

he derived melodies from lines of Czech verse, a conscious intensification of his normal practice of letting Czech speech patterns influence his melodic thinking.

Inevitably this happened most conspicuously in his operas. The first of them, *Alfred* (1870), was a Wagnerian piece with a German libretto, but in all the others he used his native language, contributing with Smetana and Fibich to the great flowering of Czech opera in the last three decades of the century. These operas include two comedies, *The Pig-Headed Peasants* (*Tvrde palice*, 1874) and *The Peasant a Rogue* (*Selma sedlak*, 1877), and two grand operas, the tragedy *Vanda* (1876) and the historical epic *Dimitrij* (1881–2), which continues the story of **Mussorgsky's** *Boris Godunov*. But his operatic masterpiece was *The Jacobin* (*Jakobin*, 1887–8), concerned with life in a Bohemian village and filled with romantic melody, especially associated with the figure of a schoolmaster-musician with whom the composer obviously identified.

Among his other vocal works were two popular sets of songs, the four *Gypsy Songs* (1880, including 'Songs My Mother Taught Me') and the ten *Biblical Songs* (1894, texts from the psalms), as well as three bigger pieces composed for English audiences: the cantata *The Spectre's Bride* (1885), the oratorio *St Ludmila* (1886) and the *Requiem* (1891). Like Mendelssohn before him, Dvořák enjoyed great favour in England, not only on account of the melodiousness of his contributions to the oratorio tradition – including also a *Stabat Mater* (1876–7), a Mass in D (1887) and a *Te Deum* (1892) – but also for his symphonies, among which the Seventh and Eighth were given their first performances by the Philharmonic Society of London.

Unlike his colleague Smetana, therefore, Dvořák was established internationally long before his death and was able to prove the possibility of a Czech voice in all the customary musical forms. And though his own brand of romantic nationalism barely outlasted him, his work as a teacher (of his son-

in-law Josef Suk among others) encouraged others to take up the challenge presented by his achievements.

### Further reading

Other works include: Serenade for string orchestra, 1875; Serenade in D minor for wind and low strings, 1878; *Legends* for piano duet or orchestra, 1881; Scherzo capriccioso for orchestra, 1883; Piano Quintet in A major, 1887; Piano Trio in E minor 'Dumky', 1890–1; String quartets in A flat major and G major, both 1895. See: John Clapham, *Dvořák: Musician and Craftsman* (1966); Robert Layton, *Dvořák Symphonies and Concertos* (1978); M. Beckerman (ed.) *Dvořák and His World* (1993); B. Beveridge (ed.) *Rethinking Dvořák: Views from Five Countries* (1996); Kurt Honolka, *Dvořák: Life and Times* (2004).

PAUL GRIFFITHS

### DWORKIN, Andrea

1946–2005

#### US feminist

Pioneering radical feminist theorist and social critic Andrea Dworkin surveyed the operation of male supremacy as a social ideology and practice responsible for women's material inequality in order to expose and end it.

Dworkin, author of thirteen books, including three of fiction, and co-author of two more, earned an enduring place on the North American cultural and political scene for her work against pornography. According to Dworkin, pornography plays an integral role in constructing women as properly for men's sexual use and pleasure, hence objects for men's sexual, hence social, control. Pornography, as described in her masterwork on the subject, *Pornography: Men Possessing Women* (1979), is 'war on women, serial assaults on dignity, identity and human worth; it is tyranny'. Dworkin thus saw its elimination as a vital front in the struggle to halt women's oppression.

In practice, Dworkin's work against pornography took various forms. In some of her writings on the subject, she offered close, scholarly readings of classic and representative

pornographic texts; throughout, she described its misogyny, highlighting its deleterious social effects. Perhaps most famously, with feminist law professor Catharine A. MacKinnon, Dworkin helped draft a civil rights ordinance providing those harmed through the production, trafficking and consumption of sexually subordinating pornography a civil remedy to use to hold those who injured them sexually to account. Considered in a number of jurisdictions, and nearly passed in several, the Dworkin-MacKinnon anti-pornography ordinance became law, officially, in only one: Indianapolis, Indiana, in 1984. When challenged legally, US courts steadfastly refused to treat the ordinance as a constitutionally permissible civil rights measure that aimed to further women's equality rights by addressing pornography's role in inciting sexual violence against them. Instead, these courts declared the ordinance an impermissible regulation of speech in violation of the First Amendment to the US Constitution. The US Supreme Court ultimately took the unusual step of affirming this view without issuing a written opinion. By contrast, reflecting a vastly different cultural and legal landscape, the Canadian Supreme Court some time later, in the course of affirming Canada's criminal obscenity prohibition, adopted the ordinance's underlying position: that sexually subordinating pornography was a cause of women's sexual, hence social, inequality. Despite the court's embrace of her understanding of pornography's harm for women, Dworkin publicly dissented from this decision, believing it a mistake to use a criminal obscenity law, which 'empower[s] the state rather than the victims, with the result that little is done against the pornography industry' as a means in the feminist anti-pornography campaign.

Dworkin's notoriety for her views on pornography often eclipsed the remainder of her work for women's rights. Just so, with a freshness that defies the particular historical moment in which she lived, Dworkin wrote incisively about other forms of violence against women, including rape, incest,

battery, forced pregnancy, domestic violence, and prostitution. Contrary to misrepresentations by many critics, including some number of so-called 'academic feminists', Dworkin never denied women's 'agency' in the face of such violence. Far from it, she argued women had – and should exercise – a right to self-defence to protect themselves against abuse, including the right to organize politically. Capturing the gestalt of Dworkin's argument, and taking it to its logical and political extreme, was the saying on a poster that hung above her writing desk: 'Dead men don't rape.'

As significantly, if even more overlooked, were Dworkin's groundbreaking observations on seemingly less dramatic, but no less common, dimensions of women's lives as lived in a male-dominant culture. She gave texture, for instance, to the experiences of countless suburban American housewives, exploring in true-to-life detail the gender-based contours of the still-prevalent phenomenon of pharmacoadddiction, the use of various forms of medically prescribed pharmaceuticals to escape the pointlessness, as well as the searing pain, of being socially forced to be what women are socially valued for being under male supremacy: for men. With equal force of insight, Dworkin gave careful consideration to topics as diverse, and underdiscussed, as the male supremacist determinants of the conservative women's movement, the commonplace practice of warehousing older women in old-age homes after they've outlived their husbands and their own sexual and reproductive prime, and the predictable redundancy of women in a society in which men have technologically mastered the means of sexual reproduction. Few understood the full picture of women's social lives as Dworkin did.

Later in life, in part because of the political and legal defeats of the anti-pornography ordinance that she and MacKinnon together wrote, and in part because of the increasing marginalization of feminism as a social movement, not to mention the unrelenting personal attacks on her from her enemies,



Dworkin toiled in increasing obscurity in the United States. As a result, few there noticed (or seemed to care), for example, that, during the extended 'Lewinsky Scandal' that embroiled William J. Clinton's presidency, while other well-known feminists, including, prominently, Dworkin's friend Gloria Steinam, gave Clinton political cover, Dworkin chose to stand with the women who maintained they had been sexually abused by him. Her last several books about women's rights, which won attention on the international stage, where her influence continued, and even increased over time, likewise garnered far less public attention in the US, hence had much less cultural significance (at least in her lifetime), even amongst those who considered themselves feminists, than her earlier ones had.

Although Dworkin died with her vision of women's equality still far from being realized, she left behind a rich body of canonical work establishing its incontrovertible absence through facts about women's lives that historians and social critics alike have otherwise largely ignored. Where they haven't – and don't – when the injuries inflicted on women are taken seriously and not for granted, one will often find – if intellectual genealogy is traced carefully enough – the fruits of Dworkin's labours at play, offering that male supremacy's enduring grip on social life does not make it natural or inevitable – much less just.

### Further reading

Dworkin's other books include: *Woman Hating* (1974); *Our Blood: Prophecies and Discourses on Sexual Politics* (lectures, 1976); *the new womans broken heart* (short stories, 1980); *Right-wing Women* (1983); *Ice and Fire* (novel, 1986); *Intercourse* (1987, rev. 1997); *Pornography and Civil Rights: A New Day for Women's Equality*, with Catharine A. McKinnon (1988); *Letters from a War Zone* (essays, 1989); *Mercy* (novel, 1990); *Life and Death* (articles, lectures and essays, 1997); *Scapegoat: The Jews, Israel, and Women's Liberation*, (2000); *Heartbreak: The Political Memoir of a Feminist Militant* (2002).

MARC SPINDELMAN

## DYLAN, Bob (Robert Allen ZIMMERMAN)

1941–

### US rock 'n' roll musician

Even his disclaimers ('I'm just an entertainer . . . a song and dance man . . . a trapeze artist') are part of the picture of Dylan as the articulate consciousness of his generation in the mid-1960s, the 'Angelic Dylan singing across the nation' of Allen Ginsberg's 1966 *Wichita Vortex Sutra*. As a focus first for radical dissent, then for psychic revolution, he altered sensibilities and political attitudes; as a performer in the traditions of blues, rock and country music his influence is huge; as a poet and songwriter he is *the* major artist of rock 'n' roll.

Born in Duluth, Minnesota, and brought up in the nearby iron-ore mining town of Hibbing, he learnt piano, guitar and harmonica as a child, experiencing America's musical richness through radio. In his teens he played in high-school rock bands, and after a brief spell at the University of Minnesota in Minneapolis (1959–60) he left for New York, impassioned by the discovery of Woody Guthrie, the source of his early vocal style and political awareness, which he began to channel through the current vogue for folk-lyricism.

The first record, *Bob Dylan* (1962), presents arrangements of traditional songs and blues, delivered in a harsh nasal voice already showing the control, intensity and immaculate timing of a brilliant talent, suggesting depths of experience and suffering, as well as humour and sincerity. *The Freewheelin' Bob Dylan* (1963) is a variety of his own compositions: castigations of the war machine, dream-framework songs of nuclear insanity, wit and candour in love relationships, all with a chary clear-eyed wisdom. He transcends the folk idiom by refusing its nostalgia and by confronting current issues with imaginative breadth.

The label 'protest singer' was a commercial tag too narrow to define the visionary tone of *The Times They Are A-Changin'* (1964). The disgrace of a supposedly impartial justice

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