NEGATING AGENTS IN O'NEILL'S *BEYOND THE HORIZON* AND THEIR COUNTERPARTS IN PICASSO'S *ARLEQUIN À LA GUITAR*

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Abstract: Postmodern art emerged as a critical compulsion in response to the domineering institutions of modern era which were suffering from conceptual absolutism and hesitant aesthetic outlooks. Being ascribed to chaotic qualities, the approach stood as the social and aesthetic antithesis of its qualitative unity, so as to reach an authentic understanding of the intrinsic reality. Hence, postmodern art embarked on negation, as its determinative trait in reception of modern aesthetic debates. Correspondingly, the current study ponders on lives of the margin in works of two prominently modern autobiographical artists, Pablo Picasso's Cubist painting *Arlequin à la guitar* accompanied by Eugene O'Neill's modern American drama, *Beyond the Horizon*, further to approach the interconnectedness of the masked with the concept of determinate self-negation in marginal existentialities. The discussion further concentrates on the role of society on modern individual's imprisonment and spiritual remoteness. Regarding this, the paper has concerned itself with presenting modern artists' intended application of metanarratives adjacent to dialogue scarcities in artworks. In addition, postmodern negation of aesthetic ideals provide readers with a more unifying and authentic perception of subjective truth content while dealing with hesitant yet overlapping representations of multilayered reality.

Keywords: Post Modernism, Theodor Adorno, Aesthetic Negation, Modern Drama, *Beyond the Horizon*, Modern Art, *Arlequin à la guitar*.

Introduction

Literary forms in postmodern apprehension posit divergence from realism and intellectualism of the modern era, recognizing them as fragmentary and insufficient for understanding the spirit of human experience. In theatre, Eugene O'Neill's absurdist tragedy celebrates the eliminating absence of an authoritative agent, while enjoying

autobiographical narrative explorations. Further, the era proposes negation as a redemptive arm which results in pleasure. In painting, the “complete negation of style seems to reverse dialectically into style. The discovery of conformist traits in non-conformism” (Adorno 207), which takes place within its integrated framework, representative social and conventional disintegrations.

As a “cultural and intellectual phenomenon” (Oktay 5) rooted in socio-economic movements, postmodernism encourages uncertain augmentation and emergence of relativism, so as to target modern ideological and scientific certainties. Postmodernism favors a hesitant approach, while introducing metanarrative, fragmentation and multidimensionality in cultural, philosophical and literary spheres. The transitory variant nature of postmodern administrates the “transformation of cultural codes and systems of values” (Oktay 1). Proposing that modern objective reality is pretentious, postmodern literature finds great pleasure in tracing faulty representations of the language such as identity manipulations, while offering fluid verity and hesitant sense of the real self. Aesthetic negation enjoys an uncertain transient nature in artworks that “threatens to become allergic to itself” (Adorno 36). Negation transformed the qualitative essence of postmodern art, by “attacking what seemed to be its foundation throughout the whole of its tradition” (Adorno 2).

Modern aesthetic was perceived to be socially and empirically determined, suggesting that the approach “absorb[ed] what industrialization has developed under the given relations of production . . . [manifested through] a set of prohibitions against what the modern has disavowed in experience and technique; and such determinate negation is virtually the canon of what is to be done” (Adorno 34). Art hold “no truth without determinate negation” (Adorno 129) of the historical reality disguised beyond aesthetic works, where the truth content could be achieved only mediatory. In fact, artworks sought to challenge the empirical realism “as the determinate negation of the existing order of the world” (Adorno 89).

Contemporary art seeks redemption and refuge in self-negation, while clinging to existential reality through its own death. Following this, Adorno writes “[t]he non-existing in artworks is a constellation of the existing” (Adorno 135). Thus, aesthetic negation in postmodern perception, mediates alongside with the truth content to determine the artworks’ inherent resonating criticism. Noting that artworks achieve “their content [*Gehalt*] through the negation of meaning . . . [However, he persists] [e]verything depends on this: whether meaning inheres in

the negation of meaning in the artwork or if the negation conforms to the status quo" (Adorno 154).

Roida Rzaeva Oktay (2016) believes that postmodernism is "a transition from the categoricity of positive science in modernity to a generalized uncertainty" (35). The era introduces "uncertainty and a multi-variant approach" (13), as modern mentality witnessed ideological crisis, fragmentation, relativism and deconstruction in its institutional basis. In another research, David Peat (2007) refers to postmodern meditation on the "'end of objectivity' in which we realize that we do not stand outside of the systems we study" (920), noting that "[t]he opening years of the twentieth century were marked by optimistic expectations of ever-increasing certainty and scientific and technological progress" (920).

Concerning this, Theodor Adorno approaches the absurdist theatre of Samuel Beckett as it presents "the destruction of meaning as self-evident" (Adorno 153), while encouraging the audience to go beyond the abstract theatrical negation as "his plays force the traditional categories of art to undergo this experience, concretely suspend them, and extrapolate others out of the nothingness" (ibid). This determinate negation in turn, "becomes its formal principle and the negation of content altogether" (Adorno 250). Adorno further proposes that "the very success of modernism in calling into question the demands of traditional art through its negations of the constitutive elements of the autonomous and unified work deprived it of a foil against which those negations might function" proving that the out coming "dissonance, shock and incomprehension no longer result from modernist practices" (Adorno 22).

Joel Whitebook (2004) calls this postmodern self-negation, a "negation of the will" (68), Samir Gandesha (2004) correspondingly writes that "[t]he path of experience, understood in terms of a metaphysics of the subject, is, in contrast, a pathway of self-destruction" (119). The negating tendency in modern and postmodern artworks as Max Paddison (2004) asserts, is an "aspect of the ideological character of the technical consistency of the work" (210); an inherent tendency to negate the heteronomous origin. Aesthetic negation in modern works deals with "the self-negation of the contemplator who is virtually extinguished in the work" (Adorno 265), while transcending the space and time.

In dramatic spheres, Bess Rowen (2020) ponders on the "[t]he idea that Eugene O'Neill's plays were influenced by his particular psychology and personal experiences" (92). Reflecting on Eugene O'Neill's plays as "the consistent chronological record of this [O'Neill's personal]

torment" (93), Rowen notes the way character's real identity has been misplaced falsely either through social impositions or due to character's own idealist perspective, as being "forced in a given context to present a different side of their selves" (94). This provides a false image of the self, since "[m]asks are metaphors for humanity's false performance of identity in various social situations" (ibid). Correspondingly, the existing hesitant atmosphere of uncertainty in artworks of the twentieth century demanded an approach which is more subjective for the discovery of fragmented reality and the concealed truth. Postmodernism viewed determined repression as satisfaction reflected through self-negation. Thus, the scarcity of such approaches in modern dramatic and artistic fields has inspiringly encouraged the current research in studying the works of two pioneering figures in modern art and theatre, proposing that the works' residing negations, make them capable of revealing the inherent sociocultural and political criticism that the contemporary world demands for a change.

In addition, the scarcity of studies in aesthetic domains, demanded more studies to be done in this area of art, knowing that the *Aesthetic Theory* has originally approached the aesthetics in musicology. Accordingly, the current study has sought to ponder on distinguished autobiographical theatre of Eugene O'Neill, in relation to Pablo Picasso's prominent Cubist painting, through postmodern interdisciplinary approach, to reflect on the way aesthetic negation has been successful in recognizing the socially imposed masks on characters, as false identity representations to be discussed about in modern literary and artistic domains.

What associates O'Neill's *Beyond the Horizon* to Picasso's *Arlequin à la guitar*, is the illustrative application of aesthetic negation in both autobiographical artworks. The concept of determinate negation was primarily introduced and discussed by Theodor Adorno in his *Aesthetic Theory*. In postmodern context, Adorno's aesthetic theory is foremost the desired critique of modernism that liberated art from previous institutionalized chains of thoughts in aesthetic discussions. Adorno believed that art encompasses a bipolar spirit which desires social embeddedness and social autonomy simultaneously. This negation is the very quality that recognizes modern art as the social antithesis of its originating society and the expressive agent of inescapable social conflicts. In addition, modern art as Adorno perceives, struggles in presenting these socio-conventional tensions both toward and in evasion from the emanating society. Correspondingly, postmodern approach to modern works of art provides us with a profound

understanding and appreciation of the concealed layers of truth, detected through the negotiation of conflicting realities.

As a play which celebrates relationship complexities Eugene O'Neill's *Beyond the Horizon* dramatizes tragic familial experiences in which characters hold social and biographical significance. The play is concerned about "[r]epeated theme of the 'drive toward self-destruction as a manifestation of the family fate'" (Rowen 95). Once more in *Beyond the Horizon*, O'Neill ponders on father figure obsession, dramatizing him in margin, as he holds minimum connection with land family members, thus a distant *Other*. O'Neill further reflects on uncertainty, identity fragmentations, marginality as serious concepts imposed on the reality of modern American individual through social and imperial institutions so as to "dig at roots of the sickness today" (Moovendhan 22).

O'Neill's play epitomizes a dark familial tragedy "burdened with unresolved tensions" (Scheick 293), through aesthetic negation of the former melodramatic theatres. The use of binary oppositions reflected in the image of farm life stability versus the idea of restless sea voyages paves its way toward an expressively intelligent application of aesthetic techniques in a serious tragic realism, to glance at the truth content from a new perspective, through "bewildering and persistent skepticism" (Logan 68). Still, the futility and damage of dysfunctional family is of great importance. O'Neill's concern with identity crisis as a "futile quest of belonging" (Moovendhan 22) and issue of marginality has been best reflected in his choice of Mayo brothers. The intended choice of love triangle in characters with strong sense of self-destruction, placed in romantic confrontation.

Originating from his innermost personal experiences and sailing memories, including the choice of two brothers in characterization, *Beyond the Horizon* is an autobiographical story of uncertainties, marginal selves and suppressed feelings, "which springs from the tragic sense of life" (Moovendhan 22). In social spheres, an unbalanced power distribution leads to oppressions of people whose orientations oppose the social canonical standards, in the way "[t]he truth content of artworks is fused with their critical content" (Adorno 35). This unbalanced relationship in turn stimulates suffering in individuals. From the very beginning in the play, Andrew and Robert Mayo are introduced to the audience as O'Neill's intended application of binary oppositions, characterizing Andrew as "wedded to the soil," while adjusts Robert as the one simply "not made that way" (O'Neill 19).

Coming from two different worlds, Robert with his literary, illusive and poetic nature is set in confrontation with Andrew's physical and

terrestrial nature. Robert is the man of aesthetic imagination and art who seeks “the freedom of great wide spaces, the joy of wandering on and on in quest of the secret which is hidden over there, beyond the horizon” (O’Neill 20), while Andrew is subordinate to facts and logics, believing he’s got all he’s “looking for right on this farm. There’s wide space enough . . . there’s plenty of horizon to look at, and beauty enough for anyone” (O’Neill 21).

O’Neill seeks to communicate “the idea of negativism offered by great modern pessimism” (Logan 5). *Beyond the Horizon* continues with a one-dimensional view to Mayo’s marginal barren farmland as O’Neill’s selected setting, to reflect on disjunction cracked in every domains of modern urban and rural life. All characters including the Mayo brothers and their beloved girl Ruth Atkins, is introduced in relation to this farmland. The setting and stage directions in *Beyond the Horizon* plays important role, as they now and then reflect the atmosphere of uncertainty, chaos and confusion in characters, as Logan notes;

Little significant details give evidence of carelessness, of inefficiency, of an industry gone to seed. The chairs appear shabby from lack of paint; the table cover is spotted and askew; holes show in the curtains; a child’s doll, with one arm gone, lies under the table; a hoe stands in a corner; a man’s coat is flung on the couch in the rear; the desk is cluttered up with odds and ends; a number of books are piled carelessly on the side-board. The noon enervation of the sultry, scorching day seems to have penetrated indoors, causing even inanimate objects to wear an aspect of despondent exhaustion. (26-27)

Holding that “the truth content of artworks is the unconscious writing of history” (Adorno 192), O’Neill invisibly invites his audiences to see beyond the lines, suggesting a cold familial relationship between the family members, exploring brotherhood, captivating two brothers with one beloved in a love triangle confrontation, when Ruth professes her love to the leaving brother, Robert. Andy as the previously supposed fiancé is described to accept Ruth and Robert’s decision on staying together thus gets determined to negate his love, his truest nature and his farmland beyond the horizon to see the world, quoting: “I can wish you [Robert] and Ruth all the good luck in the world...but you can’t expect me to stay around here and watch you two together, day after day” (O’Neill 110).

The unbalanced power distribution of love in this play brings about suppression for both the older brother Andrew, as Mrs. Atkins thus reflects: “Andy was the one would have been the match for her” (O’Neill

60) and for Robert, love affords suffering, as he becomes disillusioned by his hasty immature decision in negating his dreamy nature and marrying Ruth Atkins. The unbalanced relationship has made the sickly poetic dreamer called Robert who wanted to “keep on moving” (O’Neill 2), chooses stagnation and hesitation over dynamism. O’Neill ponders on hesitation and uncertainty as “the unbridgeable gulf between reason and experience, the self and the non-self” (Moovendhan 22). Quite contrary for Andrew, this romantic suppression provides a chance for him to move away from his physical dimension, suppressing and negating his creator personality transforms him to a destroyer, who suffers from loving Ruth and having a part in his brother’s failed marriage; a self-negation his father warns about: “You’re runnin’ against your own nature, and you’re goin’ to be a’mighty sorry for it if you do. You’re tryin’ to pretend to me something that don’t fit in with your make-up, and it’s damn fool pretendin’” (O’Neill 22).

All characters seem to be suffering from negating their essence at the end of the play, though suffering “is not negative, rather it is the positive element of existence, while pleasure, satisfaction and happiness are the true negative ingredients, since they are but brief deliverances from the normal state of suffering” (Logan 8); parallel to what Adorno believes, [n]egation may reverse into pleasure, not into affirmation (Adorno 40). Andrew, Robert and Ruth suffer from hesitating feelings and self-negation. O’Neill manipulates characters’ promised destiny by negating, relocating and interfering in their fate as an external disruptive force in nature, worsening the outcome, utilizing the technique of aesthetic negations. He introduces Ruth as the catalyst and the interfering negating power in Mayo’s life, persisting on Robert marrying her: “Oh, Rob! Don’t go away! Please! You musn’t now! You can’t! I won’t let you! It’d break my –my heart!” (O’Neill 91).

Ruth’s inattentive interference, ultimately incurs both physical destruction for Robert who dies from a fatal disease and psychological destruction for Andrew as he becomes a parasite, condemned to live with guilt for having a part in his brother’s failure. However, “Robert’s death is an escape, not a victory” (Moovendhan 25). Andrew is no longer a creator and Ruth is no longer a lover. O’Neill artistically illustrates his point by noting Robert’s “initial articulateness when speaking of his dream and the truncated nature” (293) showing his ambiguously fluid fascination with his dream. The vagueness and unattainability O’Neill refers to as aesthetics, when Ruth fails comprehending Robert yet responds “You [Robert] tell things so beautifully” (O’Neill 90).

Next, in the second act, Robert’s “language reflects the prosaic reality encountered on the farm, and he instinctively seems more aware

of both the limits and the dangers of language" (Scheick 294). While, in the third act, O'Neill "intends a direct correlation between loss of dream and diminishment of language, a tendency toward silence," quoting: "for God's sake, let's not talk about it!" (O'Neill 135). In act three, Robert seems "too ill to talk at length, and what he says is disjointed or fragmented because his 'brain is muddled'" (Scheick 294). O'Neill's application of Robert's illness is "metaphoric as well as literal; his inarticulateness in the last act is not only appropriate to his physical ailment but also indicative of his loss of vision, the loss of a sense of control over the contour of his life" (ibid).

Finally, to go beyond the horizon is to go beyond the margin and the known, in search of the underlying truth of life, and "in quest of the secret which is hidden over there, beyond the horizon" (O'Neill 85). It's a call for aesthetic recognition in art as it is "just beauty . . . the beauty of the far off and unknown" (ibid). O'Neill confirms to the audiences' direct encounter with character's fatalism while tragedy pervades them all. Both brothers are considered artists in their own respect - Robert being a poet who is "unable to express with poetic language that which deserved the poetic" (Logan 70) and Andrew being a creator - Mayo brothers are not allowed to experience true happiness in *Beyond the Horizon*, as they proceed in self-negation. Correspondingly Bailey Logan writes; "[*Beyond the Horizon*] illustrates every one of our criteria for life negation: despair, Chekhovian inertia, exhaustion, quantitative inferiority of human happiness in comparison with human misery, escapism or a desire to move away to some distant place, moral and spiritual cynicism, absence of the heroic, frustration, time running out, and even in its conclusion a certain romanticism of despair" (Logan 67).

Modern painting and drama encompass the same visual gaze and concern for details and abstractions in aesthetic realms. Dramatic painting challenged the existential nature of modern world, introducing itself an aesthetic empirical form through which drama and painting integrates, as holding social, philosophical and aesthetic significance. This is where the appreciation of negated reality finds its way out and beyond the institutionalized social, political, cultural and religious conventions through serious sharp tone that intends at using metanarratives, neutrality and/or dialogue scarcity as it wishes. Proposing that reality as a philosophical and aesthetic concept, is a mosaic construction that demands subjective apprehension. Thus, the on-going debates in dramatic and visual domains sheds light on the intellectual relativism and stylistic adjacency in social, psychological and aesthetic experimentations with forms, characters, subject matters and the events within dramatic and visual artists of the era.

Models in art can refer to internal or external subjects. As Blum eloquently notes, “the artistic production may incorporate the fantasy distortions of internal models and unconscious representations within the psyche of the artist” (P Blum and J Blum 181). External models, “modified by the rich imagination of the artist can represent aspects of the self and other internal object representations, or a composite representation” (ibid) with different communicative qualities. For an artist like Picasso, dramatic model can “represent all developmental levels from merger to highly differentiated and rather realistic self and object representations” (P Blum and J Blum 183). As a result, models in Picasso’s works hold psychological significance. Originating from his unconscious traumatic experiences, illusions and unresolved complexes, critical analysis of Picasso’s works best explains his aesthetic choices and technical innovations.

Parallel to O’Neill, Picasso’s “numerous changes of style during his long life were codetermined by his unconscious conflicts and the vicissitudes of his artistic temperament, endowment, and evolution . . . [representing] his remarkably flexible and fluid artistic capacities” (P Blum and J Blum 184). However, his works enjoy extensive application of autobiographical models, such as family members, lovers, painters and harlequins, connoting their psychological stance within the life and memories of the painter. Stylistically speaking, *Harlequins* are recognized as the land mark of the Rose Period and Picasso’s favorite painting models. Many art critics hold that the application of harlequins in Picasso’s different painting phases, signals a sort of personal identification.

Though the harlequin image underwent technical, stylistic and compositional transformations during Picasso’s artistic life, its social identity and historical significance remained untouched. The rose period models originating from the sixteenth century European Commedia dell’Arte, were usually travelling “[n]omadic actors . . . [playing] comic entertaining roles in stereotypical romances,” socially marginal and psychologically alienated outsider individuals with “mysterious classical origins” (P Blum and J Blum 188) and uncertain identity. Young Picasso was charmed by saltimbanques’ exclusive literature and theatrical performances. He was inspired by modern experimentations with fragmentation in form and narrative techniques, utilizing “warmth and light” and to “convey a bitter–sweet relatedness to the external world of the spectator,” in which the “figures make and break contact with each other” in an uncertain bipolar fashion (P Blum and J Blum 188).

Arlequin à la guitare [Arlequin jouant de la guitare] or Harlequin Playing the Guitar¹

Painted in 1914, *Arlequin à la guitare* [Arlequin jouant de la guitare] or Harlequin Playing the Guitar (98 × 77cm.), an oil on canvas work and Picasso's alter-ego harlequin model retuned this time in Cubist fashion. It seems that Picasso was still in much identity hesitations during the Blue and Rose periods, due to his recurring fascination with harlequins, saltimbanques and jesters' transformative life styles. Likewise, Picasso's psychological examinations with saltimbanques and harlequins as models seemed to be generic of the Rose era, yet harlequins appeal as emotionally neutral individuals capable of psychological complexities, has been best manifested in Picasso's professional uses of many fragmented yet concentric cubes, providing vision-like images and contradictory perspectives, yet, even in "purest aesthetic determination, appearance, is mediated to reality as its determinate negation" (Adorno 103).

Theodor Adorno notes art "is defined by its relation to what it is not" (Adorno 3). He continues, "[a]rt acquires its specificity by separating itself from what it developed out of; its law of movement is its law of form. It exists only in relation to its other; it is the process that transpires with its other" (ibid). Picasso's oil color cubist painting, from critical art's perspective seems to have portrayed an emotionally neutral, yet sober and observant figure. The application of neutral individuals in association with warm colors of red, orange and pink

¹ - <https://www.pablo-ruiz-picasso.net/work-2832.php>

suggests an uncertain conflicting view toward the painting that reveals its underlying aesthetic negation.

The truth content in Picasso's current artwork suggests spirited and vibrant emotionality concealed in the harlequin's seemingly neutral psychological remoteness, as the work "gains its content [Inhalt] through the latter's determinate negation" (Adorno 140). The application of linear lines with their definitive artistic enclosures, along with the use of high-contrast colors, which is not only for the means of giving depth to this two-dimensional painting, but to attract attention and exaggerate the warm (e.g. orange color) cold (e.g. gray color) contradiction on the surface. This recurrent negotiation of warm and light colors, in turn, enters in form and content of Picasso's *Arlequin à la guitar* to convey bi-polarism or psychological uncertainty and the more the color contrast, the "more energetic the negation, the more artworks organize themselves according to an immanent purposiveness, and precisely thereby do they mold themselves progressively to what they negate" (ibid).

Reflecting on form and content, the intended mutual incarnation of Picasso in harlequin, complicates and criticizes the basics of modern social status, due to its inability in deciding on the real identity of the artist in portrait, thus becomes a social antithesis of its own society, proposing that the character's "feeling of its insufficiency caught blindly in the spell of art, to which art's own truth content is opposed" (Adorno 121). While the work "indicts the concealed essence, which it summons into appearance, as monstrous, this negation at the same time posits as its own measure an essence that is not present, that of possibility; meaning inheres even in the disavowal of meaning" (Adorno 105). Also, in comparison to other works, the explicitly vivid application of the background seems intentional as it can denote a sense of sharpness, accuracy and directness in his intended cubist point of view. Located exactly in the center of the painting, behind whom the thematic curtain seems pale and mute, the figure is quite indicative of the centrality and significance of the artist's social role. *Arlequin à la guitar*, enjoys a great deal of Picasso's cubist geometric and conceptual abstractions.

However, providing shadow for the flat two-dimensional model can in turn convey an objective third person point of view, as Picasso is reflecting on an issue, as marginal outsider artist. Proposing that the art works' aesthetic negation "make a promise, just as the gesture with which narratives once began" (Adorno 135), the anatomical and colored bipolarities in eyes' depiction, as the mighty means of communication and perspective, accompanied by the directness of the model's eye angle makes it quite vague and complex to decide who the omniscient

and marginal outsider artist is and what perspective is the right one to view from, thus reflecting on artist's identity crisis, presenting two sides of the reality, while offering no agency or advantage on any sides of the work's truth content.

Also, as the "truth content presents itself in art as a multiplicity" (Adorno 131), the choice of two-dimensional, one-layered shallow pieces and segments in the harlequin painting which finds greater joy in reflecting on complex perspectives than providing psychological and aesthetic depth, along with its seemingly minor or highly simplified resolution in the harlequin's outfit, suggests psychological fragmentation and identity crisis. The choice of cubism along with the use of montage as its applied technique in relating the cubes of image in the painting is in line with its thematic message and its consciousness of organic fragmentation and distortions. The very fragmentation consciousness, itself is an aesthetic negation. Hence, the work in its total entity, meaning its conceptual subject matter, techniques, genres and etc. has best contributed to the underlying truth content, while at the same time criticizing it and testifying the authenticity of Picasso's work, as it "seeks justice for the repressed, but rather by revoking the violent act of rationality by emancipating rationality from what it holds to be its inalienable material in the empirical world" (Adorno 139).

Seeking to negate its existential identity, for the "pleasure is sensed in its specific negation" (Adorno 15), the work reaches its truth content as it reflects on its own [both the painting and the artist] self-consciousness, since "the negated is nevertheless retained in the negation" (Adorno 148). Critics believe that the insertion of a seemingly white little square at the heart of Picasso's harlequin cubist paintings, can symbolize the artist's white empty canvas which offers the truest view to the artist's internal side. Yet, similar to the guitar, the white empty canvas seems to enjoy a dual bipolarity in its organic and aesthetic unity. Artworks "stand in the most extreme tension to their truth content. Although this truth content concept less, appears nowhere else than in what is made, it negates the made" (Adorno 131).

The existence of any bipolarity or fragmentation within an artwork's totality is indicative of an aesthetic negation. The work "exercises is its own negation. Through correspondences with the past, what resurfaces becomes something qualitatively other" (Adorno 36). This duality has rooted in unbalanced nature [society] - individual relationship and has become the source of artist's oppressions and sufferings, the answer to which would be aesthetic and creative expressions such as Picasso's nun-discursive cubist painting of *Arlequin à la guitar*, seeking "the fulfillment or redemption through the negation

of its elements" (Adorno 139), as it calls for major social transformations, following the demands of Theodor Adorno's *Aesthetic Theory* on the critical role of art, holding that the society "inheres in the truth content" (Adorno 131).

Conclusion

The late modern skeptic movement emerged in literary and philosophical spheres, appreciating relativism and subjectivism, while challenging the dominant socio-political ideologies and foundations. Postmodernism disclaimed the authenticity of politicized logic and objective truth, asserting that the two are the products of social and psychological institutions. Thus, attention to internal world of individuals and identity explorations reflected in art and literature of the era, provides metanarratives and subjective truth in postmodern aesthetic analysis. For sure, postmodern autonomous negation of aesthetic ideals, paved the way toward a more coherent apprehension of social reality, reflecting on binary oppositions with arts' aesthetics in one side and modern society's monstrosity on the other. The aesthetic negation in turn led to the scarcity of dialogue, communicative loss, and character uncertainty, making it prone to critical negotiations in literary and artistic domains. However, the artist remains extinguished as the autobiographical contemplator's self-negation transcends the artworks intended temporal and local limitations, proposing literary and social significance. Following this, concerns about social identity of the marginal and aspects of postmodern uncertainty within modern individuals have been investigated.

The dramatic application of aesthetic negation in Eugene O'Neill's *Beyond the Horizon*, concerned itself with major character analysis of Mayo brothers and Ruth Atkins as negating agents suffering from hesitations and uncertainties, hence prone to tragic failures in life. Reflecting on life's barrenness in loss of dream, characters become depressed and doomed as they try to negate their nature, suggesting that to fully live is to follow your dreams. O'Neill warns about psychological and physical dangers of identity fragmentations, individual negations, and marginal life applied through his choice of rural setting, imprisoned by mountainous hills of wasteland. The physical and spiritual remoteness of the characters, resulted from modernity, have led them endure a socially marginal life and has psychologically paralyzed them, leaving them as hesitant fragmented characters with absurd existential realities, parallel to postmodern literary identities.

As for Picasso's alter-ego model, *Arlequin à la guitare* [*Arlequin jouant de la guitare*], existing uncertainties and bipolarities have been illustrated through two-dimensional cubist montage of images in association, which tend to negate and relate to unifying truth content. Every segment in this painting has been intentionally put in adjacency to what it is not related, further to highlight the underlying hesitations in different layers of the truth. Sometimes this negation reveals itself through abstract lines and geometry, sometimes through emotional uncertainties and color neutrality. Portraying masked harlequins in carnival custom further connotes Picasso's resignation to social class distinctions. Picasso often locates his model exactly in the center of the canvas, covered with explicit sharp line background to ponder on the seriousness and directness of his points on socially marginal characters. His extensive use of conceptual and geometric abstractions and identity obscurity associated with his intentional refusal in providing a direct view angle in paintings, have reflected through model's reluctance in communication and fragmented pictorial segments. The cubes of image and colors overlap in Picasso's painting, while fragmented pieces do compensate the totality of the image. The centrality of harlequin among the two other figures is indicative of Picasso's critical orientation. Picasso suggests music as the consolidating power for psychological and social fragmentations in modern era, the way it preserves fragmented cubes together and provides us with an integrated image.

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عوامل نفی کننده در نمایشنامه *فراتر از افق* اونیل و همتایان آنها در اثر *دلّفک در حال نواختن گیتار پیکاسو*
 سیده سارا فروزانی، بهی حدائق

چکیده

هنر پست مدرن بعنوان انتقادی الزامی در پاسخ به نهادهای سلطه جوی مدرن که از مطلق گرایی ادراکی و چشم اندازهای تردید برانگیز زیبایی شناختی در رنج بود، ظهور کرد. وجود ویژگی هج و مرج و بینظمی در این رویکرد آن را از نظر وحدت کیفی، در مقابل بعد اجتماعی و زیبایی شناختی قرار میدهد، که این خود منجر به درک و دریافت صحیحی از حقیقت ذاتی می گردد. از این رو، هنر پست مدرن، نفی را بعنوان ویژگی تعیین کننده ای در برخورد با مباحث زیبایی شناسی مدرن بکار گرفت. براین اساس، مطالعه ی حاضر به بررسی زندگی شخصیت های حاشیه ای، در آثار برگرفته از زندگینامه ی دو هنرمند برجسته مدرن؛ اثر کوبیسم *دلّفک در حال نواختن گیتار* از پابلو پیکاسو به همراه نمایشنامه ی مدرن آمریکایی *فراتر از افق* یوجین اونیل می پردازد. این رویکرد بیانگر ارتباط درونی مفهوم محدود کننده ی نقاب و نفی نفس، در شخصیت های به حاشیه رانده شده است. تمرکز این بحث بر بررسی نقش جامعه در موضوعات حبس فردی مدرن و انزوای روحی است. این مقاله کوشیده است تا به ارائه ی رویکرد عمده ی فراروایت در کنار فقدان گفتار در آثار هنری هنرمندان مدرن بپردازد. این درحالیست که نفی پست مدرن ایده آل های زیبایی شناختی، باعث ایجاد درک صحیح و یکپارچه تری از محتوای حقیقت ذهنی و فاعلی در مخاطبی می شود که با نمایشی مشترک و در عین حال تردید برانگیز از حقیقتی چندوجهی مواجه است.

کلمات کلیدی: پست مدرنیسم، تئودور آدورنو، نفی زیبایی شناختی، نمایشنامه مدرن، *فراتر از افق*، هنر مدرن، *دلّفک در حال نواختن گیتار*.