incarcerated world Byron presents the option of profane or sacred simultaneously much like the mind can turn smooth to striated. Going further, Ian Dennis explains that the poem depicts, “triumphs of the absorption of aggression, victories through defeat,” as the narrator defeats the state apparatus by finding liberation within the constructs by ignoring his punishment and establishing his own kingdom (Dennis 154). Hubbel explains this option and points out, “The mind can be liberated to rejoin the immortal while his material being will be biodegraded,” and Byron exemplifies this when the prisoner, “took the hand which lay so still,” of one of his dead compatriots while in failing health and “a light broke in upon my brain” as he then hears, for the first time, the carol of the bird inspiring him out of perceptual confinement (Hubbell 117, Byron 221,251). Early on in *Anti-Oedipus* D&G

state, "Man and nature are not like two opposite terms confronting each other (...) rather, they are one and the same essential reality, the producer-product," explaining how the prisoner can create a wild nature within the walls as he is made of the same material and able to control perception (D&G *Anti-Oedipus* 8). Using D&G terminology, the line of flight, or catalyst that allows the perceptual transition from striated space to smooth space, is observed through a literal gap in the wall after this inspirational visit by a chorusing bird.

The locus of control shifts from state apparatus to the narrator when his perception leaks from striated space to smooth after this avian inspiration. Supporting this, D&G use avian examples to illustrate the way territories are constructed with sound (D&G *Thousand* 363). The poem exemplifies their statement, "The human musician is deterritorialized in the bird (...) a celestial bird that has just as much of a becoming as that which becomes with it," and this parallels Byron's prisoner, as he starts territorialized and dependent to the state apparatus, but then deterritorializes through the birdsong and is inspired to potentiality as the natural world ruptures the cell wall; as the prisoner explains, the bird "brought me back to feel and think," enabling this self-efficacy (D&G *Thousand* 354, Byron 278). With the presentation of the birdsong the narrator states, "by dull degrees came back/ my senses to their wonted track;/ I saw the dungeon walls and floor," implying that these striations had become invisible with indifference over time (259-260). Byron then shows the omnipotence of the natural world when describing the surrounding mountains as, "I saw them - and they were the same,/ they were not changed like me in frame;/ I saw their thousand years of snow," (232-234). Here time shifts from being controlled by the state apparatus to being a constant beyond anthropocentric control. Where the outside world was a striation at the start, territorialized by a state apparatus, now it is exposed as the plane of consistency after the bird catalyzed a line of flight. This temporal cognizance illustrates the fragility of a castle on a lake when positioned against the "thousand years" of the unchanged mountain. In all of stanza eleven the narrator perceptually ruptures out towards smooth space like osmosis when describing, "waters flowing", "flowers growing", "mountain breeze", and "eagle rode the rising blast" all serving to deterritorialize striated confinement within a state apparatus (232-265). The bird song presented in the text exemplifies a line of flight creating an exit that allows the narrator to perceptually reconstruct territory without leaving the confines of his cell.

Many critics have analyzed the bird and the transition into nature from the cell, and although there aren't any directly connecting it to D&G, one can see similar interpretations of the poem. Hubbell uses Byron's own words when he writes that, "Contemplation of sublime nature offers the opportunity to transcend 'the clay-cold bonds which round our being cling'," here transcendence could be synonymous with exiting striations (Hubbell 117). Therefore, applying this idea all readers can use this poem as inspiration to recognize a natural world and shake free of the "clay-cold" bonds of hegemony by exposing a personal choice for confinement. Kedra-Kardela and Kedzierska also comment on the bird as a line of flight stating, "The speaker's elaborate description of the bird, highlighting the colour of its wings and the sweetness of its song, can be seen as the recovery of his ability to perceive the loveliness of the nature outside the prison walls," (Kedra-Kardela 154). Ian Dennis goes further stating, "The bird seems to say its tantalizing 'thousand things' just for the prisoner, seems to beckon him personally to remember the rainbow of desirable possibilities in the natural world," and the use of the word "desire" here also parallels D&G in the introduction as the bird directs desire away from the state apparatus (Dennis 152). Byron shows that no matter how powerful the prison cell appears, nature provides a perceptual chink one can utilize for rupture to absolute deteritorialization.

The overall purpose of the poem is to cultivate an awareness that one possesses a self-efficacy when perceiving territorial spaces. Byron writes most of the poem within a prison cell, arguably the most territorialized of spaces, but the poem proves that one can see borderless space as striated and approach the inside of a cell as smooth. The poem is positioned at this point to provide a base for Byron's idea that one is empowered to choose their own social construct regardless of the territory a state apparatus might attempt to placate one within. Byron also shows the way that the natural world can help inspire a subject to question territorialization and refuse indifference within straited space. After making the claim that territories don't exist and are open to perceptual interpretation in a fictional poem, I will now further analyze Byron's poetry related to historical borders.

A Pilgrimage to Smooth Space

Childe Harold's Pilgrimage acts in the same vein as "The Prisoner of Chillon" in that it exposes striations and reveals them as perceptual; the difference is that *Childe Harold's Pilgrimage* responds to historical events unfolding contemporaneously with the poem's

publications. The poem follows Byron's "grand tour" of Europe, a traditional excursion many nobles from England did where classic locales visited were meant to establish a pride and purpose on an impressionable youth; Byron contrasts tradition as he describes the bastions of Western civilization as crumbling attempts to maintain a fragile dominance within a glorious natural world. Using the word "Childe" in his title is a sarcastic remark as the term denotes the chivalry of a squire on a journey to becoming a knight, and in this poem, Harold is more inspired with solitary walks in the woods and remains indifferent to chivalry. Likewise, "pilgrimage" would indicate a journey with purpose and spiritual enlightenment and as Juan Sanchez points out, Byron's purpose, "does not involve pursuit of a specified moral end or any kind of resolution (...) but rather an embracing of ambivalence," (Sanchez 449). The indifference to deontological focus is the very rebellion itself as the poem is an act of civil disobedience to parading nationalisms and conscription; for example, the Napoleonic Wars that coincide with publication are given less precedence than ocean waves. Therefore, *Childe Harold's Pilgrimage* provides inspiration for any who wish to break free of nationalistic conscription as he allows the reader to perceive territories as perceptual and inspires the reader beyond the confines of a social construct that would suffocate individual liberty.

On Borders and Tradition

Canto one depicts Harold traveling through the Iberian Peninsula during the Peninsular Campaign with an indifference to historical tradition. In fact, more stanzas are devoted to depicting the serene hills of Sintra than the striated front lines of a Napoleonic siege. The lack of interest is a protest in itself, as indifference even to England, parading as Iberia's savior, reflects an ambivalence to the legacy the state apparatus would like to instill. As Juan L. Sanchez writes, "One of the main challenges in interpreting Byron's poetic investment in Spain no doubt relates to the non-historicist critical tendency to avoid deeper investigation into what Byron actually thought and felt about Spanish culture and society," (Sanchez 445). Meaning that it is not only England's stake in the peninsula that is ignored, but Spanish historicity as well. Byron directs perception from anthropocentric to ecocentric thus defying the state apparatus' will of reflecting omnipotent control. What is in the poem, if not history or battles, are lines like, "on sloping mounds, or in the vale beneath,/ are domes where whilome kings did make repair;/ but now the wild flowers round them only breathe," and "To halls deserted, portals gaping wide:/ fresh lessons to the thinking bosom, how/ vain

are the pleasaunces on earth supplied:/ swept into wrecks anon by Time's ungentle tide," depicting an absence of empire and praise for nature overtaking the unkempt earth (I, 22,270-273; 23,284-287). Instead of championing a war as heroic liberation of the enslaved, Byron presents Portugal as an overgrown Empire where wildflowers have replaced the monarchy. The defensive battlements are "wrecks anon" and "open" depicting the state apparatus as meaningless blank territory where Harold is free to write his own definitions. Finding beauty in the absence of political structures is not direct sedition but focuses desire away from an entrenched state and towards a possibility beyond it.

Byron does not ignore political striations, but when describing a border, he does not attach a severity that instills a sense of pride. Throughout the time of all four cantos being published the Portuguese crown had fled to Brazil, thus leaving the territory a political vacuum; Harold then finds himself puzzled beside the trivial border between the crumbling nation and the occupied Spanish state that still separates the two kingdoms. Portugal, sans government, has no crown to define it, yet the border is holding back the legions of French forces and Napoleon's brother, who was recently given permission to rule over the rest of Spain. Describing this barrier Byron writes,

> Where Lusitania and her Sister meet,
> Deem ye what bounds the rival realms divide?
> Or ere the jealous queens of nations greet,
> Doth Tayo interpose his mighty tide?
> Or dark Sierras rise in craggy pride?
> Or fence of art, like China's vasty wall?
> Ne barrier wall, ne river deep and wide,
> Ne horrid crags, nor mountains dark and tall,
> Rise like the rocks that part Hispania's land from Gaul:
>
> But these between a silver streamlet glides,
> And scarce a name distinguishteth the brook (I, 32,360-368; 33,369-370)

Here the listing of fortifying striations builds suspense; however, by using the diminutive suffix affixed to the anonymous border stream Byron juxtaposes the superlative borders and mocks a state apparatus for being held back by a creek with a shepherd on guard. Coupling this with the stanza previously mentioned, Byron points out that the French are not charging into opposing military striations of equal might, but an empty kingdom overgrown with wildflowers eroding back to the plane of consistency. As Wohlgemut writes in *Romantic Cosmopolitanism*, "The streamlet does not so much determine the border between Portugal

and Spain as the Portuguese and the Spanish determine the streamlet as border," meaning the border does not exist without the nations entering a contractual agreement about its significance (Wohlgemut 101). One would question if the shepherd listed soon after this stanza would even notice a change in despot. Wohlgemut also comments on the thematic indifference to borders throughout the poem claiming, "the central impulse of *Childe Harold's Pilgrimage* itself is to throw into question the very notion of borders," (Wohlgemut 101). Wohlgemut claims Byron's purposeful indifference is to expose that, "both captive and captor are bound to the bolt and bar which separates them," and the natural world possesses ultimate sovereignty (Wohlgemut 107). In canto one Byron opposes the state apparatus by pointing out the triviality and impermanence of its striations; here all borders are swallowed back into the ether that surrounds the idea of a nation.

More than territorial borders, Byron uses smooth space to oppose hegemonic borders as well. Stanza 72 from canto III stands in direct criticism of striated space when Byron writes, "I can see/ nothing to loathe in nature, save to be/ a link reluctant in a fleshly chain,/ class'd among creatures, when the soul can flee,/ and with the sky - the peak - the heaving plain/ of ocean, or the stars, mingle - and not in vain," (III 72,683-688). The chain metaphor is endemic to *Childe Harold's Pilgrimage* and is refrained throughout alluding to hegemonic bonds all readers are subjected to. Again, in stanza seventy-three, Byron famously claims that the soul has permission to flee, "Spurning the clay-cold bonds which round our being cling," generalizing that all readers are restricted in the collective "our" (III 73,697). By using the collective the line is not self-aggrandizing, but an inspirational line of flight exposing the reader's potentiality. By contrast, Byron denotes the fate of a subject choosing to remain within the striated space of fleshy chains and clay bonds in canto four stating,

> And thus they plod in sluggish misery,
> Rotting from sire to son, and age to age,
> Proud of their trampled nature, and so die,
> Bequeathing their hereditary rage
> To the new race of inborn slaves, who wage
> War for their chains, and rather than be free,
> Bleed gladiator-like, and still engage
> Within the same arena where they see
> Their fellows fall before, like leaves of the same tree (IV 94,838-846)

Depicting the chains that enslave the subject as something they are forging for their children implies submission to territorialization. However, this sentiment coupled with Byron claiming

"the soul can flee" with the stars and sky he is also saying this "hereditary rage" is optional and one can reject the choice of bequeathment (III 72,685-686). This stanza is inspired by the Colosseum in Rome, but the entirety can easily be read as an allegory for a hegemony territorializing and confining the masses into slaughtering one another before an audience of the state apparatus. This sentiment opposes tradition as one is not engaged in a legacy of honor but fostering confinement. Optimistically, by placing this stanza beside seventy-two in canto three, Byron exposes the suffering while simultaneously helping the reader realize these chains can be ignored. Much like the narrator in "The Prisoner of Chillon", Byron is claiming that the world at large is opting for the confinement that hegemonically binds us, but by making striations visible Byron is also illuminating exits for the reader and thus opening potential lines of flight.

Breaking out of one's hegemonic tradition also means casting aside a personal identity; Byron does not seem to mind losing this and thrives in unidentifiable borders. As Esther Wohlgemut puts it in her book *Romantic Cosmopolitanism*, "The poem opens with Childe Harold's departure from England (...) Childe Harold leaves 'his house, his home, his heritage, his lands," and he does so with some characteristic melancholy, mostly for his dog, but mainly indifference (Wohlgemut 100). Byron begins the poem with Harold leaving England stating, "my greatest grief is that I leave/ no thing that claims a tear," (I 8,181-182). Furthermore, his interaction with "home" is presented as, "through sin's long labyrinth had run/ nor made atonement when he did amiss," and "few earthly things found favour in his sight/ save concubines and carnal companie," which is a less traditional moral focus for a pilgrim (I 2,17; 5,37). As Bernard Beatty writes, "Apart from Harrow, the return to Greece in 1823, (and his return to England in 1811) Byron never goes back. He is always in a new place and new future and is always surprised to be where he is," meaning that Byron was continually in flux and once he left "home" became a state of constant movement (Beatty). Byron writes with an awareness to striations, whether the border is political, personal, or hegemonic, but his continued transience across borders exemplifies the inspiration in their dismissal.

On War

Childe Harold's Pilgrimage is a poem written through a war, but his trivialization of military campaigns as frivolous distractions while simultaneously empowering non-

anthropocentric landscapes ruptures striations the state apparatus is attempting to impose. Sanchez points out, “The exact reasons for why Byron decided to travel to Spain in the summer of 1809 in the middle of an ongoing war are ultimately unknown,” and the fact that one of the most famous poems in English literature describes the power of rivers, mountains, and ocean waves during a war is a rebellion through its indifference to the empire’s parade of power (Sanchez 449). Sanchez further states, “Given Byron’s arrival in Portugal at the height of the Peninsular War and his apparent political reasons for traveling to the East, it is surprising that in all his letters leading up to his departure, Byron does not once make reference to the war,” and although he mentions it in the poem, he does so by depicting its vain triviality rather than explaining its purpose (Sanchez 450). Where mountains are presented as immortal legacies, the battlefields they watch over are crucibles of temporary irrationality. Where many would praise the valiant fighters in a time of war, Byron calls them, “the broken tools, that tyrants cast away,” and later, “enough of battle’s minions! Let them play/ their game of lives, and barter breath for fame!/ Fame that will scarce reanimate their clay,” (I 42,453; 44,468-470). By calling war a “game” and veterans “tools”, Byron is mocking a nation’s attempt at power when fighting alongside the natural landscape. He goes a step further in dismissing the state apparatus stating, “Can despots compass aught that hails their sway?/ or call with truth one span of earth their own,/ save that wherein at last they crumble bone by bone?” (I 42,456-458). Here, Byron attaches arrogance to the thought that one can striate nature with any kind of permanence. Byron uses the rhetorical question to show that no despot may lay permanent claim to a territory beyond the locale where one’s bones are decomposing. In this way, even the most striated of plains becomes perceptually smooth as nothing can be quantified or contained by a state apparatus for an indefinite period of time; to engage in a paltry fight on the surface ignores the inevitability of earth’s reconquest. Therefore, Byron is claiming that the entirety of the globe is only temporarily inhabited; the thought that one can die for a cause is a vain attempt at laying claim to an earth that will eventually swallow all battalions and return to clay.

Byron comments on the triviality of war at the Rhine, Talvara, and Marathon, but no battle in *Childe Harold’s Pilgrimage* is more significant than that of Waterloo encountered in canto three. Written in 1817 canto three was only two years after the epic battle that saw Napoleon’s defeat and England's rise as de facto supreme nation. Although one would think an Englishman would praise the liberation of Europe from despotism, Byron marks the battle

with the same apathetic triviality as a revolution of tyrants attempting to scratch a temporary mark on top of nature's constant. Waterloo had already become a tourist attraction where many came to pay respect to the fallen, so temporarily placed, Byron's description also reflects a moral taboo. Byron sets the tone by introducing the place not as immortal glory but as a "place of skulls", empty bones anonymous, forgotten, and dissolving (III 18,154). He comments on the lack of monuments or "colossal bust" but dismisses the idea of constructing such things as paltry tokens to mark a fool's progress; what he focuses on is "as the ground was before, thus let it be;/ How that red rain hath made the harvest grow!" (III 17,150-151). The only thing constant at Waterloo is the earth, smooth yet again with a fertile harvest. Although he remarks that England is the new apparatus in charge and makes some witty remarks about trading a lion for a wolf, the ultimate sovereign here is nature. Esther Wohlgemut furthers this claim when she states Byron, "can demystify the already mystified battle of Waterloo, viewing it as the exchange of one form of tyranny for another," and thus the plane of consistency is changed only in that, "the battle of Waterloo, the poet suggests, has been to fertilize the field itself with the blood of fallen soldiers," (Wohlgemut 104). The poem extends the battle beyond the final cannon and celebratory crescendo to the decomposition and natural reclamation when he writes, "the earth is cover'd thick with other clay,/ which her own clay shall cover, heap'd and pent/ rider and horse -friend and foe- in one red burial blent!" (III 28,250-252). It matters not how the battle lines were striated or borders drawn, the inevitable unification of everything in anonymity happens within nature. The idea that the earth blends all bodies together along with animal and vegetation reflects Stacy Alaimo's idea of perceiving the world as transcorporeal when she writes, "the human body is never static" and that "conceptions of the human self are profoundly altered by the recognition that 'the environment' is not located somewhere out there, but is always the very substance of ourselves," and Byron exposes this idea by blurring the borders not only between nations but between what one could define as a body beneath Waterloo (Alaimo 13, 4). Byron uses the consistency of the environment as civil disobedience as it sheds the violence performed on its surface. Once again, smooth space is the ultimate victor, and the state apparatus is a brief intermezzo performing upon the surface.

Byron calls upon nations to take direct action in the poem, and some could argue this as praise for new striations although this is misleading. There is a pattern throughout *Childe Harold's Pilgrimage* where Byron calls for revolution, but inevitability describes it reverting

back to smooth space. If one wishes to make the case that Byron argues for a fight, then they are focused solely on the rising action out of context and ignoring the moral conclusion. For example, in stanza 76 Byron begins with a call to arms, "Greece! Change thy lords, thy state is still the same," but then he ultimately arrives at the conclusion in stanza eighty-five when he writes, "thy vales of evergreen, thy hills of snow,/ proclaim thee nature's varied favourite now (...) so perish monuments of mortal birth,/ so perish all in turn, save well-recorded Worth;" (II 76,727; 85,803-809). Therefore, despite calling for a change in lords, Byron arrives at the conclusion that, "art, glory, freedom fail, but Nature still is fair." placing the greatest power in the plane of consistency (II 87,827). Another specific call to arms happens in the first canto when he states, "Awake, ye sons of Spain! Awake! Advance!/ Lo! Chivalry your ancient goddess, cries (...) Awake! Arise!/ say, is her voice more feeble than of yore,/ when her war-song was heard on Andalusia's shore?" (I 37,405-413). Taken out of the context in the poem this could exhibit a territorializing national fervor, but it is only a few stanzas later when he remarks on the triviality of Talavera's battle (quoted in this thesis' introduction), thus making this fervor into a mockery. If one continues down this vein, the culmination of all four cantos is not the glory of some utopian nation but the ocean as it has always existed; "thou glorious mirror, where the Almighty's form/ glasses itself in tempests; in all time,-/ calm or convulsed, in breeze, or gale, or storm, icing the pole, or in the torrid clime/ dark-heaving - boundless, endless, and sublime,/ the image of eternity, the throne/ of the invisible;" (IV 183,1639-1645). Although he may nomadically traverse striated space throughout the poem, turning land into metaphoric open sea, conception and conclusion of the poem are positioned on the ocean that Byron symbolically coronates as the "throne of the invisible" thus positioning the ultimate sovereignty beyond nationalism.

On Smooth Space

Although Byron meets tradition with a sigh, he encounters the smooth space beneath with ardor. One can most clearly see this in the alpine section of canto three where Byron has his first encounter with the alps and does not resort to old tropes of fear but praises smooth space shedding the decay

> (…) Though the earth
> Forgets her empires with a just decay,
> The enslavers and the enslaved, their death and birth;
> the high, the mountain-majesty of worth
> Should be, and shall, survivor of its woe,

> And from its immortality look forth
> In the sun's face, like yonder Alpine snow,
> Imperishably pure beyond all things below (III 67,636-643)

Here Byron is flipping the preconceived notion that the mountain landscape is irrational wilderness and the civilized state beneath a sanctuary of rational tranquility. Describing social constructs as either "enslaver" or "enslaved" evokes a sense of brutality witnessed from the heights of virtue. The Alps are then a cornerstone of purity rising above a European continent that is festering within the valleys. The mountain is shedding the empire and remains both beatific and indifferent to the triviality beneath. As Beatty notes, "Byron presents the same torrential change that his readers had been forced to recognise, a world out of control," but he claims it is not nature that is irrational, but conscription to a striated state apparatus and sacrificing oneself to push a construct around a continent that is madness (Beatty). Cian Duffy elaborates on the changing sentiment towards mountain environments in his book *Landscapes of the Sublime* and states, "one of the Romantic period's best-known engagements with the Alpine sublime: the third canto of Byron's extremely popular Childe Harold's Pilgrimage 1816 (…) Alpine sections of *Childe Harold III* deploy a poetics of ascent, blurring the distinction between an actual and an imagined Alpine itinerary," this blurring of reality with sentimentality is exemplar for the departure from rationalism and an embrace of emotional interlays (Duffy 63). Byron is part of a shift from the previous notion of alpine environs being something to be avoided and he, instead, channels desire towards it. Dawn L. Hollis documents this modern outlook on climbing in her article "Mountain Gloom and Mountain Glory: The Genealogy of Idea" writing, "Premodern distaste and fear toward mountains, led to the modern context of climbing, enthusiasm, and awe," (Hollis 1038). Byron reveals to the reader that it is not irrational to seek the wild alpine spaces and perhaps it is more rational than remaining confined within striations of the valleys. Byron posits nature as rebellion against the state apparatus by trivializing the illogical nation placed beneath the consistency and stoicism of a mountain.

Although mountain landscapes stand out in canto three, the entirety of the poem is bookended with praise of the ocean, and this oceanic praise exposes a symbolic territory that resists all national striations as it is constantly in flux, or as Byron puts it, "man marks the earth with ruin - his control/ stops with the shore," (IV 179,1605-1606). At the beginning of the poem, Byron contrasts England with the sea, showing there is less personal identity for the

land that Harold comes from than the ocean as Byron writes, “With thee, my bark, I’ll swiftly go/ athwart the foaming brine;/ nor care what land thou bear’st me to,/ so not again to mine./ Welcome, ye dark-blue waves!” (I 10,190-194). This rejection of homeland at the start of the poem is echoed in the close of canto four when he writes, “and I have loved thee, Ocean! (...) I wanton’d with thy breakers - they to me/ were a delight; and if the freshening sea/ made them a terror - twas a pleasing fear,/ for I was as it were a child of thee,” (IV 184,1648-1654). Byron is claiming to be a child of the ocean and not a country or an established family, again positioning himself in fluidity. One of the most famous stanzas in all four cantos exemplifies these ideals of the poem most clearly; “There is pleasure in the pathless woods,/ there is a rapture on the lonely shore,/ there is society, where none intrudes,/ by the deep sea, and music in its roar;/ I love not man the less, but nature more,” (IV 178,1594-1598). Using the word “rapture” to describe the ocean attaches divinity to smooth space and placing this next to “pathless woods” means there is equal sanctified fluidity found on dry land when the land resists the “marks of ruin” that Byron believes man has wrought upon the Earth. For Byron, the uncultivated spaces are the most liberating and therefore he directs desire towards this fluidity.

The poem is not entirely devoted to praising smooth spaces like the ocean, but also dismisses anthropocentric striations throughout the poem as false bastions crumbling over the plane of consistency. In fact, none of the nations he visits on the tour are presented as inspirational or glorious, but they are presented as imprisoned spaces tainted by a revolving throne of despots that he wishes to liberate. Greece he describes as, “Sad relic of departed worth!” and “a nation’s sepulchre!/ Adobe of gods, whose shrines no longer burn,/ even gods must yield - religions take their turn,” (II 73,693; 3,21-23). It is ironic that Byron eventually died in a fight for a Grecian restoration when he spends so much of the poem depicting the trivialities of war alongside the praise for absent nationalism. Although one could argue this displays hypocrisy, Byron is not fighting to restore Greece with a fascist ideology, so much as he is fighting for a line of flight to liberation and smooth space. Looking solely at the poem, one encounters a lack of culture and an absence of grandeur in the classic state and sees society as their limiting factor. Italy, as well, is defined by its absence at the very beginning of canto four when Byron begins the section in Venice on a “bridge of sighs”; after extolling the glorious past of the city he laments that, “her palaces are crumbling to the shore,/ and music meets not always now the ear,” (IV 1,1; 3,21-22). Further on he calls Rome, “The Niobe of

nations! There she stands,/ Childless and crownless, in her voiceless woe,/ an empty urn within her wither'd hands,/ whose holy dust was scatter'd long ago;" (IV 79,703-706). The empty shell of the past empire may be beautiful, but it is certainly defunct in power. Niobe, being punished for pride, lost all her children, and being metaphorically attached to Italy shows Byron dismissing a legacy to the Roman Empire. If one were to partake in the grand tour of Europe to be historically inspired, Byron presents a lacuna where the classical pantheon should be. All of this proves that it is not the nation state that inspires Byron but what the nation state covers.

To begin concluding, Byron's poem illustrates the reversal of the locus of control from the striated state apparatus to the undefined smooth space and illustrates a rejection of the idea that nature was best when it was structured. Even at the start of the poem, as Esther Wohlgemut writes, "*Childe Harold's Pilgrimage* foregrounds travel as a border crossing. The hero begins his pilgrimage by breaking through the thickened border of a war-time England and crossing the waters separating the island from the continent," and this indifference to borders does not stop after crossing the English Channel (Wohlgemut 101). For Byron, the trackless world is a catalyst for personal liberation. When Byron praises a "pathless woods" it does not appear rebellious against a state apparatus, as he is merely praising the natural world, but coupled with the following lines exposes how he reverses a traditional power structure; "But midst the crowd, the hum, the shock of men,/ to hear, to see, to feel, and to possess,/ and roam along the world's tired denizen (...) this is to be alone; this, this is solitude," (II 26,226-234). The anaphora of the "this" serves as volta for the reader when it exposes that striations separate into isolation and smooth space brings things together. Furthermore, the repetition of the infinitive verbs increases the speed of the crowds to a frenzied state while they make a futile effort to try to "possess" the world. Byron's poetry threads emotional layers from an outside world to an inside consciousness exemplifying Edward Casey's idea that, "emotions are not situated within us, in some psychical or physiological substrate (...) we take them to be impinging upon us or circling around us rather than upwelling from within us: thus as located *around* or *outside* us rather than *in* us," (Casey 129). Byron stating that high mountains and pathless woods are a feeling while cities are torture shows the way that the outer world and inner perception blend together thereby dissolving the construct of an outside apparatus or bordered territory. Byron suggesting that there is a greater communion on the plane of

consistency inspires one to smooth space and ruptures the perceived border of a state apparatus.

Conclusion

Byron dismisses the perceived power of a state apparatus and influences one's perception to smooth space beyond the territory of a nation. An apparatus is formed by directing desire to the center in the hopes of cultivating power; Byron places the true locus of control beyond the constructed apparatus and reveals both the impermanence and the fabricated nature of a state. In his poem "The Prisoner of Chillon" he illustrates the way territories are perceptual and one can find striations or smooth space regardless of physical location. He also shows the ability to move beyond an apparatus through an inspirational line of flight. Applying the allegory of this poem to the world that Byron was traveling through, he challenges the state apparatus on the European continent by continually deconstructing striated space in *Childe Harold's Pilgrimage*. Therefore, Byron himself is a line of fight that reveals the possibility of greater potential when in communion with the plane of consistency beyond hegemonic striations of the apparatus. Byron writes about the triviality of nationalism and dismisses some of the larger victories as small pageantry when positioned against a natural world. Byron offers the reader a line of flight that inspires one to seek the natural world by rejecting the confines imposed by a state apparatus in the hopes of uniting everything in a transient fluidity of smooth space.

Chapter 3: A Line of Flight

The Northern Irish Border Does Not Exist

The idea that socially constructed striations inevitably collapse back to the plane of consistency is not bound in temporality. Confining the argument of this thesis entirely within the early 19th century could imply that resistance to territorial striations is localized within the writers associated with English Romanticism. Therefore, the third chapter applies thematic concepts explored in Byron and Coleridge to a contemporary poet to prove consistency with the argument. Although one can build on previous criticism for Byron and Coleridge, the third chapter applies to a less explored poet. Bobby Sands serves as the penultimate challenge to prove natural elements can deconstruct perceptual confinement by a state apparatus, as he was corporeally contained within striated space throughout his writing. Bobby Sands composed most of his writing using a brio pen refill pack and contraband cigarette paper or bog roll from within the infamous H blocks of HM Maze, a British prison constructed for holding Irish Republican Army detainees. Although his political activism and prison journals have been examined, at times with a misguided romance, his poetry has been largely ignored by critics. His prison poetry exposes the way birds and natural environments ignore a Northern Irish border, thus positioning a power structure beyond the sovereignty of the state apparatus. Sands exemplifies a poet in the utmost striated territory, yet he finds permeability in the walls by writing to the plane of consistency, destabilizing the state apparatus from within. It is necessary to understand the position Sands is writing from, so this chapter begins with biographical information before moving into his writing. Two parables are first analyzed, “I Once had a Life” and “Skylark Sing Your Lonely Song”, as allegories that provide overall thematic meaning to Sands’ writing and allowing his poetry to then be clearly interpreted. This chapter will explore how the poetry of Bobby Sands composed in solitary confinement within a political prison perceptually dissolves a contentious Northern Irish border by emphasizing smooth space as superior to the political striations posturing on its surface.

This chapter builds off the foundation established by the previous two, moving into new territory illustrating the way one can use smooth space to rupture a state apparatus from within. Chapter one depicted smooth space as Coleridge embraced territories that are open to interpretation. Chapter two explained Byron’s response to the striated space of historic state apparatuses. This chapter is the summation of these two ideas as Sands writes to smooth

space, like Coleridge, and reacts against striated space, like Byron, thus creating a line of flight that resists confinement within a state apparatus. Solidifying the concepts of smooth and striated spaces throughout the previous two chapters enables fluency to engage with a text that is less familiar. Sands is more subtle than Byron when positioning natural elements against a state apparatus, likewise Sands is more concrete than Coleridge, but without the previous chapters to support the third, the argument here would be vague and less corroborated. D&G are also opaque and beginning with their critical lens applied to a poet without existing criticism would not allow for solid grounding. Therefore, positioning a chapter on Bobby Sands at the end of this thesis allows the foundation of critical theory to be established before the argument is applied to an uncharted contemporary context.

The few critics that have engaged with Sands tend to focus on his journal "One Day in My Life" or his extended political poem "Trilogy" as these give the clearest political fodder, but previous criticism overlooks the main themes in the poetry of Bobby Sands. Articles tend to focus on the injustices of prison life and are used to cleave nationalistic divisions but looking at the totality of his poetry exposes the way Sands disrupted the political boundary rather than entrenching it. Fiona McCann has analyzed the political elements in the poetry of Bobby Sands and gives some background here. She agrees that Sands' writing, "has elicited little critical attention to date," despite there being a romantic fascination with Irish literature and resistance (McCann). By far, Lachlan Whalen's exceptional book *Contemporary Irish Republican Prison Writing*; *Writing and Resistance* gives extensive research and insight into Sands' writing as well as the literature leading up to and after Sands' time in prison. Whalen explains the lack of discussion on Sands stating, "Jail literature often is excluded from public view in archives, anthologies, or university curricula precisely because it is frequently untidy," and certainly Sands' poetry exemplifies this (Sands 2). Whalen also notes that Sands has another disadvantage as his poetry is, "tainted not only because of perceived formal weaknesses, but also simply because they are authored by Republicans," and these Republicans grew up in areas inaccessible to academia and thus wrote without the formal structure deemed acceptable for canonical literature (Whalen 2). Therefore, my research combined this political conversation with articles on the critical theory in order to arrive at a unique conclusion concerning territorial space. For this Ian Buchanan has provided multiple research articles concerning Deleuze and his political structures that can be applied to Sands

to help close gaps. It is the hope that by building on authors like Coleridge and Byron, both of whom have extensive criticism, I can proceed into uncharted territory with Sands.

Through the use of nature in his writing, Sands works to deterritorialize the state apparatus from inside a prison cell. To understand how this was done D&G explain an apparatus is, "always trying to plug the lines of flight, stop or interrupt the movements of deterritorialization, weigh them down, restratify them, reconstitute forms and subjects in a dimension of depth," in order to maintain sovereign hegemonic power (D&G *Thousand* 314). By contrast a poet can act like a line of flight, "constantly extricating itself from the plane of organization, causing particles to spin off the state, scrambling forms by dint of speed or slowness, breaking down functions by means of assemblages or microassemblages," (D&G *Thousand* 315). To put this in context, Bobby Sands is placed in the striated space of solitary confinement in the H blocks with limited communication, but by blending the territorial spaces in his writing and smuggling communication out he perceptually dissolves the border and thus ruptures the state apparatus. D&G promote the concept when they declare, "deterritorialize the enemy by shattering his territory from within," (D&G *Thousand* 5). This is not a promotion of violence, as this would only antagonize, but this declaration is about eliminating all perceived binary classifications by becoming a part of what is dissolving. For this, a poem is more threatening to the state than any hammer or bomb as it can eliminate the desire that constructs it. By bringing smooth space through the prison walls and publishing it outside again Sands exposes that the state apparatus has not perceptually confined him and thus he is a permeability for the draconian institution. By publishing poems with imagery of circling birds, Sands reduces the state apparatus to triviality without antagonization.

Who is Bobby Sands?

Before analyzing the poetry of Bobby Sands, it is necessary to preface the position he is publishing from. Placing Bobby Sands with Byron and Coleridge is a gross overstatement for Sands, as his poetry is certainly not at the same level. His most famous poem "the Rhythm of Time", has a similar rhyme and beat to the Rolling Stones "Sympathy for the Devil" and is most likely written over the top. Many of the poems have a forced rhyme and were published more for political statements over literary merit. However, as Gerry Adams points out in the introduction to Sands' collection of poetry, "It has been said that were Bobby alive to see these poems today he would have rewritten or changed some of the simpler

rhyming words. But that is to miss the point. These poems were written by a young man under the most depressing of conditions," and therefore one needs consider the dire conditions of his political protest to appreciate the literary merit (Adams 10). Byron may have constructed mastery in verse but was writing with a lord's bank account and ample leisure time to revise. Considering the state of Bobby Sands, any form of poetry that rhymes and is spelled correctly illustrates an astonishing tenacity, as for him to even raise a pen against an empire carried with it the weight of physical punishment and the baggage of sedition. Bobby Sands wrote his poems between 1977 and 1981 while imprisoned in the H blocks of HM Maze, a prison constructed to contain IRA members active in the time period now referred to as "the troubles". Lachlan Whalen has researched Sands writing in his book *Contemporary Irish Republican Prison Writing*; *Writing and Resistance,* and he begins explaining that for Sands, "Blank space is a precious commodity," as solitary confinement did not allow writing utensils or paper (Whalen 61). In order to get an implement to write with, "Cling-wrapped pen refills and pencil stubs made their way into cells inside the prisoners' bodies, hidden in mouths and recta," (Whalen 60). The effort to write poetry here goes beyond struggling to find the right word to fit a rhyme and originates in physical discomfort and endurance to publish and produce. Sands utilized the blank space of toilet paper, Bible margin scraps, and contraband cigarette papers. Whalen writes, "Smuggled cigarette papers became a treasured raw material in the cells, not only because their miniature size made them ideal for concealment but especially because one could write on both sides of the paper, unlike toilet tissue," thus poems were composed in miniscule letters on both sides of a cigarette paper while huddled naked in the corner of a cell after observation hours, which is why a reader should not judge too harshly if the meter does not line up (Whalen 60). Sands was part of a larger protest that refused to wear prison uniforms, so writing was also an endurance event in the cold. In order to get the poems out to Republican journals for publication, "The body of both the Blanketman (i.e. Sands) and his outside contact thus become vessels for text," and a transfer between bodies occurred during one of the supervised visits under the utmost discretion (Whalen 60). As poetry from the H blocks leaked out, the prison guards tightened up their search procedures making the poetry pass more difficult. Byron may have broken through striations when he embraced a diaspora, but Sands punctured fortified striations. By understanding the conditions of his writing one can begin to appreciate

the draw to smooth space. What is ironic about the poetry is that, after all of this effort, how little is about the Irish Republican cause compared to the abundant use of birds.

There are many books and films documenting the biography of Sands and it is not necessary to give the full background here, as the poetic text is the focus, but it is necessary to have an idea of who Sands was, and the protest that made him famous, before analyzing. Sands willingly territorialized himself within an apparatus of the Irish Republican Army, but he does symbolize resistance to territorialization from an outside state apparatus. For Sands, it was hard not to be confined within political striations growing up in Belfast, where sectarian borders became entrenched. He played football on a protestant team and was born in a loyalist neighborhood, but his family was forced to move to West Belfast when violent threats along sectarian lines became too much to bear. Although the partition happened in 1921, a fight for civil rights coupled with unemployment in his community led many displaced young men, like himself, to join the paramilitary groups fighting for Irish independence. The association eventually meant that much of his adult life was incarcerated by the state. Sands' first sentence in prison was for being in a car with a weapon and was served in a facility known as Cage 11, Long Kesh where he was able to wear civilian clothes, engage in education classes, and write, thus keeping sovereignty over his identity. This was because at the time of his first arrest he was labeled as a political prisoner. Policy changed by his second arrest as the U.K. decided to crack down on paramilitaries and take a hard stance on the increasing violence, thus ruling that prisoners arrested and sentenced after 1 March 1976 were common criminals without political status. This ruling led Sinn Fein politician Gerry Adams to exclaim, "those arrested after midnight 1 March, were deemed to be criminals, but before midnight they were political!" frustrated with the homogenization of all criminals (Adams 5). The new policies attempted to break the political power of a detainee and subjugate them as individuals within a homogenous United Kingdom, or according to Whalen, "under this regime the prisoner is no longer recognized as a part of a larger politico military body, rather, s/he is a body - and nothing more," (Whalen 59). For Sands, being a body without the choice of the IRA meant that he was territorialized within a British system. Therefore, Sands refused to wear prison uniforms instead remaining covered only by a blanket, earning he and his comrades the label "blanketmen". This noncompliance meant that Sands was further removed into solitary confinement being able to only talk down the corridors of HM Maze after the

guards left for the evening. As the state apparatus continued to confine Sands and his fellow inmates, Sands took the final drastic measures to resist territorialization.

Bobby Sands died in prison on the 5th of May 1981 after his sixty-sixth day on hunger strike, and it is this culminating event that has left him memorialized in murals on the peace walls around Belfast forty years on. Sands stated that his refusal to eat was in response to being denied "special category" status and instead being labeled a common criminal. The hunger strike that killed him symbolized the ultimate resistance to political territorialization as the refusal of sustenance from a state apparatus allowed sovereignty over his life. Surprisingly Sands was elected MP while on strike due to the timely death by heart attack of Frank Maguire, an MP for Fermanagh/ South Tyrone. Although Sands, being an incarcerated young man without a formal education, was not the most qualified candidate for the job, other republican candidates withdrew their names from the election to make room for him in the hopes of perverting a state apparatus they saw as corrupt. British propaganda was attempting to show the blanketmen on hunger strike, which was gaining traction in the press, as radicals having no support in their communities but winning the election showed an overwhelming support from this community that was hard to refute (Adams 8). While on hunger strike Sands wrote poetry that clearly foreshadowed his death and is analyzed more closely herein. Overall, the hunger strike that took his life is the result of living within, and a rejection of, striated space territorialized by the United Kingdom and his life is a symbol for others seeking an exit.

Escape from the H-Block

Through literature, Sands and his fellow inmates solidified a community within the prison walls that resisted confinement. According to Fiona McCann, "Most of Sands' poems, which by necessity he had committed to memory, were recited to his fellow prisoners during nightly entertainment organized by the prisoners and the traces of this orality can be detected," (McCann). To do this they would repeat the lines down the corridor as all inmates were locked in solitary confinement. This collective recitation acts like an anthem or religious service where a chorus of words constructs a community. Going further McCann writes, "by organizing resistance on a massive scale, despite their relative isolation from each other (refusing to wear the prison uniform, covering their cells with their own excrement) and more especially by smuggling out poetry not always necessarily related to the struggle, the

prisoners successfully reconfigured the 'aesthetico-political field of possibility'," and thereby became a sovereign political group within the isolation of territorialized striations (McCann). Going further, Lachlan Whalen notes that, "Most of these POWs entered prison and began composing without previous literary experience, and in some cases, without finishing school," therefore the poetry establishes their existence (Whalen 14). The writing that came out of the prison essentially flipped the power structure as the new community acts like a cancerous agent within the politico-body and becomes its own destabilizing agent. Whalen agrees with this idea and writes, "Jail literature reverses the panopticon, fragmenting the state's attempts to appear unassailably unified. The carceral regime gazes into the cell, but in the case of the Republican POWs (...) the cell gazes back, defiant," (Whalen 6). More generally stated, Eugene W. Holland explains this nation within a state apparatus stating, "(the nation) involves the feeling of belonging together with fellow-citizens in a shared, enclosed space and common culture (…) (The state) involves the sense of order imposed on the nation from above by the state," (Holland 166). Therefore, the prisoners are creating a nation with their poetry, and the chorus is uniting them in a common enclosed culture within. The state, by contrast, is attempting to impose order by controlling their space and labels with draconian strictures. In the end, the publishing of this poetry to an outside press serves as a line of flight beyond the prison barrier and perpetuates a new growth outside the walls from within.

This thesis focuses on poems that expose walls as impermanent and permeable by emphasizing movement across spaces. To get an overview on Sands' use of birds as a symbol of rebellion, the analysis will start with his journal passages, "Skylark Sing Your Lonely Song" and "I Once had a Life". Having solidified the symbolism, the chapter moves into poetry, and explores, "A Burning Thread" and "Twilight Ballet" focusing on the way nature is used to link the reader's desire to smooth space. There will be some exploration of Sands' prison journals next, again focusing on the way territorial space is portrayed while ignoring the Republican cause. There must also be some conversation on his unique death as this exemplifies the ultimate resistance to territorial closure. For this "A Place to Rest", one of Sands' more famous poems, foreshadows his death as a suicide note that forever positions him in smooth space. Although Sands was corporeally enclosed, the lessons exposed in his poetry can be applied to any situation as every reader is somewhat enclosed within hegemonic striation. The poetry shows that focusing on smooth space instead of nationalistic constructs allows a reader to open to full potentiality and creative thought. Positioned at the end of this

thesis, Bobby Sands epitomizes the ability of using natural elements to break through striated space thus resisting the state apparatus' attempt to striate and contain subjects for control.

Reterritorialization

Sands' short prose "I Once Had a Life" is not exceptionally engaging, but with the critical lens and historical context applied it becomes a fascinating response to striated space with ecocentric rebellion. The prose is a brief description that follows a solitary walker out for an afternoon stroll emerging from a path in a forest. There are birds calling from trees positioned alongside wildflowers and green hillsides. The setting appears distant from the Troubles as, "lads played with a garden hose, the cool white jet of water rising into the air before toppling down upon them in a thousand shining little silver drops," (Sands 91). West Belfast seems pleasant beneath the blue sky and in no way the victim of an occupying force. The narrator finds his way to his old house where he encounters a dog chasing his tail and memories of playing "kick the tin", all trivial things far from sectarian battle lines. The passage finishes with a run-on sentence filled with multiple dependent clauses that act like a downward spiral sucking the reader into a prison cell as Sands writes, "a wood pigeon fell to a distant shotgun, as I arose, not from my panoramic platform, but out of the inky blackness, in the corner of my filthy, cold cell, where, wrapping a dirty, flimsy blanket around me to cover my naked body, I stepped towards the barred window and leaned my head against it," (Sands 92). The final image against the previous landscapes provides a stark juxtaposition of smooth vs striated spaces (Sands 92). The entirety of the prose is not particularly shocking, so it is questionable why it was published despite it being a leaked communication from inside the H-block. Presumably the audience for the prose would be among the fields and garden hoses and would not need extended description of their surroundings. The movement of the passage transitions from smooth to striated as the subject moves from forest to field, to city, to prison, thus constructing striations around the narrator. One could argue the purpose of the prose was to appeal to sympathetic remembrance of those incarcerated, but the stronger argument is that Sands was attempting to re-territorialize and possess a world that was taken from him.

It could be that Sands wrote this passage to territorialize the world twofold; first, reaffirm his status as a sovereign human being, and secondly, create a line of flight to smooth spaces that gives supremacy over current political striations. If Sands is writing this to affirm

his personal position, then one must question why it was lost in the first place. As the prisoners in HM Maze began their protests, the state utilized tactics to enforce submission. Many sources document one act of attempted submission where prisoners were, "subjected to white noise at deafening volume," for up to six days (Whalen 35). There are reports of sleep deprivation, beatings, and freezing as well; all acts that left one detainee, known as McGuigan, unable to remember his name and stating, "they asked me to prove I wasn't mad by counting up to ten. I wouldn't do it for fear I couldn't manage," (Whalen 36). Summarizing the purpose of such mind-numbing tactics, Whalen explains, "Forces attempt to break individual POWs by decontextualizing them. In McGuigan's case they temporarily succeed, disassociating him from two of the most fundamental aspects of self: his body and his name (...) unable to feel and his mind is unable to quantify the world around him alphabetically, temporally, or numerically," (Whalen 36). When considering this context, "I Once Had a Life" may not be written for an outside audience at all but might be Sands' way of reconstructing a world he has lost due to the deterritorialization experienced. The state apparatus deterritorializes detainees to subjugate them within the homogeneity of a hegemonic power structure. Therefore Sands, by engaging in illegal writing, is able to oppose the state by constructing a natural world and building back the plane of consistency through descriptive imagery. Whalen agrees as he writes, "The ability of writing to force a collapse of interior and exterior space makes it a powerful weapon of resistance to Republicans (...) thus combating attempts by the prison administration to individuate, isolate, and control inmates," (Whalen 44). As Sands is writing to the outside world, he is affirming that the state apparatus does not possess dominance over all territory and thus resists the deterritorialization inmates were subjected to. D&G state that the subject, "is always swinging between the surfaces that stratify it and the plane that sets it free," and here as the state apparatus attempts to stratify, Sands writes to the plane that ultimately sets him free despite being corporeally confined (D&G *Thousand* 187).

More than affirming his existence, the passage can also be considered as a line of flight to smooth space, as it lacks political striations entirely and all spaces are anonymous and can only be inferred. In "I Once Had a Life" there is no mention of IRA activity or the Republican cause, a curious anonymity that becomes thematic for the author. There is no depiction of a child being shot, a family being burned out of an East Belfast home, or an employee being rejected from dock work on sectarian grounds. The city depicted seems rather

idyllic and the narrator himself is pleasantly strolling in the forest with hands in pockets sans armalite. If Sands is attempting to draw support for a revolution, then writing about a sunny day in Belfast with children playing in a garden is not exactly the kind of propaganda that makes a proletariat rattle their chains. It can then be concluded that this passage removes the political struggle to find a smooth space that no longer divides human subjects on sectarian grounds. McCann points out, "Bobby Sands humanises the prisoners and reclaims them as those who have a part in (potentially reconfiguring) society, as opposed to those who have not, both inside and outside the prison space," and therefore this passage is a way to make the inmate human to the outside reader through appeals to shared smooth space that casts off the label of paramilitary Republican (McCann). The attempt at recognition of a shared humanity also justifies the adamant refusal of the label "criminal", even though carrying this arbitrary label would alleviate the physical suffering for the detainees. For this, Holland provides some insight from his article "Affective Citizenship and the Death-State" explaining, "Citizen loyalties have often been parsed along an axis of inclusion and exclusion: fellow-citizens are included within the bounds of the state, while non-citizens are more or less forcibly excluded; classically, the state on one hand protects them from non-citizens who have been excluded, and feelings of power arise from both," (Holland 166). Therefore, by not giving the prisoners "special category" or POW status the state apparatus is essentially making them citizens within the nation of the United Kingdom, as criminals, and thus denying them a nation of their own. To accept the label would mean the acceptance of citizenship as well. This could also be why Sands does not show the struggle in this portrait of Belfast, as he is creating a nation the United Kingdom possesses no sovereignty over by illustrating this borderless society. By inserting a plethora of imagery concerning smooth space he is erasing the striations imposed by the state apparatus outside the prison walls; by finishing with depictions of the inmate within he is able to construct himself as a political prisoner and not a common criminal.

In the second, more famous, prose passage, "Skylark Sing Your Lonely Song", Sands presents himself as a bird for the first time and allegorically summarizes the conflict with natural imagery. The piece is famous in his journals as a clear message to the British government but using the lens of D&G one can see struggles of territorialization at work as well. The use of birds is endemic throughout Sands' writing and this parable lays the foundation for this symbolism. The passage starts with, "My grandfather once said that the

imprisonment of the lark is a crime of the greatest cruelty because the lark is one of the greatest symbols of freedom and happiness," revealing obvious symbolism (Sands 87). The passage continues with a story where a man, later revealed to be "John Bull", the caricature symbolizing the UK, imprisons a lark in an exorbitantly small cage and is frustrated when it won't sing for him. As the bird refuses his requests, he punishes it with a cover of black cloth and eventually it, "died before it would conform to the tyrant who tried to change it with torture and imprisonment," (Sands 87). The passage therefore transforms to a personal suicide note from Sands wrapped in extended metaphor, as it foreshadows his future justifications. The parable closes with Sands telling the consequence of the man who imprisoned the lark stating, "one day he caught himself on one of his own traps (...) the birds came and extracted their revenge by picking his eyes out, and the larks sang like they never sang before," (Sands 88,89). The parable is transparently symbolic and cliche, but it has not stopped editors and mural artists from eternally blending the lark and Sands. Some of the first collections of his writings carried the same title as this passage, as it summarizes Sands' use of nature as rebellion against the state apparatus.

Although the transparent symbolism is straightforward, applying the lens of D&G exposes the futility of a state apparatus attempting to territorialize and the hubris that follows. The action of the man caging a lark and attempting to force it to, "sing her heart out, to comply to his wishes and change herself to suit his pleasure or benefit," is a clear example of a state apparatus attempting to control the linguistics that striate a socially constructed territory (Sands 87). The man in the passage symbolizes Thomas Nail's definition of a state apparatus as, "state assemblages are arranged in such a way that the conditioning relations attempt to unify or totalize all the concrete elements and agencies in the assemblage," and here the man is doing just that, conditioning the bird to sing on command and containing all elements of refrain for selfish endeavors (Nail 30). Although more vague, one can turn directly to D&G as they write of the state apparatus stating, "it operates by stratification (...) in retaining given elements, it necessarily cuts off their relations with other elements, which become exterior, it inhibits, slows down, or controls those relations," and by imprisoning the lark the state apparatus is controlling its relationship to others and making the outside elements exterior (D&G *Thousand* 539). The cage and the black cloth are symbolic representations of striated space attempting to channel the power of the bird for the benefit of the territorializing agent. In this situation the bird chooses death over compliance in a code of

conduct, confirming what Jean Baudrillard would say, “Perhaps death and death alone (...) belongs to a higher order than the code. Only symbolic disorder can bring about an interruption in the code,” meaning that when subjected within an apparatus the ultimate disruption to the perceived striation is to reject the confinement of life (Baudrillard 25). Therefore, by bringing exterior disruption inside the cage the subject has undermined the state apparatus’ attempt at limiting communication, contact, or territorializing refrains; this is how incarcerated people writing to natural territories becomes a rebellion against the state apparatus as it permeates the striations and blends exterior with interior thus creating a rupture of perceptual walls.

Connecting this parable with D&G philosophy puts the struggle into a historical context and helps explain why the natural elements in Sands poetry carried the weight of sedition. According to Whalen, “British government’s decision to end Special Category Status for paramilitary prisoners must rank as one of the most tragic and crucial in shaping the decades that followed,” as this shift in vocabulary, and thus judicial procedures, is the catalyst leading to much of the violence in the troubles (Whalen 57). Due to the criminalization of political paramilitaries the prison population surged during the time Sands was incarcerated as, “only 727 prisoners were in Northern Irish jails in 1968, the year prior to the ignition of the ‘Troubles’: but 1974, there were 2,650,” (Whalen 57). Although many were dangerous paramilitaries, part of the surge is due to legislation that allowed the detention of subjects without charge or trial (Whalen 57). The accused that did get a trial were tried in Diplock courts under emergency legislation where the trial was juryless and, “judges frequently are members of the Orange Order,” (Whalen 58). Furthermore, most convictions were on account of “verballing” which is a sworn statement of a member of Security Forces saying that they heard the suspect confess to a crime and, “80 percent of Diplock court convictions between 1976 and 1980 relied solely on the practice of ‘verballing’: no other evidence of any sort was produced by the prosecution,” (Whalen 58). With this information one can see why Sands found it necessary, with what limited resources he had, to tell the story of the lark and the man in order to metaphorically summarize the perceived injustice inmates were going through. I say “perceived” injustice as Sands was arrested after a bombing campaign and a gun battle with authorities; although his direct action in this is not completely known this certainly would qualify as a criminal offense in most social constructs. Regardless, Sands saw himself as the lark resisting the state apparatus desire to make him, metaphorically, “sing”

within striations by wearing criminal clothes and accepting a criminal label. Understanding the way Sands was imprisoned and the symbolism of the lark lays a base for the reading of the following poems, both of which destabilize the state apparatus by bringing birds into a prison cell.

A Rebellious Use of Birds

Sands composed many poems while in the H blocks and the ornithological thread within created a constant movement to the outside world that served as symbolic opposition to confinement. Throughout his poems, birds are contrasted with razor wire or concrete to soften the edges of striated space. Where other poets were able to travel to the Alps or go on walking tours through the Lake District, Sands remains corporeally contained. Despite his body being imprisoned his mind is able to permeate the walls with the natural world and thus decrease the perceptual power of the striated space. Two of the poems that best illustrate Sands' themes are "Twilight Ballet" and "A Burning Thread". What is surprising about both poems is their lack of overt politics despite the great effort to compose and find publication. For someone that starved to death for a political cause, both poems remain ambiguous and reject the totality of national territorialization. Therefore, rebellion is not a concrete detail in the poems, but is symbolized in the use of birds permeating the cell wall. As Thomas Nail writes, "Territorial assemblages divide the world into coded segments. Each concrete element has a designated place and every persona's life has a plan related to its place in the world," and thus by blending outside elements and destabilizing designated places of classification Sands is able to make the totality of the assemblage irrelevant through the use of birds (Nail 29). What both poems illustrate are references to perception being non-confined, residing in the natural space, and thus they build off previous poems explored in this thesis illustrating nature as a rejection of territorialization imposed by a state apparatus.

"A Burning Thread" opens and closes with references to seagulls as symbols of longevity ascending above political campaigns. The poem itself resembles a quatern, being four quatrains with a basic abab structure, although both syllables and rhymes remain inconsistent. The entirety of the poem can be summarized as a collection of dreamlike images depicting a candle flame contained inside a cell wall surrounded by an ocean with calling gulls. Sands begins with, "The seagulls are crying/ swirling up the spray/ upon the ocean of my mind/ blown, by a breeze of yesterday," positioning the poem beyond state control in

perceptual smooth space (Sands 1-4). Declaring that the birds and ocean emanate from perception is an example of his mental freedom while corporeally contained. The seagulls are defined by their sound, and this coupled with the ocean and breeze of yesterday gives a temporaneous fluidity to the poem that cannot be striated in permanence. Therefore, the first stanza begins as a homage to smooth space. Stanza three states the purpose as Sands writes, "the mind knows no doors/ a burning candle in the night," symbolically giving light and power to the mind regardless of confinement within (Sands 9-10). Although enclosed the mental flame does not extinguish and contrasts the darkness. The last stanza brings in death by describing the room as a coffin, and the last two lines are a bit more cryptic stating, "Death is slaying life unseen/ while the seagulls are crying," (Sands 15-16). This foreshadowing of death becomes a trope in Sands' writing as he defines himself as unseen from the outside world. The irony is that ultimately the poem is smuggled out of the prison and publicly published within a media circus surrounding his hunger strike; therefore, the unseen death is witnessed, and the permeability of the walls exposes its fragility. The last line is symbolic, as it bookends the poem with a chorus of natural sounds. This is Sands using nature as rebellion as he is territorializing the striated space that confines him within a larger plane of smooth space. By bookending the poem with the cries of the gull he is confining the prison within an ecocentric world, exposing that the entirety of the prison system is a fragile construct built upon a natural world. The poem is also interesting for what is not written, as the complete lack of reference to any conflict removes the power from the conflict and directs omnipotence to the natural world. The lack of nationalism, or Republicanism, removes all sovereignty from the state apparatus, including the ability to antagonize. Sands does this in many of his poems; Although "A Burning Thread" is used here, Whalen points out that Sands' most famous poem "The Rhythm of Time", "references Ireland only twice: once in the context of the Anglo-Irish War, and once in the indirect evocation of the H Blocks in the final stanza," (Whalen 99). Thus, Whalen concludes, "The speaker affirms that the battle against injustice 'knows no bounds nor space'," and although "A Burning Thread" is more subtle in context, the natural imagery extols the same theme (Whalen 99). "A Burning Thread" then serves to illustrate the continuous sovereignty of smooth space and the author's ability to bring smooth space within the prison walls and publish beyond, rupturing the perceived territorialization by the state apparatus.

The previous poem is a symbolic resistance to the state apparatus in cryptic language and indirect imagery but pairing this with the journals of Sands the reader can apply the symbolism of the bird as a powerful line of flight. In a journal entry entitled "The Window to your Mind", Sands directly reflects events similar to the poem that position the bird as a symbol resisting territorialization. As the blanketmen continued protests, prison security forces further antagonized them to end the struggle, and one of the actions they took was removing the windows from the solitary confinement cells around the same time "A Burning Thread" was composed. Sands writes that, "the latest method of torture and attempt to break our spirit" was closing off the window view during the height of Summer to only, "a few square inches of barbed wire and sky which disappeared as quickly as the dirt clogged up the perspex," (Sands 192). One can easily pick up an allusion to the lark in the cage or connect this act to territorialization as the subject is almost completely enclosed within a cell. Sands writes, "Today I heard the lads say, 'I wonder what time it is?' 'Is it raining' 'What sort of day is it?' tomorrow no one will bother asking as no one will know. Perhaps after a while no one will care," (Sands 193). Time then is not turning into a smooth space, as they will still be regulated by the lights and schedules of the prison but is the state apparatus usurping power from nature. The prison system has the ultimate goal to foster a dependency upon the state apparatus that makes complete subservience necessary, thus ensuring longevity as the rebels will flip from destructive agents to constituents. Sands writes, "If the slits in the black wall ever resembled a window, they had certainly lost all appearance of it now. For where the window had been was now a fortified mass of steel and wood and plastic!" (Sands 192). Depriving the inmates of a window may have been a practical matter eliminating unwanted communication, but the symbolic enclosure differentiates an inside outside binary subject to state control. However, with this enclosure Sands also writes, "Perched somewhere in the jungle of grey gruesome barbed wire a robin sang its heart out in the last dwindling shadows of daylight," and this song can dissolve the border as a line of flight as the outside still permeates the prison wall and the prison system is confined within the omnipotent environment (Sands 192). Even if Sands is deprived of sight, the bird's song is able to penetrate the walls. Sands illustrates this bird as immersed in a mass of man-made debris juxtaposing a soft sign of life penetrating through violent materials. Despite the state apparatus' attempts to territorialize the men, nature has permeated the wall and symbolically opened perception to the outside world. The fact that Sands took the effort to write and

publish this interaction with a bird and a window illustrates the effort to destabilize the apparatus from within by weakening the striated space through the description of its permeability.

Perhaps the best use of smooth space positioned against a state apparatus is in the poem “The Twilight Ballet” as it shows transcendent movement from within the cell, symbolized here as death, to the smooth space of the sky and birds, symbolizing life. The poem is an overlooked portrait of a prisoner at a window of the H blocks, thus neither inside nor outside but observing between. Written in three stanzas of blank verse the poem stands as a collection of images moving across prison walls. The form mimics the purpose of the poem, to disassemble structure, as Sands circulates interior and exterior territory exposing the permeability of the wall despite the ending of the poem depicting submission within. The “Twilight Ballet” is a metaphor for the dance of birds in a sunset witnessed through the window of a cell and serves as a refrain that Sands continually circles back to. The prisoner in the poem, “gapes out at the world/Hugging his shabby grey blanket he fights for balance,” alluding to the starvation and, again, foreshadowing death (Sands 10-11). Therefore, this poem could also be read as a suicide note. The deathlike image of the prisoner is contrasted a few lines later when Sands writes that he is looking at, “the sheer delight of a peep at a/ dying day,” (Sands 16-17). Here the reinvigoration is caused by the link to the outside world and the opening to a sunset and smooth space. The prisoner connects with “the twilight ballet of the eloquent little wagtails/ And the sky is now bleeding, the day has been wounded,” thus comparing an inner death and outside life (Sands 20-21). There is an obvious contrast between the cell described as a “tomb” and “coffin” while the outer world is bleeding and wounded, thus still alive. The poem is an osmosis of perception that moves the prisoner's mind from death to life through a permeable cell wall. Further contrast is explored later in the lines, “In three pairs the dancing birds move with the grace of a veil in the breeze./ The prisoner grips the biting steel grill enthralled,” (Sands 25-27). Again, the sky is described as having, “but one breath of deep purple left,” while the subject, “falls into the bowels of his dank dark tomb, a pathetic bundle of rags,” (Sands 32, 40-41). Metaphorically referring to the prisoner, one can assume is Sands, as a “bundle of rags” also removes the life from inside the cell while placing color, blood, and respiration beyond the walls. The poem is therefore a way for Sands to perceptually escape to smooth space. The poem sets up a series of contrasts between inner/outer or life/death and one could argue that this reinforces the striated space but

viewing the poem in its entirety shows a blurring of borders as the narrator continually moves between. “Twilight Ballet” is a poem utilizing birds as a perceptual vessel of movement between spaces and lack of confinement as the poem circulates across a prison wall exposing that although Sands may ultimately fall in the tomb, the perceptual identity is not contained.

Another way Sands symbolically broke the prison walls was by closing poems like “Twilight Ballet” with ambiguous pen names. Sands did not publish under his name as there was an obvious repercussion that would be implemented. Instead, Sands would sign a poem “an author from West Belfast” or “Marcella”, taking his sister’s name. What is surprising is that Sands did not write that he was a blanket-man, IRA paramilitary, or H block inmate and instead chose passive names positioned not only on the outside of the wall but on the outside of the conflict. If Sands were to write that he was an H block prisoner he would be identifying himself under the label the state apparatus has placed upon him thus reinforcing territorialization, despite antagonizing it by proving the permeability of the institution. If he were to say he is an IRA paramilitary, he would be strengthening the opposing binary of the state apparatus and thus strengthening the apparatus through its ability to antagonize the enemy and justify a protagonist position. By labeling himself as an author from West Belfast there is some territorialization, as West Belfast is the Catholic area of the city, but the label is more generic. As Whalen confirms, “this reminds reader and author alike that Sands is *in* the H Blocks, not *of* them,” thus making a statement that although corporeally contained within HM Maze he is not territorialized (Whalen 69). The pen name transforms the prison into a temporary sojourn and Sands is still a nomad moving across boundaries and space. The second pen name is more curious as one could certainly dig into the reasoning for writing as one’s sister. “Marcella” gives a proximity to Sands but does not completely identify him, as surname is removed. Whalen accounts that this toying with the prison system, “is a key component in the destruction of the outside/inside binary that the prison authorities seek to impose,” and furthermore “All of these pen names metaphorically destroy the impermeable inside/outside binary,” (Whalen 70,69). Thus, the pen names mirror the birds, rupturing the perception of a sealed prison wall and drawing the reader beyond the conflict to a generic smooth space.

An Ecocentric Self-Destruction

Perhaps the most intriguing poem is one of Sands' most famous; "A Place to Rest" is the author killing himself and deterritorializing beyond the confines of a sectarian conflict. Set up in five quatrains with semi-consistent rhyme and meter, the poem exhibits more formalism than others reflecting a serious occasion. Although the poem does not directly reference suicide, it describes the relief of a struggle being over and a subject resting in the earth of the countryside beside a creek (Sands 17-20). Interwoven in the poem is a lark, a curlew, a crow, some linnets, and a scattering of "faeries" for good measure. Viewing this poem within the entirety of his writing, the symbol of the bird interwoven throughout the depiction of a grave detaches earth to sky and further blends spaces. The poem itself is more curious by what it does not display for a political prisoner; a coffin draped with the striated tricolor, any form of nationalism, or a legacy that would inspire further paramilitaries to continue the cause. The author positions his grave not within a united Republic but within a natural world that is deterritorialized. Therefore, death itself is a rebellion against the state apparatus as even the body is not contained by a striating label and the use of this natural environment is a way of erasing the conflict in its totality. Perhaps this is Sands' parting shot to the state apparatus as he removes the territorializing element and does not provide an opposition to enable the antagonizing of a binary. The poem is therefore set to self-destruct and finding "a place to rest" beyond striated space.

Sands' death was the final rebellion against the state apparatus and although it is not directly depicted in his writing elements are reflected in his last journal entries. Despite being elected a member of parliament Sands continued the hunger strike that led to his death and the death of nine more detainees before being called off. The stand-off between the British government and the prisoners over special category status was also a stand-off against the territorializing nature of a state apparatus and was as much resistance to confinement within perceptual labels as well as physical. Although one can find a conclusion in book-epilogs or internet searches, Sands' journal on hunger strike documents his final days and hauntingly ends without closure. In March 1981 Sands foreshadowed the absence of closure at the start of his journal, "I am standing on the threshold of another trembling world. May God have mercy on my soul," (Sands 231). This "threshold" is the striated border that separates Sands from a deviant territory of suicide he is cognizant of approaching. Feargal Cochrane helps the

reader understand Sands' willingness to cross this threshold in his book *Northern Ireland: A Fragile Peace* when he writes, "Within the Irish context, the tactic of the hunger strike also connects into the Catholic psyche of redemption that comes through suffering and self-denial. From this perspective, temporal death was merely a staging post to spiritual salvation; and just as Christ laid down his life for mankind, so the republican hunger striker would give up his (or her) life for others, in an ultimate act of self-sacrifice," (Cochrane 97). One of Sands' final entries reads, "the body fights back sure enough, but at the end of the day everything returns to the primary consideration, that is, the mind. The mind is the most important," and this emphasis on the mind over the body reflects the poems explored herein, as it acknowledges the state apparatus' ability to contain his body despite his thoughts, in publication, having bled beyond the cell wall and reverberating into the future (Sands 253). Sands here illustrates an immortal separation from his corporeal body that is sovereign from the state apparatus. The closing line of Sands' journal (written in Irish/ Gaelic) before he succumbed to kidney failure and cardiac arrhythmia also leaves a haunting impression as it is an open wound for interpretation. Sands writes, "The day will dawn when all the people of Ireland will have the desire for freedom to show. It is then we'll see the rising of the moon," (Sands 253) If Sands were to write about a rising sun we would recognize the hopeful cliche, but the moon leaves the reader uneasy. The image of the moon, like the journal, exposes the lack of closure and thus even in death, perceptually the author achieves non-corporeal immortality.

Conclusion

Bobby Sands exposes an exit to smooth space from the most striated of territories. Understanding his ability to use natural space as an exit enables anyone to practice perceptual escape from hegemonic confinement. The consequence of disrupting the sovereignty of striated territory by focusing perception on smooth space is frustrating a state apparatus out of dogmatic fossilization. There is no doubt that Sands is a polarizing figure, and therefore it is necessary to state that this chapter is not an attempt to be sympathetic to the cause of the IRA or depict political violence with a misguided romance. Quite the contrary, this article argues that moving away from any kind of striated space, regardless of sectarian lines, promotes creative thought. As previously stated, ultimate sovereignty lies not on either sectarian label striating an island, but the natural landscape beneath. The exploration of Sands' writing here is not to promote Republican borders over British but to expose the social construct of an

apparatus in an entrenched territorial space. Sands is analyzed not due to sympathy for his cause, but because of the extreme juxtaposition of smooth versus striated space in his writing proving territorialization as perceptual. Although Sands died for a political cause, this article refuses to make one beyond the appeal to destabilize all nationalistic constructs in hopes of furthering free thought through a promotion of smooth space. In conclusion, despite most readers residing in less striated confinement, Sands can inspire a cathartic dissolution of striated perception opposing outside territorial forces through the use of nature.

Conclusion:

Pulling Smooth Through the Striated

In this thesis I have argued that territories are perceptual, fluctuating, and subjective. A text can create a nation by directing desire towards constructing and defending borders while cultivating security in identity, and by contrast a text can deconstruct a state apparatus by positioning the locus of control beyond the social construct in the ether of a deterritorialized natural world. D&G have provided a critical lens for the structure of this thesis and the analysis has been organized mainly around the binary of smooth and striated spaces. Likewise, D&G's ideas that an outside power apparatus can territorialize or deterrritorialize a social construct have been applied when examining the poetry herein. Summarizing the overall purpose of this thesis one can revisit the research question at the start of D&G's *Anti-Oedipus* where they give purpose to their text; they state, "How could the masses be made to desire their own repression?" (D&G *Anti-Oedipus* xvi). I have taken this question a step farther and asked not how people desire to be repressed, but how the same masses could be made to desire their own independence and individuality through ecocentric descriptions and poetic liberation. There are many factors that influence one's desire to be territorialized or free, but this thesis has focused on the way natural elements influence one's perceptual outlook on the territory they find themselves within. D&G stated that they wrote *Anti-Oedipus* to seek, "to discover the deterritorialized flows of desire, the flows that have not been reduced to the Oedipal codes and the neuroticized territorialities (...) such codes as lines of escape leading elsewhere," but then they spend much of the remainder of the book critiquing psychological organization without offering a clear line of flight to find these "deterritorialized flows" (D&G *Anti-Oedipus* xvii). This thesis hopes to fill this gap and explores the "lines of escape" that D&G vaguely direct us towards as Bobby Sands, George Gordon Byron, and Samuel Taylor Coleridge direct desire away from hegemonic repression and towards unbound creative spaces found in the natural world. By directing desire towards smooth space and the plane of consistency these poets use the natural world to frustrate a state apparatus as the perceptual directionality dissolves the idea of an omnipotent territory and nationalism residing within a defined border and conversely embraces a flow of nature.

The poets in this thesis deterritorialize the perceptual construct of a nation by directing desire back to the plane of consistency beyond the confines of a state apparatus. Henri Marti

summarizes D&G's idea of deterritorialization well when he writes, "Deterritorialization speaks of the loss of the 'natural' relation between culture and the social and geographic territories and describes a deep transformation of the link between our everyday cultural experiences and our configuration as preferably local beings," (Marti 2). Therefore, one can label the "natural relation" between individuals as nationalism and the deterritorialization as something that inhibits this bonding link. Samuel Taylor Coleridge wrote poems that praise smooth space and undefined areas and exemplifies someone who rejects cultural relations and geographic territories. He does this through poems that appeal to the natural world, but he also passively does this by ignoring the rational constructs in place before him. Perhaps summarizing this best is Alan Vardy's analysis of Coleridge's mountain excursions when he writes that they, "give us a glimpse of how an affective experience of terror can be translated into the sublime 'fantastic pleasure' that may awaken within us an apprehension of the divine," (Vardy). This "apprehension of the divine" means that his writing forces a reader to question dogma, thus deterritorializing the moral bonds that unite a social construct. Coleridge presents writing that is open to interpretation and therefore resists confinement within a social structure. Byron goes further, in that he writes with an awareness of striations but openly champions the space between and thus provides a clear rupture, or a line of flight. Byron reveals that striations are perceptual and optional while simultaneously cultivating a desire for life beyond the hegemonic confinement of duty. Throughout his poetry he is constantly traversing territorial borders while also intertwining emotional and objective worlds. Finally, Bobby Sands showed that even in the most confined of spaces one can resist territorialization through the use of the natural environment. Denis O'Hearn writes of Bobby Sands in prison stating, "the more the enemy beat them physically, the more it lost morally. The prisoners used their powerlessness as a weapon," exemplifying the purpose of civil disobedience, yet the poetry analyzed here furthers this idea as Sands chooses not to antagonize the guards and instead presents a natural world they are beating (O'Hearn 436). Although Sands documents his struggle in his journal, much of his writing directs perception back to the plane of consistency, thus eliminating a border conflict in its entirety and making the territorialized enemy appear even more irrational. All three of these authors have exposed the way that directing desire to a natural world dissolves direction towards a state apparatus. By placating the locus of power in the smooth space beyond the sovereignty of the state apparatus, these poets weaken the socially constructed territory.

Further Lines of Flight

Although these poets are great examples of authors that direct perception towards smooth space, there are many that I had to overlook and could be researched further. For example, Percy Shelley frustrates nationalistic conscriptions in poems like "The Mask of Anarchy" as he depicts a moral mask covering an absent base and thus a social construct over subjective morality. Likewise, the classic "Ozymandias" depicts an empire eroding back to the plane of consistency similar to "Kubla Kahn". Furthermore, William Blake could be explored alongside Coleridge through the way he directs perception towards dreams and irrational territories. In fact, if one were to encapsulate the argument of this thesis, I would direct them towards "Jerusalem" despite it not appearing herein. "Jerusalem" shows a poet directly arguing for the destruction of striated "satanic" space over the immaculate green hills of England, or the metaphoric Jerusalem. Blake and Shelley are by no means the only poets within the Romantic genre that could be further researched but they exemplify how one could easily branch off from where I have started.

Even within the poets I have chosen here there are further veins to research. Researchers looking into prison writing, power structures, or literature and justice could easily use Sands' poetry as material since few have engaged with him before. I resisted Sands' most popular poems "The Rhythm of Time" and "Trilogy"; despite both containing examples of a natural environment resisting a state apparatus. I chose not to use these poems simply because of their political fodder. Sands' poems have now been territorialized by factions of the IRA and are used to direct desire towards the political resistance. If one were to stay entirely text-based, these poems provide supporting evidence to back up this thesis, but when the sensitive nature of the contemporary border conflict is taken into consideration these poems only entrench divisions. *Childe Harold's Pilgrimage* also has a myriad of sections that could be further explored in defense of this thesis. There are sections on religion and Byron's trivialization of the crusades that show the way soldiers died not for religious honor but for an exchange of symbols, thus dismissing the narrative a religious community would like to portray. Attaching words like "rapture" to ocean shores and not the cathedrals of Venice directs attention past an organized religious community and finds divinity in the smooth rather than the striated. I chose to focus on the passages that exemplified a political state and opening the argument to a religious discussion would complicate the argument here,

but I do acknowledge that this is a major path further research could explore and interesting to consider how divinity weakens or strengthens a societal power structure. Coleridge's direct appeal to his son in "Frost at Midnight" literally directs desire towards the embrace of wonder and unanswered questions in a natural world. One could use this poem to further the argument that Coleridge directs towards smooth space and breaks tradition of conscribing his son to traditional familial duties. In fact, many of Coleridge's poems posit the reader beyond confines and within smooth space and certainly the ones presented here only scratch the surface, but I am limited by page count. Whether within the authors presented or beyond, there are ample paths that further researchers could travel to continue finding ways that directing desire to the natural world frustrates the social construct of a state apparatus.

There are poems close to the Romantic period that do the opposite of what I present here, and this should be acknowledged as well. The argument is not that a poem will deconstruct a state apparatus, but that a poem has the possibility to destabilize an apparatus. For example, Alfred Tennyson's "The Charge of the Light Brigade" serves to memorialize the British soldiers that died fighting the Crimean War and hopes to define their sacrifice for future generations. Tennyson requests the reader to "honor" the fallen and ensure their glory does not fade, thus instilling a national pride and cultivating a British sentiment (Tennyson 302). Tennyson marks a difference between British Romanticism and Victorianism; where Byron dismissed veteran's sacrifice as forgotten and their corporeality as fertilizer, Tennyson constructs British nationalism through repetitive refrains. One does not need to go to an outside author to read contradictions as even Byron could be interpreted as constructing territorial divisions at times. For example, in the Grecian campfire section in *Childe Harold's Pilgrimage* a territorializing refrain of "Tambourgi" is repeated unifying the various diverse groups fighting a rebellion against the Ottomans homogenized into "sons of the mountains", after which the rhetorical question "what mark is so fair as the breast of a foe?" directs nationalistic sentiments violently towards the "other" beyond this socially constructed border (II 3, 660). Although there are sections, like this, that one can pull out of context, Byron is consistent in the overall theme of the work. The argument of this thesis is that the nation is a social construct and does not exist without textual support, but this does not mean that poetic text always undoes an apparatus. Also, although this thesis acknowledges a bias towards deconstructing a state apparatus, this does not mean that all state apparatuses are antagonizing forces; as certainly the opposite is necessary to help organize solutions to large global

problems. Territorialization is a continual pendulum, and all writing should be contemporaneously examined for societal needs. Therefore, although this thesis provides insight into the way a text can deterritorialize a social construct by directing desire beyond the state apparatus and towards a natural plane of consistency, certainly the way a national construct is formed by similar texts is a vein for further research and a contradicting argument for the purpose of a state apparatus could certainly be logically made.

This thesis simplified D&G down to a few binary terms, but their critical lens could be expanded. While writing about Byron I had to resist the temptation of using D&G's chapter "Nomadology and the War Machine" as it applies well but would complicate my thesis. For D&G, Nomads resist organization and cross borders easily, contrasting a state apparatus that desires sedentary structures; the "war machine" is an force that can be utilized to control these movements in either direction. Certainly, Byron's life and writing in *Childe Harold's Pilgrimage* reflects a nomadic lifestyle and the Napoleonic Siege reflects a state apparatus utilizing a war machine. Likewise, Bobby Sands could be explored with the same critical lens and would make an interesting argument about how a writer activist can be a moving nomad while corporeally contained. The reason for avoiding focus on nomadology is to prioritize organization and structure with an already complex critical lens; however, this area would make for intriguing future research. Likewise, Deleuze's essay on "Societies of Control", in which he explains how people are influenced to desire their own repression, could be used to help this argument as Byron, Coleridge, and Sands inspire an exit. Although the essay is written by Deleuze it certainly reflects Foucault's Panopticon or Gramsci's hegemony, and all of this could combine into a different complex thesis as well. As stated in my introduction, there are many diverse terms one could use to help structure a text and although they are intriguing, I have resisted their use here in the hopes of providing clarity; the terms I have chosen I felt best suited an ecocentric argument and therefore allowed me to better engage in research concerning the natural environment.

Purpose

This thesis has shown that the striated space of a nation is a fabrication constructed, or deconstructed, using literary texts; although focusing on the Romantic movement and the partition of Ireland similar issues of territorialization are as applicable today as they were in

the 18th century. Hedgerows and borders that striate the natural spaces of Britain and Europe still exist, but other borders have surfaced and become more rhetorically entrenched. Recently populist divisions have manifested themselves around the globe and rhetoric has constructed divisions that impede natural flow. This is why my thesis has an acknowledged bias towards championing smooth space and fostering a recognition of the plane of consistency. For example, the EU referendum, or Brexit vote, has created a division between what it means to be European within a partitioned Ireland once again. Although the Good Friday Agreement of 1998 helped dissolve borders and allowed citizens to choose their passport despite positionality, the EU referendum, and the rhetoric surrounding the Torey Party, has cleaved a division between a European Ireland and British United Kingdom; the results of which have manifested themselves with a drastic rise in border violence and disputes. In the same year as the EU referendum, US President Donald Trump began rhetorically constructing a border wall through a desert landscape on America's Southern border, and as construction began this has already greatly impacted natural migration routes (Sullivan). Like Kubla Kahn girdling a vast garden, the Republican Party has repeated refrains of "build the wall" and deluded themselves into thinking they can contain a vast landscape that will ultimately shed striations back to the plane of consistency. Trump also reduced the public land of Bears Ears National Monument, a metaphoric smooth space, or commons, by 85% to satisfy interests of Andrew Wheeler, head of a uranium mining firm, striating space into a patchwork of private land divisions for mining "use" (Gerhart). The action was allowed as there was more rhetoric territorializing the land as "waste" without striations than useful and required a writer activist, like the poets herein, to give voice to the value of smooth space influencing public desire. One can only hope that future writers will be able to rupture the mining divisions before the desert space is damaged too severely. Furthermore, while writing this thesis, Russian President Vladimir Putin continues to push a Russian frontier into Ukraine attempting to homogenize a diverse group under one draconian state apparatus. Beyond the immediate violence and loss of human life, Putin's attempt at territorialization has contaminated rivers and ecosystems that will take years to even begin grasp the full impact (Sweeny). These enclosures prove that it is absolutely necessary for writer advocates to expose the social construct as a temporary performance on a natural world. Beneath Belfast, Crimea, and Tijuana there is not a wasteland or commons set to be enclosed and labeled by a state apparatus, but an infinite well of diverse ecosystems awaiting a contrasting writer to breathe in life. Just as rhetoric and

literature is used to construct divisions and entrench a social construct, language can be used to blur the lines and empower the natural space beneath. Therefore, this thesis hopes to inspire a line of flight for future writers to advocate for the space beneath the parade of violent social constructs that perform on the planet.

Confronted with entrenched negative divisions from such powerful institutions, it is difficult to see where to start making an impact. For this we can return to *A Thousand Plateaus* as inspiration when D&G state, "A path is always between two points- but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo," meaning that although a border may exist, there is an infinite possibility of interpretation between (D&G *Thousand* 443). For example, one can return to the borders and enclosures that striate the United Kingdom. The rock piles that were stacked to divide the landscape into private land slowly were blown over with dust that became soil and evolved into hedgerows. These hedgerows now striate the space, but within this border one British biologist found over 2,070 species utilizing the border as a means of natural sanctuary (Zimmer). Hedgerows, the very lines that striate space, have become the microcosm of smooth space when one directs perception between. From the intermezzo a rupture is occurring where the plane of consistency spills out yet again. Byron may have found rapture on a lonely shore, but there is smooth within the striations of a social construct necessitating a writer to help pull it through the very border that cleaves it. D&G close *A Thousand Plateaus* with the final statement, "Never believe a smooth space will suffice to save us," and perhaps we must remember that it requires constant diligent resistance to maintain the smooth space in a world that is continually trying to organize within the confinement of the striated (D&G *Thousand* 581). Writers must therefore continually frustrate the solidification of borders and striations by directing perception back to the plane of consistency. Although striations allow for productive use, smooth space allows for creative evolution and therefore a necessary balance needs to be constantly cultivated and maintained. To think that contemporary striations are permanent is an arrogant delusion; one can look to the dissolving corners of the Great Wall of China or the Green Belt in Berlin, where only a few decades before a wall was entrenched, to see nature's reclamation. The collapse may not be as violent as the destruction of Kubla Kahn's garden wall, but the plane of consistency will always rupture from between. Dust will collect on a line of sedentary space and slowly become soil; this soil will support deciduous bushes that eventually shed to forest duff that

bed larger trees, conifers, and root systems. From the intermezzo smooth space ruptures through the social construct. From the very border that cleaves through smooth space arises a pathless wood, a rapture of a lonely shore, indifferent to the social construct and supporting nature more.

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