



Imperceptible. The Sweet Words of an Almost Poetic Misogyny

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Author Declaration

The author declares that she has participated in the entire scientific process of this research, including conceptualization, methodology, writing, and editing. She also declares that she has no potential conflicts of interest regarding the authorship and publication of this article.

Abstract

In this discursive essay, the concepts of misogyny and poetry are brought together, breaking the artistic balance to contribute arguments to the aesthetic construction of equity. Three theses are defended that the sacrilegious reading of the songs “La gota de rocío” by Silvio Rodríguez, “Vagabundear” by Joan Manuel Serrat,

and “Si yo fuera mujer” by Patxi Andión, reveals when seeking in the discursive details the naturalized misogynistic imprint. First thesis: Art is an interpretative canvas with which the misogynistic discourse hoists its sail, covering itself in the oceanic poetic horizon. Second thesis: Poetics does not admit failed acts. Third thesis: Intention and desire is the interval in which the attitude produces a misogynistic indistinction of representation during the act of love. These theses may provoke controversy, but that is not their aim; instead, they seek to develop a critical aesthetic of the discourse transformed into an attitude with the dissection of the naturalized cultural discourse that chants the unspeakable. The conclusion ties in with the guiding thread of the overlap between love and pain, the ontogenetic contradiction of the customary disregard for being a woman. A disregard traced in the approach to love that makes it impossible to distinguish, in affective practice, the misogynistic vein of the poetic discourse.

Keywords: feminism; poetry; familiar language.

Imperceptíveis. As doces palavras de uma misoginia quase poética

Resumo

Neste ensaio discursivo, os conceitos de misoginia e poesia são reunidos, quebrando o equilíbrio artístico com a intenção de contribuir para a construção estética da equidade. Defendem-se três teses que a leitura sacrílega das canções “La gota de rocío” de Silvio Rodríguez, “Vagabundear” de Joan Manuel Serrat e “Si yo fuera mujer” de Patxi Andión, expõe ao buscar nos detalhes discursivos a marca da misoginia naturalizada. Primeira tese: A arte é uma tela interpretativa que levanta vela da discursividade misógina, cobrindo-se a si mesma no horizonte poético oceânico. Segunda tese: A poética não admite falhas. Terceira tese: A intenção e o desejo são o intervalo em que a atitude produz uma indistinção misógina da representação durante o ato amoroso. Essas teses podem causar polêmica, mas não é o que procuram, mas desenvolver uma estética crítica do discurso transformado em atitude, com a dissecação do discurso cultural naturalizado que entoa o indizível. A conclusão liga com o fio condutor do sobreposição entre amor e dor a contradição ontogênica da habitual displicência de ser mulher. Uma displicência traçada na aproximação amorosa que impossibilita distinguir, na prática afetiva, a veia misógina do discurso poético.

Palavras-chave: feminismo; poesia; linguagem familiar.

Introduction

In a setting where violence against women and girls “is one of the most widespread human rights violations in the world” (UN WOMEN, n.d. and United Nations, June 17, 2023), in an environment where 30% of women “have experienced physical and/or sexual intimate partner violence or sexual violence by a non-partner at some point in their lives” (World Health Organization, March 8, 2021), in a reality where femicide, as the utmost expression of violence against women, was perpetrated by family members against 45,000 women in 2021, there must be developed in our region, Latin America, echoes to Carias’ (2011) call to transcend statistics to subjective afflictions in order to establish a necessary correlation to the undeniable extension of violence to the public sphere and to overcome the reproductive tendencies of the naturalization of misogyny in the formation of opinion (Gutiérrez Aldrete, 2022 and Rey Aramendia, 2023). How does this horizon align with the poetic stage of art in its musical facet?

The musicality of a poem, the continuum of the melodic sequence, and the poetic contextualization are elements of songs that often divert the analysis from the conveyed message that one can access, necessitating additional effort to dismantle the words and turn them into interpretation. An interpretation that can become canonical in the attitudinal reproduction of inter-gender relational values or can turn into a problematic discussion. This is the case with the three pieces studied here: “La gota de rocío” by Silvio Rodríguez, “Vagabundear” by Joan Manuel Serrat, and “Si yo fuera mujer” by Patxi Andión. It is rare to find someone who finds them unpleasant to listen to. Moreover, opening a discussion about specific misogynistic details upsets those who love these songs; I find both the misogynistic expression and its elucidation jarring. How can one address the question of their macho imprint in these songs while internally defending the joy they bring when listened to? The analytical exercise often breaks the comprehensive aesthetics. However, wishing not to impose reason over sensibility, it is suggested to pause the enjoyment of the pieces and dissect the problematic fragment to address, through a modest theoretical process, the dismantling of the subtle interplay between the dictate of femininity and affective experience.

The Horizon of Reference

Piece 1. In 1984, Silvio Rodríguez released the piece “La gota de rocío” as part of the album “Tríptico, Vol. III.” With text composed of subtle images of narrative construction, closely resembling a children’s tale, the author narrates a morning, love-filled passage with a gentle touch focused on caring for and protecting a perceived feminine fragility. Amidst the simple

rhyming verses, the scene appears quite logical, shedding light on the closeness shared by the leading couple. However, by the final stanza, the story disrupts its innocent tenderness with a phrase that, under the guise of longing for eternity, masks the preceding condition of suffering:

“Oh droplet of dew,
do not cease to fall,
so that my love
will always wish to hold me close.”

Rodríguez, S. 1984. “La gota de rocío.” Tríptico, Vol. III.

In the original version, this stanza features the sweet voice of a backing harmony intertwined with a female voice an octave higher. In a fleeting hint of a fugue, the dialogue reaffirms the desire and its fulfillment, escaping the generic role of yearning. This conclusion is set up in the initial stanzas that describe the painful suffering from the freezing morning cold. The scene portrays a cruel desire as a prelude to the longing for protection.

In the version from the album “Mano a Mano,” produced by Discos VRZ in 2015 from the live concert that Silvio Rodríguez performed with Luis Eduardo Aute, the final stanza is accompanied by an enthralled, immersed, captivated audience. Their words are indistinguishable; it is a choir-like collective. The chorus echoes the misogynistic reasons that traverse a passage attributed with delicacy and overflowing fragility into perpetual dependency. Hence, it is of interest in this exercise to dissect with the scalpel of intolerance those phrases that subtly seep through, given the stereotypes that Caballe (2019) highlighted in figures like Unamuno, Alfonso X the Wise, Quevedo, Pío Baroja, Martín Gaité, Almudena Grandes, and the authors of the text coordinated by Segura Graíño (2001) on figures like Fernando de Rojas, Fray Luis de León, Lope de Vega, Nicolás Fernández de Moratín, Emilia Pardo Bazán, among others, with the courage that comes from mocking a king who is deceived into parading naked.

Piece 2. In “Mediterráneo,” one of his most esteemed albums, Joan Manuel Serrat featured the track “Vagabundear.” This album was in 1971. Despite his relative youth, Serrat already exhibited a profound aesthetic maturity and political inclination, hallmarks defining his extensive artistic journey. “Vagabundear,” from its beginning, seems to project less of a wandering narrative and more of an emancipatory drive. To wander, in the context of the vagabond, does not align with the fatigue from the absurdities the world offers; instead, “vagabundear” more prominently echoes a sense of breakaway. The vagabond, a drifter

claiming the world, shuns everything foreign, including deep-rooted ties, sedentary lifestyles, the homeland, and even love. The latter is attributed to the feminine form, diminishing its inherent stature:

“Do not weep, for I shall not remain,
 You offered all you knew how to bestow,
 The shade that the walls cast in the evening glow
 And the wine that drowns the thirst, I cannot explain.
 What else can a woman possibly show?”
 Serrat, J. “Vagabundear.” *Mediterráneo*. 1971.

Equating a woman’s being with that of wine or a wall is an apparent attempt at objectification. Diminishing one’s essence is a sign of the meager representation of the female gender. In 2018, Serrat commented during an interview conducted by Diego Rojas about his earlier comparison of wine in the song “Vagabundear”: “But I would change that line... Over the years, I have become fiercely feminist. Regarding that verse, I exercise the right to self-criticism.” Consequently, the question arises: How might one amend the stanza? How can one rectify the disparagement of human love when, amid the struggle for freedom, it is perceived and experienced merely as a restorative from life’s weariness?

Piece 3. Later on, in 1986, Patxi Andión would attempt to pull back the misogynistic “curtain” with a seemingly disruptive track titled “Si yo fuera mujer” (If I Were a Woman), included in his album “El Balcón Abierto” (The Open Balcony). The entire piece is a declaration of a breakup within a romantic relationship. Certain lines are particularly striking because they reproduce the masculinized desire that defines female corporeality.

“...I would begin by fully unveiling the virginal myth.
 No bra...
 ...I would let them taste what they call our freedom.”
 Andión, P. 1986. *Si yo fuera mujer*. *El Balcón Abierto*.

This early manifesto for a new masculinity, of course, dictates what it means to be a woman, laying out the foundational principles of this new masculinity. A critical wedge, it is true, is hidden in the chasm of unfettered disregard for the pairing game. However, this noble, rebellious desire regarding romantic relationships brings to the fore the discussion of what one is or is not in a game made indistinct by the millennia-old construction of gender silos. The term “seemingly feminist” is used because breaking down a patriarchal system of desires would have prompted one to question the primary bastion of machismo and the most

derogatory display of misogyny: female beauty pageants. A fitting line for the song would have been something about this. If I were Patxi Andión, I would have written: If I were a woman, I would never tread on the slippery myth of universal beauty.

The invocation of themes such as the virginal myth unveiling, the public dismantling of the gendered political motive, the deconstruction of seduction, the return of the violent role, the determined non-victimized response, the exercise of market freedom, and the duty of self-love are preludes to a somewhat unclear redefinition of gender's social roles. Well-intentioned but perpetuating a dictation, this piece again comes from the male perspective and adds to the renewed desires to construct femininity as seen in sociopolitical disruptions elsewhere that continue to be instituted from the external rationale of foreign desire. Songs like "Para una imaginaria María del Carmen (For an imaginary María del Carmen)" and "Esa mujer es un dolor (That Woman is a Pain)" by Noel Nicola, from the insurgent Cuban homeland, are clear examples of an everlasting search for the realization of the male fantasy: eternal youth, a tempting presence, a seductive fragrance, the tearing down of female resistance, complete surrender, and scientific wisdom indistinguishable from the cultural remnants of shyness as subjugation, or the ghostly recollection when loneliness looms and love fades (Nicola, 1977).

The Poetic Language in Unveiling Misogyny

The study of literary language as a historical, symbolic, and expressive construction of misogyny has been explored, among several initiatives, by Trujillo (2019), Caballe (2019), Holland (2006), Segura Graíño (2001), and Bosch, Ferrer, and Gili (1999). Holland draws our attention to inevitability and obviousness as precepts of invisibility, or rather, the normalization of misogynistic discourse, echoing Orwell's call to see what is right in front of us finally.

In Serrat's phrase "What more can a woman offer," we find evident vestiges of the age-old disdain towards women that the Hispanic literary imagination constantly renews. This interpretation has effects such as the executive and judicial powers' incapacity to impose the deserved punishment for sexual assaults judged in contemporary Spain (Moreno Bardisa, July 9, 2023). Dressed in feminist protection, the Law of Comprehensive Guarantee of Sexual Freedom of the Spanish Penal Code carries this heritage of disdain for women that acted as a blindfold, preventing the foreseeing of legislative gaps and defense mechanisms of the ingrained machismo of society. This heritage is a legacy whose roots delve deep into the substrate where the fable of the feminine ideal also takes root:

Exalting the Virgin Mary as the mother of God showed that misogyny can elevate a woman to the highest heights, just as it can drag her to the lowest lows. The fate is the same in either direction: a dehumanized woman (Holland, 2006, p. 23).

It is challenging to distinguish the marks of a misogynistic phrase compared to the evident and grotesque narratives in various genres that reflect societal decay. However, the not-so-subtle inclusion in a progressive piece sparks interest in reflecting upon the construction of an intergeneric ethic. Why do literary crafters in these times of social transformation continue to perpetuate the disrespectful distance of utilitarianism that characterized previous societies' relationships with women? Because art allows it because it brings out the collective unconscious and because the line between intention and desire is indistinguishable where misogyny resides.

First Thesis (Art embraces it). Art is an interpretative canvas upon which the misogynistic discourse sets sail, shrouding itself in the oceanic poetic horizon.

Misogyny within song lyrics is a subject that can be examined by understanding it as both a cultural fruit and root and by deconstructing the large-scale identity processes. Holland defines *misogyny* as a pervasive, persistent, harmful, and evolving attitude (Holland, 2006, p. 218). As such, the scope of its explanation should not be limited to the individual level. The aberration or intensification of prejudice is a common fact integrated into daily practice beyond the social realm.

According to Holland (2006), misogyny emerged in the eastern Mediterranean around the 8th century BC. As per Madrid (1999),

Greek misogyny originated in the poems of Hesiod and is the offspring of the tremendous spiritual upheaval in archaic Greece brought about by the consolidation of the civic order and the clash between the thought of primitive Greece and the new form of thinking that emerges with the city, the logos (Madrid, 1999, p. 223).

In his text, Madrid (1999) argues that misogyny is not a constant feature in ancient Greek thought. Rather than being uniform, it is reformulated within a spectrum of violent values operationalized by the social representations of a collective corpus. According to Gilmore (2001), as Caballe (2019) cited, misogyny originates as a morbid state of man recurrently in every civilization and era. Specifically in romanticism, as Errázuriz Vidal (2012) pointed out, the same construction of the mother as “the other” is evident. These studies inscribe art as misogyny’s natural habitat. Art represents a field that embraces the zeitgeist of various

eras, where collective imaginaries are expressed. However, it is crucial to remember that misogynistic exchanges are established and perpetuated within the realm of everyday life. As a cultural product, art aligns with everyday actions in mythically framing women as devalued beings, epitomized in figures like Eve and Pandora (Trujillo Cristoffanini, 2019). The foundations run as deep as civilization, creating an apparent gap between misogynistic tradition and evolving civility.

Art has been a fertile ground for new masculine fantasies, and rather than dismantling the antechamber of desire, it adorns it as a natural space with renewed demands. The way desire is constructed reflects the biography of the socialized individual. There is the desire for what one is deprived of (Lacan, 1959) and the desire for which alternative views offer therapeutic interpretations (De Batista, 2017). What does desire wear? The desire of the other overlaps with self-identity and the future gaze. Thus, we have collages of imaginations as watercolors of the intangible, concretized in real experiences: the abandonment which the male lover ardently justifies because of the female's delicacy and naivety in those entrancing claims of lack of commitment, as beautifully pleaded by Amaury Pérez and Serrat themselves in their respective songs "Olvídame muchacha" and "Meg veu a pei." The man walks and the man leaves. The man left. The man asks not to cry. The man cries in words.

This trampling of heartbreak as a misogynistic metaphor reminds us of a duplicated image in "La niña de Guatemala." Martí must unfold himself to dismantle the deception with the stirrups of regret, which is why we hear in first and third person what is the same person.

... She gave the forgetful one
 a scented cushion:
 He returned, came back married:
 she died of love.
 ... She, to see him again,
 went out to the lookout:
 He returned with his wife:
 she died of love.
 As if made of molten bronze
 at the farewell kiss,
 was her forehead, the forehead
 I loved it most in my life!
 Martí, J. IX. Simple Verses. 1891.

Desire is a force that filters social dynamics, making it challenging to recognize how power inscribes itself in the development of the social process. Power and desire play a coexistence game where coexistence is on the table (Royo Naranjo, García Bujalance & Vargas Yáñez, 2020). This crossroads might be where the mechanism to untangle the knot lies, as it is in the exercise of desire and power that the sexes are differentiated into gender variations.

The interplay between desire and power provides insight into how social dynamics influence and reflect the broader cultural norms surrounding gender roles and relationships. When analyzing the historical context of art and literature, one can discern how desire, often seen as a profoundly personal and intimate emotion, is intertwined with broader societal dynamics and power structures.

The role of desire in shaping social norms is multifaceted. On the one hand, desire can be a driving force behind artistic expression, providing a lens through which to view and understand societal values and norms. On the other hand, desire can also be manipulated and shaped by external forces, such as cultural norms, societal expectations, and power dynamics.

Art offers a unique perspective on the relationship between desire and power. Throughout history, artists have reflected and shaped societal views on gender, relationships, and desire. In some cases, art has served as a platform for challenging and deconstructing societal norms; in others, it has reinforced and perpetuated them.

In contemporary society, the challenge remains to disentangle the complex web of desire, power, and societal expectations. As we move forward, it is crucial to critically analyze and question the cultural narratives and power structures that shape our understanding of desire and relationships. Only by doing so can we build a more equitable and just society where all individuals can express and experience desire on their terms, unencumbered by societal expectations and norms.

Language entrusts the need for communication to words, gestures, and expressions agreed upon to convey and fulfill a message. Nevertheless, these repositories are also containers for myriad meanings and sensations, wherein shared and unshared interpretations enrich communicative reproduction. Wittgenstein, once again, speaks to the polysemic nature of expression, positing the presumption that one's gaze can discern the unambiguous:

Language has set the same snares for everyone; the vast web of misleading paths that can be traveled. Thus, we see how, one after the other, people tread the same paths, and we know where they will turn, where they will continue straight without noticing a fork, and so forth. Therefore, I should place signs at all the starting points of these misleading paths to help navigate the hazardous points (Wittgenstein, 1995, p. 56).

Can we then argue that subtle misogynistic notions are genuine Freudian slips that, in truth, denote intentional misogynistic concepts? Or, on the contrary, could phrases like “what more can a woman offer” be incorporated into colloquial language with the possibility that they don’t signify misogyny? It’s a murky territory to assert that there’s intentionality. Let’s approach it from the angle of poetic reflection.

To define poetry, his own poetry, Rovira remarks:

Writing poetry sometimes helps you see the unfolding of events that have transpired, leading you to believe that you understand them better through writing than by living them. As a young person, you tend to stake your claim on the literary version of events; as you age, you lean more towards life itself. However, what truly matters is not what poetry can alter or reclaim from lived experiences, which is minimal, but how it shapes you as an individual. One day you realize that you are the way you are, love whom you love, and live where you do, all because you’ve dedicated yourself to poetry. It’s a cyclical matter: your poetry emerges from your life, but your life progresses as it does thanks to poetry, or perhaps in spite of it (Rovira, 2016, p. 16).

Poetry also has an emerging facet of contradiction (Beller Taboada, 2009) that can position subjectivity against itself to demand expression of its own volition. Our stance in society and the construction of its future... let us recall that Serrat said, “... but I would change that verse”, only he did not, of course, as “the journey is too long to look back.” Serrat could have altered the verse if it were easy to discern what is starkly apparent upon analysis in the song, yet it proves immensely challenging for two reasons. The first is that its chauvinistic imprint is not minor, intertwining with a rebellious rationale. Unequivocally clear intention of insurrection also challenges the maternal bosom, the debt owed for life, that almost Oedipal image, that emotional belonging. The second reason is that it is framed within an emancipatory act, and so as not to undermine the innermost desire to roam freely, what is emphasized is a culturally normalized learning of disdain towards women.

Once the verse is called into question, the interpretation is left up to new propositions in opposing views. Andrea Echeverri transforms it, while Malena Muyala pays tribute to it.

Andrea Echeverri's version from the 2010 album "Señora: Ellas Cantan a Serrat" feminizes the text by performing from a woman's perspective and with a lyrical alteration. While still following the narrative of wandering, she mellows the detachment with the concept of remaining, symbolizing a state of challenging interpretation:

"Do not cry because I am not going to stay,
 "You gave me everything you know how to give,
 The shadow that a wall provides in the evening
 And the wine that helps me forget my thirst.
 What can more staying offer?"
 Echeverri, A., 2010, *Vagabundear*. Señora: Ellas Cantan a Serrat.

On the other hand, out of respect for the original authorship, or perhaps due to objectifying inertia, or maybe because of a deliberate and pending aesthetic scene, Malena Muyala sings "Vagabundear" word for word (Pere Mas, 2016). Undoubtedly, "Vagabundear" remains untouched.

Thesis three (where misogyny seeps in). Intention and desire are the intervals in which attitude creates the misogynistic indistinction of representation in the act of love. Misogynistic texts have surfaced in both men's and women's writings throughout history. Mirroring a hierarchical classification impulse, which Perrot (2000) attributed to Topinard (1873) (as cited by Errázuriz Vidal, 2012), spans centuries. They portray desire as a relational feature of contempt tied to power, the naturalization of rejection towards femininity, and a continually built destructive process.

Why look to the most minor details to find the most significant offenses? Because it is where social processes overlap that all cultural growth takes root. Fernández Poncela, in 2012, as cited by Huacuz Elías in 2014, took a journey through cultural expressions, exploring the imaginaries entrenched in the traditional discourse. This journey investigated the symbolic fabric of fear and violence embodied, repetitive, and significant in everyday life.

Power and seduction share a deeply organic bond. It is within relational experiences that violent processes manifest and intertwine, springing from a confluence during development in the same experiential locus shared by distant and contradictory sensations and feelings. This path may leverage violent coexistence to entrench itself in behavioral learning. Emphasizing micro-expressions is critically important because it is a practice shared across different genders but differentiated in perceptions. In terms of its expression in literature, Duby & Perrot (2000) comment that:

The Catholic formalization of a feminine counterpower that employs sentimental resources as a moral corrective to men is more readily found in the French literary tradition, where the “femininity of the heart” boasts illustrious literary representatives. From Madame de Sévigné to Madame de Lafayette, they express the wise and subtle feminine touch in weaving private relationships (Duby & Perrot, 2000, p. 176).

Of course, the lens of gender representational inequity positions seduction alongside the same misogynistic disdain. What happens to the imperceptible traits of violence in the poetic setting? They get interrupted by an unexpected movement, a facial tilt in disapproval, a muffled scream, an undisciplined memory, an unresponsive backdrop, or a scornful smile in its fullness. The seeds of violence, sadly, often go unnoticed as they are camouflaged by emotive acts widely recognized in everyday life across varied contexts.

Thus, extracting a thread from the intricate knot that constitutes the meta-text of amorous discourse becomes possible, with apologies to Barthes (1993). For love’s game is a social construct, and it is antechambers or backstage dealings that set the stage; not seeing them means falling into the representational game of fiction that seems natural.

I would suggest that misogyny is so naturalized that it can become imperceptible, even in poetic endeavors that inherently possess the careful craft of translating luminous moments of truth or emotional discovery into text through metaphors, comparisons, or other rhetorical figures. This aspect may be accommodated due to its vital accuracy: the experience shared between life’s emotions and ethical-political processes. But I would also warn about the potential pitfalls of non-binary language. Misogynistic reasoning showcases the interspecific divergence of a coexistence that might have, as its original germ, a contradictory concept of otherness manifested in every new sociolinguistic representation. Borneo and Günther (2022) highlight that the emergence of hate concerning the use of non-binary language is facilitated by “anonymity, a lack of censorship, a tendency for virality, and immediate interaction,” allowing “users to fluently use hate speech without real consequences, triggering explosive reactions towards a phenomenon that disturbs traditional hierarchies and established norms” (Borneo & Günther, 2022, p. 68)—be they insulting, mocking, conservative, defensive, or politically partisan (Giorgi, 2018). However, these do not challenge the foundational misogynistic structures or economic, social, or political inequalities. That is where the imperative to focus on inventions arises, especially those that do not disrupt society’s structural axes. The aim is not to sever the knot but to untangle it. The axes binding social actions are anchored across different dimensions. They seem unrelated, which is the main reason for developing theoretical frameworks that allow for revealing insights to overcome the methodological constraints of reductionist disciplinary science.

To develop a critical aesthetic, it is essential to progress towards the aesthetic construction of equity

The humanistic eruption into scientific practice urges a theoretical-methodological reformulation that enables the study of the formation of signifiers as triggers of attitude from the dynamic backdrop of sensory knowledge involved in aesthetics, in everyday contexts where the use of language, interpretative dialogue, the transformed ritual-religious legacy into moral canons, and sensory experience either transforms or replicates the procedure in alterity.

Criticality deepens its roots by unveiling misogyny through the recognition of derogatory acts that lead to the positioning of power, more than sex, as the substrate of gender. Incorporating a political dimension to acknowledge differences and otherness as scenarios of the romantic relationship (González, et al. 2022) is necessary. However, elucidating the cultural and artistic wedge that organically introduces the learning of misogynistic attitudes remains outstanding. With this intent, this theoretical-methodological bet of exploratory and reflective work confronted in documentation aims to unravel the poetic veil with which sexist signifiers hide when trying to naturalize the weakness-delicate-incompleteness attributed to the feminine. This essay proposes incorporating a political dimension to recognize differences and construct otherness in a setting where the feminine stands out for its hegemonic counterweight.

The aesthetic contribution lies in revealing the layers hidden from the descriptive horizon of science. The proposal is to challenge knowledge in terms of feeling that, while happening, becomes eternal and, in the words of Benet, quoting Tieck and Hoffmann, appears to be the only way to capture reality. Thus, breaking conventions is a new strict and detailed procedure to understand the unfolding of music in the learning of being. The revelation that Casablancas (2020) finds in music seems to be encoded in “the ungraspable nature of its raw material, time itself and its transience, as well as the radical ambiguity of its ontological status, its radical otherness...” (Casablancas, 2020, p. 388). His emphasis on the ephemeral and the knowable in transience as a mask of eternity stems from his romanticist vein.

Philosophical romanticism, as a movement of resignification, manifests itself as incomplete. It almost offensively drops its patriarchal reason in the dual configuration of its referencing and redefining of the feminine. Celia Amorós (1987; 2000), Amelia Valcárcel (1991; 1993), and Alicia Puleo (1993) have already reviewed the philosophical footprint of misogyny. Through their readings of Hegel, Schopenhauer, and Kierkegaard, Valcárcel provides us with a solid historical-conceptual basis to answer what concerns us in the spirit of the times of complexity:

Why does a denaturalizing duality of the feminine become incompetent in recognizing the rational consistency of its configuration? Moreover, what resources must be created to dismantle the guardianship of the distinct being? To answer a transdisciplinary hypothesis is ventured: the place where misogynistic explanations related to romantic experience can be found does not correspond to the emotional dimension but to the political one. Let us remember that love is multidimensionally structured, and to progress in its approach, it is essential to resort to the complex gaze already emerging in Beauvoir's *The Second Sex*: the perception of multiple otherness from the place, par excellence, of otherness.

Conclusions

This exercise on the poetic coverage of misogyny is an endeavor to unravel the normalization of a way of subjugating the feminine being that prevails despite the cultural changes that shifts in socio-political models would entail.

Poetics serves as a curtain that casts into the public sphere what transpires in the intimate realm. This curtain can be interpreted through the traits shared in the social group's signification.

Gendered positioning cannot inform us about its transcendence in the experiential dimensions of a profoundly unequal society. These relations are abstracted from the coexistence system, taking place in complex systems of social construction.

The overlap between love and pain becomes an ontogenetic contradiction of a customary disregard for the being of the feminine. It is a disregard that is entrenched in the romantic approach, which makes it difficult to distinguish, in affective practice, the misogynistic vein of poetic discourse. However, upon closer examination, pain should not masquerade as the cause of love, that the desire for the other disrupts the recognition of otherness, and that the imaginary superposition of the condition "if I were" is also an act of contempt, of minimizing, of wanting to decide for the other again.

In the pursuit of constructing a non-misogynistic poetics, it is worthwhile to ask about imaginary realities that should exist in societies with non-gendered language. How would difference manifest there, and would it also transform into inequality?

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