



Smarginatura and *Spiragli*: Uses of infinity in Ferrante's Neapolitan Quartet¹

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Introduction

Any narrative appears as a succession of events along a line of time, so it can appear, deceptively, linear and in that sense one-dimensional. The ostensibly linear and one-dimensional narrative of Ferrante's novels, in reality, subtends others of many dimensions, a matrix or a ferment, a presence which functions almost as a character in the novel in its own right. It is an agency in or by which many of the protagonists of the novel are transformed for good or ill, as in the translation of Elena into the bourgeoisie and her transformation into a famous writer; her ascent out of the matrix and underworld of the rione and of Naples. It is manifest in the promise of Nino's brilliance which decays into a corrupt and a worse reproduction of what he despised in his father; it is in the revolutionary political ferment of the 60s, 70s, and 80s which failed to reform either the universities or Italian politics; even the explosion of the copper pot.

The linear narrative also contains sudden cracks or flaws, *spiragli* into which people disappear without explanation and within which terror, *smarginatura*, lurks, «in the crack [*spiraglio*] between one normal thing and another».² This matrix and the *spiragli* are both explained by an irrational logic (irrational in the mathematical sense) in which the rules of Aristotelian, bi-valent logic are contradicted, notably those of non-negation and non-contradiction. Its most conspicuous manifestation in the narrative is that of *smarginatura* which terrifyingly afflicts the main protagonist, Lila. But while she is its victim, she is also its transformative instrument and at times, its seeming embodiment as deity, angel or devil,

- 1 The volumes of this quartet are *L'amica geniale*, *Storia del nuovo cognome*, *Storia di chi fugge e di chi resta*, *Storia della bambina perduta*, hereinafter referred to as *Ag*, *Snc*, *Sfr* and *Sbp*.
- 2 E. Ferrante, *The Story of the Lost Child*, Eng. trans. by A. Goldstein, Europa Editions, New York 2015, p. 178 («Il terrore resta, se ne sta sempre nello spiraglio tra una cosa normale e l'altra», *Sbp*, p. 164).



illustrating the finding that this type of irrational logic tends toward personification. As de Rogatis says,³ Lila is the medium of a powerful magic force.⁴ The *rione*, or quarter in which Lila and the narrator grow up, together with Naples-Parthenope, also represent transformative matrices.⁵ Neither Lila, though she suffers from *smarginatura*, nor the *rione* nor Naples are transformed in the novel as others are, and like Parthenope of legend, Lila disappears without trace at the end of the novel, the realisation of her longed-for self-effacement, erasure or “cancellation” into the matrix,⁶ a disappearance as mysterious and paradoxical as her daughter’s years before.

The word *smarginatura* is used neologically⁷ by Ferrante to mean loss of definition, contour or outline, whether this be that which defines the integrity of an individual or delineates the distinction between persons, objects or attributes.⁸ In the novel, it is, at least for Lila, an experience of terror, though not for Elena. In this sense, phenomenologically, it is close to if not identical to *frantumaglia*⁹ as «the dissolution of the distinction between inside and outside, self and other, past and present, life and death», «a dissolution of all boundaries [...] a lapse out of the symbolic order»,¹⁰ often involving, as Tortorici says, the ‘fragmentation’ or ‘shattering’ which is the lexical meaning of the word.¹¹ Milkova observes a close link between *frantumaglia* and disgust, an observation which importantly links the experience of both *smarginatura* and *frantumaglia* with powerful emotion in general. This is in line with the fact that irrational logic is characteristic of emotion and the unconscious, as well as of rhetoric or any medium which make use of rhetorical forms such as poetry. Since emotion is universal, *smarginatura* affects not only women

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3 T. de Rogatis, *Metamorfosi del tempo. Il ciclo dell’«Amica geniale»*, in «Allegoria», 73, 2016, pp. 123-137.

4 See also M. Fusillo, *Sulla smarginatura. Tre punti-chiave per Elena Ferrante*, in «Allegoria», 73, 2016, pp. 148-153.

5 «Questa energia psichica è Napoli»: de Rogatis in her interview with Goldstein, in «L’Unità», Tuesday May 9th, 2017.

6 But see also reference in note 65 below to K. Wehling-Giorgi, *Elena Ferrante’s Neapolitan Novels: Writing Liminality*, in «Allegoria», 73, 2016, pp. 204-210: p 208.

7 See note 6 above.

8 The usual lexical use of *smarginatura* is to denote the cutting of the edges of the page, or to stray out of its typographical confines. Ferrante’s use of the word is eccentric, «a neologism» according to Wehling-Giorgi, *Elena Ferrante’s Neapolitan Novels*, quoted, p. 208, note 15. As she uses the word, it is as untranslatable as it is difficult for sufferers of it to find words for in the consulting room. Goldstein describes the painful process whereby she arrived at the translation «dissolving of margins» (e.g., in her translation of *L’amica geniale* as *My Brilliant Friend*, Europa Editions, New York 2012, p. 89) in her interview with de Rogatis. I have chosen in this essay to retain the Italian for reasons which become apparent when I come to the various expressions used to describe it clinically, later in the paper, in the section, *Emotional development and smarginatura*, below.

9 E. Ferrante, *La frantumaglia*, e/o, Roma 2007.

10 S. Milkova, *Mothers, Daughters, Dolls: On Disgust in Elena Ferrante’s «La figlia oscura»*, in «Italian Culture», XXXI, 2, 2013, pp. 91-109.

11 D. Tortorici, *Those Like Us: On Elena Ferrante*, in «Conviction», 22, Spring 2015, <https://nplusemag.com/issue-22/reviews/those-like-us/> (accessed: 16/1/2018).

but also men, most spectacularly, both Michele and Alfonso,¹² at least according to Lila's account of her effect on them, operating on their respective vulnerabilities to confuse their identities (*Sbp*, p. 164).¹³ It is also evident in Nino's breakdown during his relationship with Lila. Any of us can be "undone" or made "irrational" (made to "lose our head") by emotion which is strong enough, whether in love, in a rage or in panic.

It is not my intention to offer a psychoanalytic reading of the *Neapolitan Novels* along the lines of Elwell¹⁴ or Maksimowicz¹⁵ for instance, though I shall refer to them later. My intention is rather to examine the phenomena of *smarginatura* and of *spiragli* through this lens of the logic of the irrational and to see how they might be related.¹⁶ My understanding of this logic which, as I have mentioned, is that of emotion and the unconscious, is derived from the observations of the Chilean psychoanalyst, Ignacio Matte Blanco.

Irrational logic and qualities of the infinite

Matte Blanco suggests that our minds operate according to two logics in a kind of binocular way, processing every event in two ways simultaneously.¹⁷ The first seeks to distinguish between objects; the second seeks similarity between them, and in similarity finds absolute equation. The first is the

- 12 De Rogatis makes the same point in her interview with Goldstein, both in respect to *smarginatura* affecting men and its manifestation in Alfonso's "queer" transformation.
- 13 See also M. Fusillo, *Sulla smarginatura*, quoted, p. 152; and see below.
- 14 L. Elwell, *Breaking Bonds: Refiguring Maternity in Elena Ferrante's «The Lost Daughter»*, in *The Works of Elena Ferrante: Reconfiguring the Margins*, edited by G. Russo Bullaro and S.V. Love, Palgrave Macmillan, New York 2016, pp. 237-269.
- 15 C. Maksimowicz, *Maternal Failure and Its Bequest: Toxic Attachment in the Neapolitan Novels*, *ivi*, pp. 207-236.
- 16 I have sympathy with Ferrante's statement that «La teoria psicoanalitica [...] nomina la realtà psichica, vi mette il capello, insomma ordina in rappresentazioni universalizzanti ciò che invece, nel singolo, al di là di ogni sistemazione, al di là di ogni analisi, resta puro specifico disordine ineriore, guizzi irriducibili di ectoplasm, frantumaglia senza cronologia» (Ferrante, *La frantumaglia*, quoted, p. 118; «Psychoanalytic theory [...] names psychic reality, takes credit for it, in short organizes into universalizing representations what in the individual, beyond any system, beyond any analysis, remains pure specific inner disorder, irreducible flashes of ectoplasm, a jumble of fragments without any chronology», E. Ferrante, *Frantumaglia*, Eng. trans. by A. Goldstein, Europa Editions, New York 2016, pp. 123-124), while in addition, Alessandra Ginzburg (*Il miracolo dell'analogia. Saggi su letteratura e psicoanalisi*, Pacini, Pisa 2011, p. 10) reverses «l'abituale condizione che vede la pretesa degli psicoanalisti di illuminare il testo letterario, qui è invece il testo ad essere visto nella sua capacità di espansione dello strumento psicoanalitico in quanto portatore di significati ben più vasti di quelli esplicitamente evocati nel testo stesso»; «The habit whereby psychoanalysis claims to illuminate literary text, whereas here it is the text which is seen in its capacity to expand the instrument of psychoanalysis in as much as it carries meaning much more extensive than that explicitly invoked in the text itself», my translation).
- 17 Matte Blanco's major work is his *Unconscious as Infinite Sets: An Essay in Bi-Logic*, Butterworth, London 1975, which he followed up in 1988 with *Thinking, Feeling and Being: Clinical Reflections on the Fundamental Antinomy of Human Beings and World*, Routledge, London. I will assume these references hereinafter.

logic we think we use from day to day in everyday discourse. In it, statements are either true or not true and therefore “bi-valent”. This is so called Aristotelian logic in which negation is crucial: if something is true, then it cannot be false, and in it, contradiction is inadmissible. The other mode of logic behaves quite differently: Matte Blanco, a psychiatrist who worked extensively with psychosis, observed that the unconscious seemed to treat every proposition as symmetrically reversible, so that whereas in every day, Aristotelian logic, the proposition, “Mary is the mother of John” may not be reversed, in what Matte Blanco called “symmetrical logic”, so called because it obeys this “Principle of Symmetry”, it may be reversed to yield “John is the mother of Mary”. By following this observation and the observation that the unconscious generalised promiscuously, linking widely disparate contents together associatively (a principle he termed the “Principle of Generalisation”), he accounted for Freud’s five characteristics of the unconscious.¹⁸ These are: 1. condensation and 2. displacement; 3. the absence of negation (and of contradiction), 4. timelessness, and 5. the equation of inner fantasy with external reality which imply the collapse of space.

Condensation and displacement depend on the way that the unconscious takes any similarity as an equation so all the objects formed on the basis of a single characteristic in common, however trivial, are treated by the unconscious as identical and interchangeable.

If all elements in a set are treated interchangeably, then it cannot be said that one element is not another nor any other member of the set – the contravention of non-negation; while in this logic, evidently, that element is both the other element or any other, which is contravenes non-contradiction. If we extend the same logic to the set of points in time or in space, then these too can all be interchangeable, so that space and time dissolve along with any other difference. This implies that at the extreme of pure symmetry, as Matte Blanco put it in *Thinking, Feeling and Being*, «everything is everything else», something which is illustrated in the passage in which Lila describes the nightmare of terror she experiences during the earthquake:

Gridò anansimando che l’auto s’era smarginata, anche Marcello al volante si stava smarginando, la cosa e la persona zampillavano da loro stesse mescolando metallo liquido e carne. (*Sbp*, p. 161)¹⁹

18 See S. Freud, *The Unconscious*, in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, volume XIV, (1914-1916): *On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*, Hogarth, London 1915, pp. 159-215.

19 «Gasping for breath, she cried out that the cars’ boundaries were dissolving, the boundaries of Marcello, too, at the wheel were dissolving, the thing and the person were gushing out of themselves, mixing liquid metal and flesh»: E. Ferrante, *The Story of the Lost child*, quoted, p. 174.

Here we can see that space which permits the definition and differentiation of objects – cars, wheels, persons – is disappearing, and that very disparate categories – liquid, metal, flesh – are coalescing. The concordance with Milkova's description of la *frantumaglia*, and therefore with *smarginatura*, will be obvious.

The quality of the interchangeability of the propositional function with a member or subset of the set is that of what is termed in mathematics as an infinite set.²⁰ It is this interchangeability which as a quality defines infinity: infinity is not so much a *quantity*, given that it can never be "counted", but a *quality* defined by such a property.²¹ Because infinities – infinite sets – cannot be ranked according to their size or their ratio to one another, they are "without ratio": "i-rrational", infinite. The rhetorical figure of metonymy, where hearth might stand for home, or crown for King illustrates the interchangeability between members of the set and the propositional function in infinite sets. In mathematics, a point may contain infinity, the importance for which in this context is that it is only possible for a smaller object to contain a larger one in more spatial dimensions than three.

The unconscious is thus infinite and multidimensional, and the absence of distinctions within it, the absence of negation or contradiction make it literally ineffable – unspeakable; and these are of course the attributes of the apophatic god of the mystics, who is ineffable, of whom nothing can be said that cannot be unsaid, who is eternal and ubiquitous.²² This parallel is important because Matte Blanco talks about the tendency of infinite sets to be personified: the gods are an obvious example: love is god, or love is Aphrodite; my love makes you an angel, my hate, a demon, and so on. And to anticipate, as Fusillo says, «questa insolita potenza dionisica le viene [i.e., to Lila] da una percezione violenta dell'instabilità metamorfica del reale, tanto delle persone quanto delle cose [...] a cui lei stessa ha dato nome [...] di smarginatura»,²³ and Lila herself becomes the personification of this «metamorphic instability», this «Dionysiac power», of the effect she appears, as its incarnation, to exercise over people or things, as she appears to on her photograph, on Michele or on Alfonso, for instance.

As I said earlier, the psyche operates in a binocular way, with different degrees of symmetry or asymmetry predominating between them. At one extreme is absolute symmetry characterised by deep unconsciousness or

20 This observation is attributed to the German mathematician Dedekind: see P. Zellini, *A Brief History of Infinity*, Penguin, Harmondsworth 2005, p. 108.

21 *Ivi*, p. 109.

22 See R. Bomford, *The Symmetry of God*, Free Association Press, London 1999.

23 «This unusual power comes to her [i.e., Lila] from a violent perception of the metamorphic instability of the real, as much of people as of objects [...] which she herself named [...] *smarginatura*»: Fusillo, *Sulla smarginatura*, quoted, p. 151.

fragmented psychosis; at the other is absolute asymmetry which characterises mathematical distinction and precision for instance. In between, we might be “taken over” by or “blinded” by love or rage, or temporarily unable to differentiate between pretend and reality, like the child who is uncertain as to whether she can put her finger in a plastic crocodile’s mouth. In health, we pass easily between appropriate states, whereas “pathology” is characterised by a difficulty in such fluidity. This distinction, between the flexibility of health, and something less flexible in dis-ease is illustrated well in Elena’s soliloquy after Lila has collapsed exhausted in her arms after the ordeal of the earthquake:

Si muoveva tutto: il mare di fuoco sotto la crosta terrestre, e le fornaci delle stelle, e i pianeti, e gli universi, e la luce dentro la tenebra, e il silenzio nel gelo. Ma io, anche adesso che ci riflettevo sull’onda delle parole sconvolte di Lila, sentivo che in me lo spavento non riusciva a mettere radici, e perfino la lava, tutta la materia in fusione che immaginavo nel suo ruscettare igneo dentro il globo terrestre, tutta la paura che mi metteva, si sistemavano nella mente in frasi ordinate, in immagini armoniche, diventava un lastrico di pietre nere come per le strade di Napoli [...] *io sarei rimasta ferma, ero la punta del compasso che è sempre fissa mentre la mina corre intorno tracciando cerchi.* (*Sbp*, p. 165)²⁴

Whereas Lila can enjoy no such freedom, but has to remain vigilant at all times, lest she experience her world literally dissolve, and with it, in the fantasy which she is unable to distinguish from reality, the external world and others around her:

Borbottò che non doveva mai distrarsi, se si distraeva le cose vere, che con le loro contorsioni violente, dolorose, la terrorizzavano, prendevano il sopravvento su quelle finte che con la loro compostezza fisica e morale la calmavano, e lei sprofondava in un realtà pasticciata, collacea, senza rinunciare più a dare contorni nitidi alle sensazioni. Un’emozione tattile si scioglieva in visiva, una visiva si scioglieva in olfattiva, ah che cos’è il mondo vero, Lenù, l’abbiamo visto adesso, niente niente niente di cui si possa dire definitivamente: è così. Per cui se lei non stava attenta, se non badava ai margini, tutto se ne andava via in grumi sanguigni di mestruo, in polipi sarcomatosi, in pezzi di fibra giallastra. (*Sbp*, p. 162)²⁵

24 «Everything was moving: the sea of fire under the crust of the earth, and the furnaces of the stars, and the planets, and the universes, and the light within the darkness and the silence in the cold. But, even now as I pondered the wave of Lila’s distraught words, I felt that in me fear could not put down roots, and even the lava, the fiery stream of melting matter that I imagined inside the earthly globe, and the fear it provoked in me, settled in my mind in orderly sentences, in harmonious images, became a pavement of black stone like the streets of Naples [...] I would remain firm, I was the needle of the compass that stays fixed while the lead traces circles around it»: Ferrante, *The Story of the Lost Child*, quoted, p. 179.

25 «She muttered that she mustn’t ever be distracted: if she became distracted real things which, with their violent, painful contortions, terrified her, would gain the upper hand over the unreal

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She is stuck in the mind-set of children for whom fantasy is real:

Mi spaventò invece che i colori dei fuochi d'artificio fossero taglienti – il verde e il viola soprattutto erano affilati –, che ci potessero squartare, che le scie dei razzi strusciassero su mio fratello Rino come lime, come raspe, e gli spaccassero la carne, che facessero sgocciolare fuori da lui un altro mio fratello disgustoso che o rimettevo subito dentro – dentro la sua forma di sempre –, oppure mi si sarebbe rivoltato contro per farmi male. (*Sbp*, p. 163)²⁶

although any of us can be temporarily stuck in the nightmare in which fantasy is reality in states of heightened emotion. Ferrante describes this state of mind in *I giorni dell'abbandono*:

Non davo schiaffi, non li avevo mai dati, al massimo ho minacciato di darli. Ma forse per i bambini non c'è nessuna differenza tra ciò che si minaccia e ciò che realmente si fa. [...] Non c'è nessuna differenza, invece pensai...²⁷

Lila has an inkling that this more or less permanent state of mind is the result of emotion: «ho creduto di essere malata. Ma ero malata, avevo veramente il soffio al cuore? No. L'unico problema è stato l'agitazione della testa. Non la posso fermare, devo sempre fare, rifare, coprire, scoprire, rinforzare, e poi all'improvviso disfare, spaccare» (*Sbp*, p. 163):²⁸ it is «l'agitazione della testa», emotion, which breaks things up.

It seems to me that this disquiet in Lila's head, the constant threat of *smarginatura* which always seemed to her on the verge of destroying her and her world makes sense of three phenomena in the quartet: firstly, Lila's enthusiastic embracing of the rigorously asymmetrical language of computing; secondly, her avoidance of any kind of imaginative writing

ones, which, with their physical and moral solidity, pacified her; she would be plunged into a sticky, jumbled reality and would never again be able to give sensations clear outlines. A tactile emotion would melt into a visual one, a visual one would melt into an olfactory one, ah, what is the real world, Lenù, nothing, nothing, nothing about which one could say conclusively: it's like that. And so if she didn't stay alert, if she didn't pay attention to the boundaries, the waters would break through, a flood would rise, carrying everything off in clots of menstrual blood, in cancerous polyps, in bits of yellowish fibre»: *ivi*, p. 176.

- 26 «I was afraid that the colors of the fireworks were sharp – the green and the purple especially were razor-like – that they could butcher us, that the trails of the rockets were scraping my brother Rino like files, like rasps and broke his flesh, caused another disgusting brother to drip out of him, whom I had to put back inside right away – inside his usual form – or he would turn against me and hurt me»: *ivi*, p. 177.
- 27 E. Ferrante, *I giorni dell'abbandono*, e/o, Roma 2002, p. 113; «I didn't hit them, I'd never done it, at most I had threatened to do it. But maybe for children there's no difference between what one threatens and what one really does. [...] There's no difference, I thought, however»: E. Ferrante, *The Days of Abandonment*, Eng. trans. by A. Goldstein, Europa Editions, New York 2005, p. 102.
- 28 «I thought I was sick. But was I sick? Did I really have a murmur in my heart? No. The only problem has always been the disquiet of my mind. I can't stop it; I have to do, re-do, cover, uncover, reinforce, and then suddenly undo, break»: Ferrante, *The Story of the Lost Child*, quoted, p. 177.



which definitionally entails the deployment of symmetrical logic; and thirdly, her careful use of Italian rather than the Neapolitan dialect which we shall see Ferrante associates with affectivity, whether positive or negative, and the symmetries it involves. For Lila, imagination and affect are too provocative of the symmetrical dissolution and *smarginatura* she fears so profoundly and therefore avoids so assiduously.

An obvious antidote to affect and imagination is offered by the highly asymmetrical world of computing which Lila helps Enzo to explore in San Giovanni a Taduccio, leading eventually to their setting up *Basic Sight*. Here there is neither non-contradiction nor non-negation, and no confusion. Together, they aim at the «riduzione d'ogni cosa all'alternativa vero-falso» (*Snc*, p. 464), and «si allenavano a ripulire il mondo dal superfluo, schematizzavano le azioni d'ogni giorno secondo due soli valori: zero e uno» (*ibidem*)²⁹, i.e., bi-valence.

This passage is followed by two in which Lila effectively rejects the symmetrical worlds of emotion and imagination: Elena asks Lila if might have children with Enzo. Lila down-plays her affect saying that she «doesn't feel like it», though «she likes him»; they are not a couple (*ibidem*). Then, after Elena has left her in the courtyard of Bruno Soccava's factory, she turns back to see her: Lila is leafing through her childish story, *La Fata Blu*, rejected by la maestra Oliviero, and then on an impulse throws it in the flames of the fire. Lila cannot afford unbounded imagination, unbounded infinity, infinity as a *quality*: for her, only the countable infinities of information language would be tolerable, that is infinities which are translated into asymmetrical terms, infinity as quantity.

All this is in contrast with Elena. Ferrante describes how as a child she herself had gone out of bounds into the city with a cousin. It had started to rain and she knew that her mother would call for her and discover that she was not there, so she panicked. She felt increasingly lost and increasingly panicked at being lost, but then embraced the exhilaration of it, experiencing a sort of complicity with the city which was helping her escape what she knew would be her mother's retribution: the city became a space which felt her anxiety and opened wrong turnings before her, the function of her wish to be lost, to escape her mother and never go home (*La frantumaglia*, p. 133). Similarly, for Elena, the loss of margins, of differentiation when making love with Nino, who had complained of Lila's deficiencies (*Sfr*, p. 36), was evidently part of the pleasure:

29 «The reduction of everything to the alternative true-false» (E. Ferrante, *The Story of the New Name*, Eng. trans. by A. Goldstein, Europa Editions, New York 2013, p. 465), and «They practiced cleaning the world of the superfluous, they charted the actions of the day according to only two values of truth: zero and one» (*ivi*, p. 466).

Il piacere era dunque questo: frangersi, mescolarsi, non sapere più cos'era mio, e cos'era suo. Se anche fosse comparso Pietro, se anche si fossero affacciate le bambine, non avrebbero saputo riconoscerci. (*Sfr*, p. 354)³⁰

Unlike Lila for whom we might infer that the pleasures of such orgasmic confusion might be too dangerous lest she never emerge, Elena can enter the maze or descend into the underworld of the imagination or the erotic and emerge. Lila can't, both because she is stuck in it, as becomes apparent in the earthquake sequence in *Storia della bambina perduta*, and because, as we shall see, she *is* it.³¹ But failed initiations were not uncommon where these were practiced: some shamanic initiates who underwent a rite of dream-like initiatory dismemberment before reassembling themselves never succeeded, but remained permanently "dismembered".³² Not for nothing perhaps, Pietro's thesis was on Bacchic rites which also involved dismemberment (*Snc*, p. 406).

The same fear of the eruption of *smarginatura*, of engulfment and non-emergence, is perhaps illuminated by the role of dialect in Ferrante's novels. Milkova³³ suggests that it is another expression of «the disgusting» for Ferrante, and so, by extension, of emotion in general, as I have suggested above. She quotes the passage in *L'amore molesto* where Caserta, the man who will turn out to have been Delia's mother's lover, whispers to her what she describes as a «milk-shake» (*frullato*) of obscenities in dialect, a milk-shake of semen, saliva, shit and urine.³⁴ Milkova says that «dialect itself becomes disgusting in its extraordinary capacity to articulate the revolting. The man's obscene language – a kind of verbal vomit», and that «in Ferrante's novels dialect as a speech act, or as utterance, belongs to the realm of disgust in its capacity to articulate the revolting». For Leda too, Milkova says, in *The Lost Daughter*, «the Neapolitan dialect [...] [and voices] recall her own Neapolitan origins from which she tried to escape long ago, and remind her of her mother's dialect, which Leda contains under a thick layer of education and refined language».³⁵

30 «So pleasure was this: mixing, no longer knowing what was mine and what was his. Even if Pietro had appeared, if the children had looked in, they would have been unable to recognise us»: E. Ferrante, *Those Who Leave and Those Who Stay*, Eng. trans. by A. Goldstein, Europa Editions, New York 2013, p. 388. Although interestingly, the first episode of *smarginatura* reported in the quartet is in fact Elena's rather than Lila's, following the loss of her beloved doll, Tina (*Ag*, p. 53).

31 See K. Wehling-Giorgi, *Elena Ferrante's Neapolitan Novels*, quoted, p. 210; and see Gallipi who assimilates Lila to Parthenope qua love qua city (F. Gallipi, *Elena Ferrante's «My Brilliant Friend»: In Search of Parthenope and the «Founding» of a New City*, in *The Works of Elena Ferrante: Reconfiguring the Margins*, quoted, pp. 101-127: p. 111.

32 M. Eliade, *Shamanism: Archaic Techniques of Ecstasy*, Princeton University Press, Princeton 1964, and Gallipi, *Elena Ferrante's «My Brilliant Friend»*, quoted, who likens *smarginatura* to shamanic experience (p. 108).

33 Milkova, *Mothers, Daughters, Dolls*, quoted.

34 E. Ferrante, *L'amore molesto*, e/o, Roma 1999, p. 20.

35 Milkova, *Mothers, Daughters, Dolls*, quoted, p. 104.

In the Neapolitan novels, Neapolitan is the language of the *plebe* and of the *rione*. As de Rogatis says,³⁶ Lila speaks an exquisite Italian from the time she is a small child, but it is an Italian which rather than having been adopted out of shame is the expression of her native Neapolitan, without, however, any hint of dialect, and is expressive of her interiority. We know however that Lila's interiority was hard for her to escape – it was at best kept at bay. It would make sense in terms of Milkova's reading of the significance of Neapolitan in Ferrante's novels that Lila would avoid lapsing back into Neapolitan under pressure emotionally because, for her, it would be to leave the language of control³⁷ and tantamount to the eruption of *smarginatura* she feared. This would be similar to her adherence to the bivalent/asymmetric, true or false, black or white (see above), what might be inferred as her avoidance of the symmetry of true *and* false, black *and* white. It is also worth noting that while several references throughout Ferrante's oeuvre are to the negative affectivity of the Neapolitan dialect, there is one in *La figlia oscura* to Neapolitan as «quello tenero del gioco e delle dolcezze»,³⁸ «the tender language of playfulness and of sweet nothings», i.e., of love. For Elena, however, Italian, as the language of the colonising north and of the middle classes,³⁹ was perhaps not so much an escape from her emotionality as from the *rione* and her class. Under emotional pressure, her Neapolitan had a tendency to erupt again,⁴⁰ but it would not threaten her with destabilisation as it would Lila. Lila's ambition was self “cancellation”, the ultimate negation of precisely that interiority and “badness” she found so unbearable; so while Elena used her Italian as an escape from her origins, the suggestion is that Lila used it to escape from her affectivity, “positive” or “negative”: either threatened her with fragmentation. Her refusal to write, the destruction of her *La fata blu*, and the repudiation of her imaginative capacity would make sense similarly, as an avoidance of symmetry and emotionality.

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Emotional development and *smarginatura*

Smarginatura – “falling apart”, “fragmenting”, “shattering”, “falling for ever”, “dissolving” – is something that any of us can experience given a

36 De Rogatis, *Metamorfosi del tempo*, quoted, p. 132.

37 A. Villarini, *Riflessioni sociolinguistiche a margine de «L'amica geniale» di Elena Ferrante*, in «Allegoria», 73, 2016, pp. 193-203: p. 202; «autocontrollo» see note 43 below.

38 E. Ferrante, *La figlia oscura*, e/o, Roma 2006, p. 19.

39 De Rogatis, *Metamorfosi del tempo*, quoted, p. 132.

40 See Villarini, *Riflessioni sociolinguistiche a margine dell'«Amica geniale» di Elena Ferrante*, quoted, p. 201, in which he says «il dialetto è la lingua degli sfoghi d'animo» [dialect is the language of the discharge of the soul] and «l'autenticità» [authenticity], having the role of expressing «immediatezza» [immediacy] e «spontaneità» [spontaneity], whereas the role assigned to Italian is that of «autocontrollo» [self-control] (p 202).

powerful enough emotional experience – witness panic: no words convey the experience which is inexpressible. It is very common in individuals who have suffered emotional deprivation or abuse as children, because emotion which has not been noticed and validated – made sense of – by parents, remains unstructured, infinite in character and toxic even when it is potentially pleasurable, like love or sex for Lila. Neglect – even from well-meaning parents who are nonetheless out of touch with their own feelings – permits this to happen, while in addition, abuse of any kind is likely to excite overwhelming emotion in the context where the parents are unlikely to respond to it sympathetically or with compassionate understanding.⁴¹ Much of this experience is likely to be lodged in preverbal, implicit memory, and so remains as a constant and timeless unconscious, emotional and somatic “memory” of events. Since this cannot be located in a past, it often seems instead to threaten as a breakdown in some indefinite future (another example of the confusion of time).⁴² Given a childhood like the one Elena shared with Lila, with considerable maternal neglect,⁴³ and for which she has no «nostalgia» (*Ag*, p. 33), the frequent outbreaks of rage and verbal violence, and the apparently unsurprising event of being hurled from a window by her father to break her arm on landing (*Ag*, p. 78), this would be the most likely explanation for Lilia’s extraordinary sensibility to *smarginatura* and the domain of symmetry – the real world, «mondo vero» (*Sbp*, p. 162) – which it reveals. It would also account for the dissociative elements in Lila’s experience as well as her denial of the significance of her terror or her pain in such an event.⁴⁴

Emotion is the metaphorical lava beneath everyone’s surface, which, given sufficient intensity, can become a literal experience, especially when it has not been made sense of as a child by those who are meant to care for us. With sufficient intensity, symmetry becomes extreme and everything seems jumbled up. In such circumstances, emotion becomes the earthquake beneath our feet, the earthquake within our body, molten lava, their blaze the blaze of the stars. For most people, what the Italian psychoanalyst Armando Ferrari called this «marasma» of the body, its

41 For an extensive review of research on this area, see P. Fonagy, G. Gergely, E.L. Jurist and M. Target, *Affect Regulation, Mentalization, and the Development of the Self*, Karnac, London 2004.

42 See D. Winnicott, *Fear of Breakdown: A Clinical Example*, in «International Review of Psycho-Analysis», 1, 1974, pp. 103-107.

43 On which both Elwell (quoted) and Maksimowicz (quoted) comment.

44 There are also other causes of *smarginatura* and dissociation, of which temporal lobe epilepsy is a common example, or supraventricular tachycardia which can be misattributed to panic or anxiety by the sufferer. The latter is ruled out in Lila by a cardiologist (*Sfr*, p. 171). A normal neurological examination (*ivi*, p. 193) does not exclude the possibility of epilepsy in her. The origin of Olga’s terrifying bout of *smarginatura* in *I giorni dell’abbandono* (chapters 18-33) are ambiguous, but might be toxic or viral, in which case, her *smarginatura* would be an example of delirium.



chaotic sensations and emotions, is “eclipsed” with development and maturation until circumstances propel it into prominence again, whether illness, or childbirth, or even heightened emotion, as for Elena, pleasurable in love making and orgasm.⁴⁵

Personification as a feature of infinite sets

I now come to *smarginatura* or the irrational as a personified force, a “character” almost in its own right, and to Lila as not only its victim but also as its instrument, its medium. The psyche has a tendency to personify infinite sets: love is personified by the man or woman we fall in love, our Adonis or our Aphrodite, examples of the summa, the apotheosis of our feeling. In symmetric logic, the propositional function of the proposition “I love you” is Love, and can be expressed logically as $L\{I,y\}$, in which all of the terms are interchangeable: $L\{I,y\}$, $L\{y,I\}$, $y\{L,I\}$... , so that each term is an infinite set and has become the interchangeable personification of the propositional function. I have shown how Matte Blanco’s derivation of the unconscious as an infinite set or sets shows how it is beyond speech, “ineffable” because it is something of which nothing can be said which cannot be unsaid, and which is unknowable in an absolute sense, consisting as it does of dimensions beyond our three-dimensional imagining; and it is timeless/eternal and beyond space/ubiquitous. All these are the qualities of an apophatic deity, or even of the devil: in the passage from Goethe’s *Faust* which Ferrante uses as an epigraph for the whole quartet, The Lord speaks of Mephistopheles as a «spirit of negation».

The irrational takes many guises during the course of the novel, including but not exclusively that of Lila’s *smarginatura*, and indeed that of Lila herself; it is the underworld in the guise of Don Achille’s cellar at the beginning of the story (*Ag*, pp. 51-52), reminiscent in detail (the gas mask, *Ag*, p. 105) of «lo stanzino» (the little store room) of Ferrante’s childhood described in *La frantumaglia* (p. 104). It takes the guise, as we have seen, of the Neapolitan dialect or indeed the city in which Ferrante becomes lost as a child (*ivi*, p. 133); it is the earthquake which undoes Lila in the fourth volume, likened to a lorry which has swerved into the foundations of their palazzo (*Sbp*, p. 156), a foreshadowing of the lorry which is presumed to have swept Lila’s daughter, Tina, into the mysterious black hole of oblivion (*ivi*, p. 331); it is Lila as a shape changer who transforms Alfonso into a replica of herself, and consequently Michele, who is obsessed with her, into his lover, «chasing the shadow of her

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45 A.B. Ferrari, *Leclissi del corpo. Una ipotesi psicoanalitica*, Borla, Roma 1992. Interestingly, Ferrante uses the word «marasma» three times in the quartet: in *Sfr* on p. 29 to refer to the «chaos» in the universities; in *Sbp* on p. 36 to refer to the «terrible turmoil» in the *rione* following the murder of Manuela Solara; and on *Sbp* on p. 64 to refer to the political «chaos» in Italy at the time.





shadow» (*ivi*, p. 167). Lila is the shape changer who changes other people's states but cannot escape her own state, who does not transform. Unlike Elena, as mentioned, she does not enter the maze and get out: she *is* the maze, and she seems to disappear into it as mysteriously as the dolls re-emerge out of it, without explanation, at the end of the novel. And lastly, for these purposes, it is that flux which marks transitions, whether individual or societal, which we used to mark as ritual, the state of suspension on the threshold or limen which characterises the political and academic scene of 80s Italy. The list is not intended to be exhaustive.

Lila's given name is Raffaella, which is the name of the archangel of the annunciation (albeit in female form) which presages a divine transformation in the virgin; while the name, Lila is reminiscent of Lilith, and of Leila/Laylah (etymologically distinct from Lilith according to Scholem,⁴⁶ meaning both night and holy). This seems to be reinforced by Ferrante's choice of her family name, Cerullo, obviously reminiscent of *cerulo*, metonymically "heavenly". We can obviously have no idea whether or not the author intended us to interest ourselves in these names,⁴⁷ but Lilith also means "night" or "demon of the night", apart from being Adam's first mythical wife. And Lila at various points in the novel is dubbed an Angel, a devil and a witch who can harm people at a touch. De Rogatis⁴⁸ says that she is «someone who can be likened to a divinity» and describes her as the «medium of a magical power» which insinuates itself into the relentless weave of reality which otherwise the quartet pursues, but which above all, contaminates Elena. She is described as evil («cattiva») from the beginning of the novel, and her career in apparent evil, apart from consigning the little girls' dolls to the underworld, starts with La Maestra Oliviero's being knocked out cold when she mysteriously falls on her face (*Ag*, p. 37) and finishes, perhaps, with her anguished cry during the earthquake that «Voler bene scorre insieme al voler male [...]. La Oliviero ha sempre avuto ragione, sono cattiva» (*Sbp*, p. 164),⁴⁹ as if her hating always destroys her loving. She appears as «guardian deity» (*Sbp*, p. 198), and is attributed magical powers by Carmen (*ivi*, p. 196). There is persistent thread of accusations of witchcraft throughout the novel: she herself says she is witch and dangerous (*Snc*, p. 140), and Gigliola insists that the photograph of Lila in the shop in Piazza dei Martiri burst into

46 G. Scholem, *Kabbalah*, Times Books, New York 1974.

47 Or indeed in many other names in the book – the fact for instance that Raffaella's mother should be called Nunzia, that Lila's doll should be called Nu which sounds like a truncated form of Nunzia, and so on. Lila's daughter ends up being called Tina (truncated from Nunziatina, "little annunciation") who disappears, as it were, into a black hole, just as did her namesake, Elena's doll, where Lila threw her, and this does not go unremarked by Elena in the novel.

48 De Rogatis, *Metamorfosi del tempo*, quoted, p. 135

49 «Loving courses together with hating [...]. Maestra Oliviero was right, I'm bad»: Ferrante, *The Story of the Lost Child*, quoted, p. 178.



flames just as did the devil, when, having tried to tempt the saints by assuming the form of a woman, he transformed himself into fire at the invocation of the name of Jesus (*ibidem*); not only that, but that she had the power to stifle the life in her womb, refusing the gifts of God (see also *Sfr*, p. 216). She was a «witch-whore» who put a spell on Michele to get what she wanted (*Snc*, p. 141), she knew how to ignite the flames of destruction in someone's heart (*ivi*, p. 161), and could push you so lightly as to barely move you and ruin you (*Sbp*, p. 117). She had had «fin da piccola la capacità di cavarti disordine dalla testa e dal petto per restituirtelo ben organizzato o, se non ti tollerava, di confonderti le idee e lasciarti sconfortata» (*ivi*, p. 118).⁵⁰

In parallel with all this were Lila's various attempts at transforming others, the central project being her ambivalent wish for Elena's transformation into and realisation as her *amica geniale*, her brilliant friend, the amanuensis who will give form to her life;⁵¹ but alongside this, her hope to achieve a transformation of the *riione* into a more benign place (*Sbp*, p. 164). Her involvement in political ferment is ambiguous in the book, in her association with Enzo and Pasquale, rather than in her reluctant exposure of Soccavo and its abuse by Nadia's associates or in Elena's transformation of it into newspaper copy. But the most striking transformation is Alfonso's into what he realises is his true nature, Lila's «shadow», a benign transformation for Alfonso whose more sinister counterpart is its effect on Michele who has been fascinated, «bewitched» by Lila since she was pubescent, and which the reader is left feeling is calculated: this is that so much does Alfonso «become» Lila that Michele is unable to resist falling in love with him and becoming his lover, both examples of masculine *smarginatura/frantumaglia*.

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Liminality, communitas, and death

The liminal phase of the ritual process⁵² shares the same logic as the irrational.⁵³ Van Gennep's⁵⁴ division of rites of passage is of three phases, pre-liminal, liminal and post-liminal. The pre-liminal phase is one of separation, the post-liminal phase of reintegration into one's new role or

50 «Since she was a child she had had the capacity to take the disorder from your head and give it back to you well organized or, if she couldn't stand you, to confuse your ideas and leave you depressed»: *ivi*, p. 130.

51 See Wehling-Giorgi, «Lila is life and Elena is form»: *Elena Ferrante's Neapolitan Novels*, quoted, p. 210.

52 See V. Turner, *The Ritual Process. Structure and Anti-Structure* [1969], Penguin, Harmondsworth 1974.

53 See R. Carvalho, *Titian's «Marsyas» as an image of the creative process*, in «Journal of Romance Studies», 10, 2010, pp. 27-37.

54 A. van Gennep, *The Rites of Passage*, Routledge and Kegan Paul, London 1960.



status, while the limen is a sort of limbo between states, on the limen or threshold between them, neither one thing nor the other, and therefore symbolised as a death. Death is symbolized by means of metonymy, in which, as discussed in relation to displacement, one member of the set stands for the propositional function. Death may be represented metonymically by ritual mutilation such as circumcision or sub-incision, the knocking out of teeth, the scarification of cheeks, all of which are infringements on the “margin” which define living integrity, being in your own skin. Death may also be suggested by burial or the application of ash to suggest corpse-like pallor. It may be suggested by orgy, or, paradoxically, even by abstinence. In his study on *Eroticism*, Bataille⁵⁵ describes how ecstasy, in implying the confusion of self with other and so the loss of self, may be connoted as a death. Nakedness implies the anonymity and therefore the symbolic death of the individual persons who have shed the outward signs of their identity so as to become interchangeable.

Dismemberment is a prominent feature of shamanic and Bacchic ritual, and there are interesting parallels for instance in the sexual dissolution which we infer was an impossible trial for Lila in Soccava’s house on Ischia where love and sex with Nino are likely to have threatened her with *smarginatura*/dismemberment, and her trials in his factory which precipitated the sort of breakdown I referred to above. These involved the explicit dismemberment of animals. Mariarosa’s flat may be taken to epitomise the sort of societal liminality of the epoch, a phenomenon Turner termed «communitas», as an extended, societal version of liminality and the levelling of hierarchy, often assisted by the use of drugs and intoxicants, a sort of chemical Bacchic dismemberment which “undoes” inhibitions and asymmetrical constraints. Shortly before the earthquake, Elena is describing the use of drugs in Mariarosa’s circle, and of heroin as a «una forma colta di sfrenamento» (*Sbp*, p. 154);⁵⁶ Lila points out bitterly that in the *rione*, heroin is all too literal a death, concretely visible on the streets: dismemberment and death are palpable, not symbolic. Elena then remembers how ill Mariarosa evidently was earlier in the novel, looking thin and pale: «l’intero organismo pareva appeso agli occhi come una vestaglia lisa» (*ivi*, p. 90).⁵⁷ She had failed to see it at the time. This is shortly before the ritual visit to the underworld is ironically reversed and the underworld visits the *rione* in the literal form of the death-dealing earthquake and Lila’s “falling apart” (*smarginatura*). The same levelling is

55 G. Bataille, *Eroticism*, Eng. trans. by M. Dalwood, Marion Boyars, London and New York 1962, pp. 17-24.

56 «A cultivated form of release»: Ferrante, *The Story of the Lost Child*, quoted, p. 168.

57 «Her entire organism seemed to hang from her eyes like a threadbare dressing gown» (*ivi*, p. 101).



evident in the political ferment of the universities at the time, not only in Milan where Mariarosa teaches but also in Florence where Pietro is a young professor, and ironically, given his thesis, Pentheus-like, refuses to bow to the Dionysiac reversal of the hierarchy in which the students do not expect to be evaluated negatively and arrogate the authority to insist on they are not. Casual promiscuity is part of the picture, representing not only the death-like eros which Bataille describes but also the loss of socially defining relationships. Nino's prodigious couplings exemplify this, but also suggest him as a satyr in the generalized Bacchic scene.

The ontological irrational and "spiragli"/cracks

Intriguingly, the irrational seems to have an ontological status: whereas «in standard computing [the sort which was dear to Lila's heart], any part of the internal logic whether a single, 0 or 1, or a whole string of such bits represents a specific numerical state», «in quantum computing, an electron spin or a photon polarisation – a qubit – can represent two states simultaneously. A "half-up half-down" state is both 0 and 1 at the same time [...]. A quantum calculation lets 0 and 1 take part in the same step, and at the same time».⁵⁸ In other words, quantum computing functions by using non-negation and non-contradiction; while string theory relies on several of the variously postulated number of dimensions in which it is hypothesized to operate, being coiled up within others as in condensation. Then there are the irrational numbers, such as the square root of two, with an infinite number of decimal points, none of whose sequences are ever repeated: such a point projected onto a line would imply that that point could never be precisely defined, only approximately located between a maximum and a minimum. It would be a «spiraglio», a crack «tra una cosa normale e l'altra», a chink of infinity in finite linearity, a black hole. Novalis' statement that «truth is a total error» (quoted in Zellini)⁵⁹ echoes Elena when she says to Adele that «le spiegazioni lineari sono quasi sempre bugie» (*Sbp*, p. 65):⁶⁰ «sotto le più insignificanti occasioni si nascondono distese di sabbie mobili»⁶¹ (*Sbp*, p. 429).

This, poetically, is the sort of black hole into which Tina disappears (*ivi*, p. 312), into a «niente» into which «si era perso il veicolo [the lorry which is assumed to have born her away, like the lorries in the foundations which presaged the earthquake] si perse per sempre la bambina» (*Sbp*, p. 313).⁶² Lost: there was no trace, and she could be said neither to be alive

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58 D. Lindley, *New Scientist's Guide to the Quantum World*, New Scientist, London 1998, p. 49.

59 Zellini, *A Brief History of Infinity*, quoted, p. 25.

60 «Linear explanations are almost always lies»: Ferrante, *The Story of the Lost Child*, quoted, p. 75.

61 «Under the most insignificant coincidences expanses of quicksand lie hidden»: *ivi*, p. 451.

62 «In that nothing the vehicle was lost, the child was lost for ever»: *ivi*, p. 332.



nor dead; she was in an ontological limbo. This is reminiscent of the disappearance of her namesake, Elena's doll, Tina, at the beginning of the novel, into the cellar of the fabulous ogre, Don Achille who was both down and up (another, fabulous incarnation of the irrational in the novels), and of whom, like the child in volume four, no trace could be found.⁶³ Similarly, it is as if the various killers – of Carlo Resta, of Gino, of Manuela Solara, of Alfonso – come out of nowhere and go back into nowhere and are nobody: «In qualche caso sembrò addirittura che a sparare non fosse stato nessuno» (*Sbp*, p. 356).⁶⁴ In the same way, it is as if at the beginning of the novel to which the end returns, Lila has disappeared into the nothing/nowhere/everywhere whence the dolls reappear just as mysteriously – that she has dissolved «in una delle tante dimensioni che noi non conosciamo ancora ma Lila sì, e ora se ne sta là insieme alla figlia» (*Sbp*, p. 450).⁶⁵ It is as if Lila finally finds the repose she had sought in the self-effacement symbolised by her treatment of her photograph,⁶⁶ in the infinite she incarnated so painfully.

Summary and conclusion

I have argued that the phenomenon of *smarginatura* is one manifestation of the irrational logic which pervades Ferrante's Neapolitan quartet, and which is not confined to those episodes in which Lila is afflicted by it. The loss of boundaries is a characteristic feature of the logic of the irrational in which, for instance, a member of a set defined by a propositional function can substitute for that propositional function, as happens in metonymy or synecdoche, where part stands for whole. In this way, the enveloping function ("margin") which defines the container and its content is reversed, so that content envelops container. I have shown how this happens repeatedly in the quartet. I have indicated other phenomena, not confined to the Neapolitan quartet, but which also mark the rest of Ferrante's oeuvre, including the eponymous *frantumaglia*, which share the same logical contours. This logic where the members of a set become

63 It is also reminiscent of the never-found tomb of Parthenope's to whom Gallipi (*Elena Ferrante's «My Brilliant Friend»*, quoted, p. 111) assimilates Lila. Parthenope's tomb is never found because she is love, another incarnate deity, like Lila (see above), and the unfound tomb is also reminiscent of the empty tomb, like Christ's.

64 «In some cases it seemed that no one had fired the shots»: Ferrante, *The Story of the Lost Child*, quoted, p. 374.

65 «Into one of the many dimensions which we do not yet know but Lila does, and there she is now, together with her daughter»: *ivi*, p. 472.

66 Note here Wehling-Giorgi's (*Elena Ferrante's Neapolitan Novels*, quoted, p. 208) observation of Lila's «autodistruzione in imagine» as «one of the novel's central visual metaphors of resistance against the colonisation of the female body». We might add that as deity, angel, devil etc., in the various guises outlined above, while she might possess, she cannot be possessed – colonised, and is not throughout the novel.



interchangeable with the defining propositional function and with one another is common not only to the mathematics of the irrational and the infinite, but also to the erotic, to ritual (particularly as manifest in the liminal phase) and to religion, most obviously in its apophatic form. It is also common to the unconscious as described by Freud (and perhaps more so by Jung)⁶⁷ whose phenomenology is indistinguishable logically from that of emotion: in overwhelming emotional states, we lose our margins –we “lose our heads”, are “beside ourselves”. I argue that Lila’s propensity to *smarginatura* and the vigilance which this makes necessary for her to avoid it inclines her towards the rigorous asymmetry of computer language and away from the provocations of imagination, dialect and the erotic/affective. A feature of infinite sets in the unconscious or emotion is that they tend both to be personified, as devil or as god for instance; or indeed, like Lila, as demon or as angel. This gives *smarginatura* almost the status within the novel of a character in its own right. The symmetrical properties of infinite sets, as manifest in the psyche, result in all propositions being reversible, so that subjects are simultaneously objects; thus Lila is both the victim of *smarginatura* and its agent throughout the quartet, as well as being, as we have seen, its incarnation.

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67 Ironically, an unrepressed unconscious, indistinguishable from Jung’s.