Proceedings of the 1st Symposium of Comparative Arts:

"An intermedial dialogue about classics"

University of Potsdam, 12-14/03/2019 & University of Athens, 24/10/2019

Potsdam – Athens
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INTRODUCTION

This volume presents a collection of essays originally delivered at a two-part symposium entitled "An Intermedial Dialogue about Classics". Each symposium was part of a project of which the first session took place at the University of Potsdam between the 9th and 15th of March 2019 and the second between the 20th and 26th of October 2019. What these Proceedings reflect is only a small part of the fruitful and thought provoking interchange between scholars of different academic and cultural backgrounds during this project. Reading groups, workshops, and guided tours of museums and archeological sites were the forms of this interdisciplinary and interacademic communication. The selected papers do, however, depict both the diversity of the different discussion topics and the necessity to critically redefine and radically transform several concepts and key figures of aesthetics.

The collaboration between the two universities on the topic of classical studies, one from Greece and one from Germany also has a symbolic meaning because each university represents a different tradition of approaching the subject. On the one hand, Greek Classics form a powerful symbol of democracy and humanism and, on the other, Weimar Classicism brings a new form of humanism that derives from a synthesis of Classicism, Romanticism and the principles of Enlightenment. Aristotle, in his *Poetics*, emphasizes that the political character of classical aesthetics is grounded on social norms and moral values. The Weimar Classicism continues this tradition by promoting an education that would lead the individual to cultivate herself in all the domains: affections and understanding, artistic sensibility and scientific thought, theoretical comprehension and practical implementation. It has to be mentioned, however, that the scope of the project was not only to study the encounter of the two aforementioned notions of classics, but also to designate the ruptures to them that modernity and poststructuralism brought about and discuss all this in the context of contemporary discourse.

Having different theoretical and epistemological traditions of classical studies, the contributors had the opportunity to articulate a dialogue on the topics "aesthetics of classics" and "classics of aesthetics". This dialogue also gave the chance to reflect on the current tendencies in the interdisciplinary field of Comparative Arts, Postcolonial Theory and Gender Studies among others.

The selected papers are mostly focused on the impact of intermediality on the notion of classics and give rise to questions like: Can iconotextuality be a useful methodological tool for reconceptualizing the notion of classics? Does intermediality offer a new way of rethinking and rewriting the canon? What happens when a universal language, like that of music or an image, emerges as an instrument for dismantling autonomous structures? Under what conditions are 'groove' or symphonic laws used as emergent aspects in poetry (see essays by Diamantis; Prasinou)? What differentiates cyber literature from traditional literature (Chatzi)? How do contemporary Indian female artists working on feminist issues represent Hindu deities (Famiglio)? What is the symbolic value of magical realism in a time when the archive of one of its most prominent authors from the global south has been bought by one of the most prestigious archives of the global north (Brigard)? How does visual representation unlock the hermeneutically expressionistic and surrealistic elements of Greek poets (Ampatzoglou; Louri)? What kind of riddle does the reflection on figures promise to solve and what happens when it reappears in pictorial and textual forms (Ungelenk)? How can film references to or pictorial aspects of this material be integrated into prose (Fragkouli; Michali, Sgouromallis)? What is the political and ontological significance of an aesthetic memorial (Chachali)?

These questions trigger a mutual dialogue between the field of intermediality and the notion of classics. A medial polyphonic approach promises to help a multicultural subject to rewrite, reread or recite canonical forms. Developing new narratological frameworks and intermedial or transmedial concepts leads to an actualisation of divergent mechanisms such as fragmentarity, translation, visualisation, visibility, hybridity, substitution or dramatisation. The volume at hand provides a plateau for different approaches. Whereas some speakers seek to reexamine the value of the classics through comparative arts, others criticise it more radically by exposing its political implications and the fact that it has been historically linked to cultural sovereignty. These two different, yet complementary trajectories constitute a multicultural mosaic of critical thought that invites the reader to reflect upon the encounter between intermediality and the classics.

University of Potsdam, who vividly supported our initiative and made the actualization of this project in both places possible. Finally, we are thankful to all the participants of the symposium and the project—professors, master students, and PhD candidates alike—who have been the living body of this endeavor and gave voice to this interdisciplinary and interacademic dialogue.

The Editorial Team

Anna Ampatzoglou

Towards an Interartistic Approach of Visual Representation in Yannis Ritsos's poetics: Elements of Expressionism and Surrealism in his 1960's-1970's works

In our paper concerning the visual and (re)presentational elements of Yannis Ritsos's 1960-1970 poetic work, we will attempt to detect the thematic and stylistic convergence or deviation of these works compared to the artistic movements of German expressionism and surrealism, on the theoretical basis of *(re)presentation*[1] as an example of contemporaneity. That is, the shock of perceived reality, as the artist "sees" it, suddenly and abruptly emerging at the present moment, in intense visual terms.[2] In his *Meletimata*, Ritsos himself described this creative process, detected in his *Testimonies* collection, as "[d]etaching and transfixing of *a moment*, that would allow its in-depth and thorough analysis".[3]

The main theoretical goal of this paper is to enlighten, as much as possible, the relation between poetry and painting, through an inter-artistic scope, that has long ago been remarked by Greek and Roman lyric poets Simonides of Ceos and Quintus Horatius Flaccus (Horace) respectively. The Platonist philosopher Plutarch points out Simonides's words on poetry and painting in his *Ἠθικά (Moralia)*:

> Simonides, however, calls painting inarticulate poetry and poetry articulate painting: […] Even though artists with colour and design, and writers with words and phrases, represent the same subjects, they differ in the material and the manner of their imitation; and yet the underlying end and aim of both is one and the same.[4]

Horace had also detected this relation of the two forms of art in his *Ars Poetica (The Art of Poetry)*: "*Poems are as paintings (Ut pictura, poesis): some will strike your eye/ With more effect far off, and some if nigh./ This loves the shade, another asks for light* […]".[5]

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[1] The prefix "re" is being put into parenthesis, denoting *presentation* and *representation* under one and the same term. *(Re)presentation* is about "[t]*he experiential and conscientious drive in against Time and its formation as a burst of contemporaneity (19th – beginnings of 20th century): τάδε.*": Angelatos (2017), p. 463.

[2] Ibid., pp. 465-466.

[3] Ritsos, (1974), p. 98. [My translation]

[4] Plutarch, *Moralia, IV,* trans. Babbitt (Cambridge: Harvard University Press, 1936), p. 501.

[5] Horace, *The Art of Poetry*, trans. Daniel Bagot (London: William Blackwood and sons, 1880), p. 67. Bagot comments on Horace's lines that "[p]oetry is like painting. There will be some piece which, if

So, in the light of *(re)presentational* analogies between visual aspects of Yannis Ritsos's poetics and those introduced by the artistic idioms of expressionism and surrealism, we will briefly focus on some typical examples of the Greek poet's small poems, extracted from the collections *Testimonies A* and *Tanagra Women,* as well as extracts from the *Fourth Dimension* collection's long poems. In the context of our approach, the aforementioned works will be studied alongside works of the German expressionist painter Ludwig Meidner and the expressionism's precursor Edvard Munch, as well as works of the surrealist painters Rene Magritte and Giorgio de Chirico, respectively.

Concerning Ritsos's poetics, the detection of an analogy between poetry and painting can be certainly validified, since two of the most important scholars who studied Ritsos's work, Peter Bien and Pantelis Prevelakis, highlighted the importance of the pictorial (re)presentation and the visual aspect of his poetics. Bien mentions:

> Even in the most mystifying of the poems the visual quality perseveres. There is always a scene, a graphic concreteness, and this leads us to extend the pictorial analogy rather than to abandon it. What we must realize is that Ritsos's aesthetic drive – the need to observe perpetually and to create on the basis of that observation – has directed his vision inward as well as outward.[6]

As a matter of fact, Yannis Ritsos had – since his youth – already developed a special relation to painting, and later to music and dance, which by its very nature depicted the poet's inter-artistic spirit, that is easily detected in his own poetic creations. In a Greek documentary dedicated to his painting works he mentioned that painting was one of his greatest passions since childhood, being actually "[s]plit between poetry, painting and music" thus realizing the fact that *"*[a]n art can offer many things to the others. […] Music gives the rhythm, painting the imagery, dancing the motion. So, all of these [elements] came to help [his] main occupation, poetry".[7] Therefore, Bien advocates that Ritsos's poetic style is highly pictorial:

> It is really helpful to think of Ritsos as a painter rather than a writer: […] printed words "talk" to our eyes much more than to our ears. […] Even when they

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you stand nearer, will gain your attention the more, and some if you stand at a greater distance. This courts the shade; this will desire to be seen near the light, which does not dread the discriminating penetration of a good judge.": ibid., p. 66.

[6] Bien (1974), p. 17.

[7] Ritsos (1990), biographical documentary.

arouse an auditory effect, literary comparisons tend to be visual, as, for example, that shriek nailed in the shadowy corridor like a big fishbone in the throat.[8]

So, in order to get a sense of how the poet operates, what drives him, where his uniqueness lies, we need to explore his work in terms of this analogy with painting".[9] Prevelakis detected both surrealistic and expressionistic aspects dispersed over the entirety of his poetic corpus. Specifically, he cites that the poet makes use of the stylistic elements of a popularized version of surrealism,[10] introducing poems equivalent to surrealistic paintings (similar to those of Delvaux, Magritte and Dali, or even de Chirico's pittura metafisica).[11] On the other hand, one can also detect various expressionistic elements in Ritsos's poems, such as the deformation of natural world, appalling grimaces, challenging of traditional values, sarcasm etc,[12] especially in those written at the beginning of the '70s, where the poet appears as a "temperate surrealist with expressionistic elements".[13]

However, we could not clearly and decisively integrate his work into a particular artistic movement, since he was influenced by more than one, forming a personal poetic style, as many other Greek poets of his generation did ("the 30's generation")[14] under the broad spectrum of modernism. Yet, the poems under study develop thematic and stylistic elements that open up a dialogue with the main issues raised by expressionism, as well as surrealism. That is, the depiction of reality's turbulences as an inner anguish imprinted in the pictorial forms of the body and space – often disfigured or disproportionate –, the expressive image as a *metaphor*[15] and the sudden emergence of new and unexpected relations between two seemingly unfitting objects, respectively.

Thus, in Ritsos's poetics the reader encounters the criticism of the poet's socio-political reality, that is the absurdity of the seven yearlong military dictatorship in Greece, during which he was obliged to home restriction due to his ideological engagement with the Greek Communist Party, as well as the feeling of encroaching

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[8] Peter Bien refers here to the verse "[…] *a piercing shriek that remained nailed in the dark corridor/ like a big fishbone in the throat of an unknown guest":* Ritsos (1974), p. 191.
[9] Ibid., p. 16.
[10] Prevelakis (1981), pp. 392, 415, 493.
[11] Ibid., p. 394.
[12] Ibid., pp. 494, 502.
[13] Ibid., p. 499.
[14] Vitti (2011); Meraklis (1987); Magkafourakis (2012).
[15] Furness (1980), pp. 33-36.

and collapse he dealt with, due to personal losses.[16] His poems' narrative discourse becomes liminal, sometimes impetuously springs up or abruptly disrupts, turns elliptical, commentative, sarcastic, thus revealing what it would previously intend to withhold. The dialectic relation between human and object is being implied,[17] along with the composition or contrast of the polarity light and darkness, concealing parts of the visible world and at the same time revealing its invisible aspects. During this particular creative period of the poet, imagery of spatial decay, psychological alienation and physical immobility is often depicted. The subjects of narration, trapped inside a constantly deteriorating world, out of which they are seeking a way whilst confronting the big questions of life and death, are represented in terms with the visual perception of expressionism. That is, depicted as a *metaphor*,[18] as an expressive image that consists the (re)presentation of a shocking and overwhelming inner experience or a "*vortex* of ideas unceasingly emerging".[19]

By closely studying the *Fourth Dimension'*s extensive poems, as well as some of the 70's small poems, we encounter numerous expressionistic narrative images, along with the constant presence of the house, windows and shadows distorting interior and exterior spaces. Its dramatic nature is timeless and intertwines the limits of space, while its discourse with the objects themselves unravels the primordial drama of human life, struggle and loss. So, we immediately proceed to some examples of Yannis Ritsos's small poems, along with the German expressionist Ludwig Meidner's *The Corner House* and the expressionist predecessor[20] Edvard Munch's *Night in St Cloud,* in order to examine the tropology of their convergence.

Particularly, in the poem "One Night", from the 1963 collection *Testimonies A*, we read:

> *The mansion had been shut up for years,/ gradually falling apart – rails, locks,*
> *balconies; Until one night/ the whole second floor was suddenly lit,/ its eight*
> *windows wide open, the two balcony doors open with/ no curtains*.[21]

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[16] Prokopaki (2000); Magkafourakis (2012).
[17] Veloudis (1984), p. 29.
[18] Furness (1980), p. 32.
[19] Ibid., p. 33.
[20] The expressionist painter Oskar Kokoschka recognizes Edvard Munch as a predecessor of expressionistic art in his essay titled "Edvard Munch's Expressionism": Kokoschka (1953), pp. 312-320.
[21] Ritsos (1974), p. 44.

In this passage we can detect the luck of human presence in the house, as well as its dilapidation and gradual collapse in the night. The windows, that consist the eyes of the house and a limit between internal and external space, are wide open, in an outgoing way as the "[di]alectic game of a conflicting reality is being recorded from the inside of the house to the outside".[22] Despite the seemingly absent subject of narration, the house's discourse with the objects themselves – specifically the mirror – unravels the primordial drama of human life, struggle and loss. Human presence inside the house is being connoted in a ghostly way, as long as it seems to be internally lit, almost by itself, with its windows opening to the external world where the narrative's perspective is being transferred.

In the second verse we thus read:

> *The few passers-by stopped and looked up./ Silence. Not a soul. A square lit space. Except,/ leaning against the wall, an antique mirror,/ with a heavy moulding made of black carved wood, mirroring/ the rotten, the converging floor boards to a fantastique depth.*[23]

The sudden gleam of the house shining in the darkness, which the passengers witness from their remoted point of view, along with the deep reflection of the house's interior inside the black wooden mirror, impose an expressionistic atmosphere, since the reader is being compelled with an unbearable feeling of loneliness and absence. The passers-by view stands from down to the top, letting the mansion arouse piercingly through the sky, only uncovering a partial perspective of its interiors, so as to maintain the building's enigmatic tenor. In this passage the expression of the object is of main focus, as "imagination of things" was of major importance to the German expressionists,[24] but, as Marzynski put it, "[the subject's] objectifications are nothing more than means for extending the subject".[25]

Respectively, in Meidner's work *The Corner House* (fig. 2)*,* the spectator's view is located in the same level as that of the poem's passengers, from down to the top, so that the corner house towers in grandeur, disproportionately distorting its mass. The focal point of the composition, along with light and the use of lines,[26] seems to be vital to Meidner, as "[i]t is the most intense part of the picture and the climax of the

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[22] Maragkopoulos (2008), p. 324.
[23] Ritsos (1974), p. 44.
[24] Dittmann (1989), p. 14.
[25] Marzynski (1920), pp. 30, 51-52.
[26] Meidner (1970), pp. 112-113.

design. […] In the focal point we see those lines which are upright as vertical. The further these lines are from the focal point the more these lines become diagonal", but when we get close to a building, for example, "[l]ines, although actually parallel, shoot up steeply cutting across each other".[27] Hence, the depicted house's intensely angular shape, constructed of the painter's sharp brush strokes, together with its lit second floor, which is inaccessible to the spectator's eye, create a spectral or monstrous sensation, arising above our heads and up in the sky, with an intangible threat inscribed on the steep niches and bulges of the building's very walls. This house's intensely pointed structure indeed brings forth Meidner's concept of the big city's geometric constructions as "[m]any-pointed shapes that stab at us".[28]

Concerning the monstrous figure of the house, as well as the light's crucial role in the expressionistic depiction, we can find many analogies in a passage extracted from Ritsos's "Dead House":

And these two rooms we've kept,/ the coldest, the barest, the highest,/ and perhaps/ best for looking at things from above/ and from some distance, so as to feel/ that we overlook and command our fate; especially/ at dusk when all things bend towards the warm earth/ there's a shivering cold here sharp as a sword/ for cutting off any desire for new conventions, or any hope/ for an unfulfilled meeting; it is sort of healthy/ in this disdainful, clean coldness./ And these two rooms hang in the boundless night/ like two extinguished lanterns on a completely deserted beach,/ only the lightning lights them for a few seconds and then/ extinguishes them,/ it pierces and transfixes them transparent in the void, these also/ void.[29]

Here, one of the two sisters' disturbed inner world, who as a matter of fact is being characterized as "insane" in the poem's commentary preface,[30] is being depicted. The house exudes a rampant feeling of death – the death of all its previous tenants - that forces the subject of narration to constantly recollect the past, under the spectral presence of its dead relatives. The sudden flash of a lightning instantaneously illuminates the house's dark mass, only to be replaced by a transparent void that dematerializes any physical presence to an omnipresent absence, folding over the

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[27] Ibid., p. 112.
[28] Ibid., p. 113.
[29] Ritsos (1974), p. 190.
[30] See the preface of "The Dead House": («*One* [of the two sisters] *had been mad*».), ibid., p. 187.

subject of narration in its personal space and in a special dimension of time, that is the cross point of ontological to "metaphysical".[31]

It is, as in Ludwig Meidner's paintings of buildings, the "[e]xploding light", that "[s]ets everything in space into motion. The towers, houses, lanterns [appearing] suspended or swimming in air".[32] The rooms, depicted here as painting frames or lanterns, are "hung on" the night's wall, pierced by the flash of a lightning, alternately turned on and off and finally nailed on the emptiness of the night wall. So, the two lit windows seem to be nailed or floating in the darkness, defining their own, painting-like, frame that captivates the reader's eye, in an apocalyptic view. The woman, just watching the outside world through the highest windows from "above", and thus maintaining a certain distance of it, submerges into her inner depths, where she is only left with a sensation of seclusion and deprivation.

Respectively, in Edvard Munch's *Night in St Cloud* (fig. 3) we encounter the solitary and shadowy figure of a man, sunk in the darkness, with only a faint nocturnal light coming in through the window, creating a sharp color contrast between himself and the window's large reflection on the floor. The man seems to sit still in the corner of the semi-lit room, surrendered to a kind of reflection or reverie, closed in himself, but at the same time opening up to an interior vastness. By standing still he is present in his specific location, as he is "[e]lsewhere, dreaming in a wide world. Vastness is the movement of the still man".[33] As a result, this painting opens up to the *dialectics of space*[34] or, as well, to *the dialectics of being,* as a *spiral*:[35] of the interior and exterior, of the above and below, of the closed and the open, impelling us to abandon a strict distinction between them, since "[t]he two spaces of inside and outside exchange their vertigo",[36] mutually intertwining.

This contrast shapes a borderline image, where the view of the room is partly hidden behind a curtain in the painting's left corner, presumably placed there in order to unveil psychological dispositions rather than conceal them: "It is frequently noted

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[31] Kaklamanaki (2008), p.259.
[32] Meidner (1970), p. 112.
[33] Bachelard (1982), p. 209. [My translation]
[34] Ibid., pp. 236-241.
[35] Bachelard conceives the human being as "[a] spiral or a circuit: incarcerated in being, we always need to find a way out, but as soon as we get out, we immediately have to return back in. There is a well-armored center and a periphery in being, but one can never really reach this epicenter, because being is always in movement. [...] Either way, what is of interest to our inter-artistic point of view, is the fact that the philosopher notices deep metaphysics rooted in an implicit geometry that "spatializes" thought": ibid., pp. 236, 238-239.
[36] Ibid., p. 245.

that the settings of Munch's pictures embody the psychology of their figures; if so, the dense and physical surfaces that surround the figures also carry the sense of corporeality that they themselves are denied".[37] Furthermore, the man's inner turmoil is being inscribed to his spectral presence inside the dense and dark surrounding space, leading to a representational intensity, which according to Elderfield derives from:

> [t]he sense of physical and tactile reality denied to the bodies of Munch's spectral beings [that] is manifested in the density of the invented pictorial space. (In some of Munch's prints, the illusion of dense space is such that the figures seem somehow to read as holes or absences in the pictorial field).[38]

So, as Eggum states particularly for *Night in St Cloud*:

> [it] has a strongly reflective and melancholy character, which is partially caused by the tension between the life outside and the silence inside. The seated figure's thoughts seem to lie far away in time and space, but they are present as pictures of recollection, and their mood marks his immediate surroundings.[39]

The window frames cast their shadows to the room, falling to the floor and giving "[i]mmediate associations of death".[40] And as in Ritsos's *Fourth Dimension* poems, what we actually witness here is the human existential drama displayed in the "[e]*xistential space*, that is the abyssal depths of vast emptiness, of nothing that *death* is; [and in] the *existential time*, that is also timeless without limits".[41]

Returning to Ritsos's poetics though, we can also detect a variety of surrealistic imagery that depicts the paradox of reality's experience, the violent reversal of rationally established relations, along with the surprising emergence of the momentary. Heterogeneous items of the everyday life are simultaneously placed into the same narrative space, thus composing a dreamy, or even nightmarish, hyper-reality.[42] All of those actually consist surrealistic techniques, that compose contradictions so as to surpass them, and especially in Ritsos's poetic world, through a dialectic relation amongst the objects of the sensible-visible world. The poem

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[37] Elderfield (1979), p. 9.
[38] Ibid.
[39] Eggum (1979), p. 18.
[40] Ibid.
[41] Alexiou (2008), p. 150.
[42] Breton (1972); Rubin (1968).

«Association» from *Testimonies A* gives some characteristic examples of this imagery and technique:

> *He said: "the anchor" – not in the sense of fastening down,/ or in relationship to the sea-bed – nothing like this./ He carried the anchor to his room, hung it/ from the ceiling like a chandelier. Now, lying down, at night,/ he looked at this anchor in the middle of the ceiling knowing/ that this chain continued vertically beyond the roof/ holding over his head, high up, on a calm surface,/ a big, dark, imposing boat, its lights out./ On the deck of this boat, a poor musician/ took his violin out of its case and started playing;/ while he, with an attentive smile, listened/ to the melody filtered by the water and the moon.*[43]

In fact here, the word "anchor" is not randomly put in quotation marks, in the same way that the line "*not in the sense of fastening down,/ or in relationship to the sea-bed*" is not randomly put between dashes, connoting a commentary of poetics. The reader is mainly required to notice the significant-signifier relation of the word "anchor" or the object's relation with its depiction. In that way, there is a "magical" association "[t]hat begins with the articulation of a word which leads to the evocation of a real anchor, real enough to be hung from the ceiling like a chandelier. (…) [An anchor that] reminds [the subject of narration] the existence of the unknown".[44] Through the sympathetic affinities of the word "anchor", its image and the chain of associations (musician-melody) that it creates, interlinks notions otherwise unrelated (when out of context). Magritte and De Chirico accordingly adjust opposing elements in their own painting surface, as, for example, in 1926's *Difficult Crossing* created from the first painter and 1925's *Metaphysical Interior* created from the latter. The fact that Magritte was familiar with and had been influenced by the work of De Chirico (and specially his *Metaphysical Paintings)* since 1922 is certain.[45] Alden explains that it was his influence that led Magritte to "[f]ocus on poetic content in his paintings (the juxtaposition of the incongruous, for example) instead of on painting's formal problems. It also moves him to adopt de Chirico's illusionistic style and to depict recognizable objects".[46]

So, in Magritte's *Difficult Crossing* (fig. 4) the boundaries between external and internal space are being mutually dissolved or muddled, by moving the sea into

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[43] Ritsos (1974), p. 54.
[44] Dobyns (1993), p. 146.
[45] Thrall Soby (1965), p. 8.
[46] Alden (1999), p. 29.

the rooms through multiple cadres-windows. Turbulent sea waters intrude the pictorial space by replacing one of the walls. As Thrall Soby notices, "[l]ike de Chirico before him, Magritte is fond of temporal cross-references and of the ambiguity between indoor and outdoor settings which a window can evoke".[47] The element of paradox, one of Magritte's favorite themes that derives from a dialectical procession of his imagery,[48] is depicted by placing unconventional or heterogenous objects side by side, composing new associations, such as the severed hand and the bird, or by "[changing] the scale of objects and their usual relationship to their contexts".[49] Here, the placement of *paintings-within-paintings*[50] possibly implies a constraint or limit in the viewer's perceptive ability that he needs to overcome in order to reveal reality in its many facets and possibilities that open up before him, as suggested by the title "Difficult Crossing". Yet, this double nature of reality is being stylistically implied by the "[o]pposing notions of "in" and "out" (or "here" and "there") are being composed in the same picture".[51]

On the other hand, in Giorgio de Chirico's *Metaphysical Interior* (fig. 5), the seascape of the multiple paintings surfaces along with the airy or watery texture of the room's walls, compose a transcendental space where the inwards-outwards antithesis is being lifted. To Thrall Soby, "[t]hough clearly their setting is that of an enclosed room, a far, exterior distance is suggested by the inclusion in each of a framed painting-within-the-painting".[52] Those seemingly irrelevant frames create a collage-like whole, made of the combination of juxtapositions, as also met in our perceivable reality. In other words, "[D]e Chirico's probing of commonplace reality for those poetic, metaphysical possibilities obscured by our everyday, practical relationship to objects is rather more in the spirit of the 'studio situation' subject matter" in a "[s]earch for a "second identity" in objects".[53] Pictorial space and time are here being composed on the basis of the viewer-phenomena relation, inscribing the co-existence

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[47] Thrall Soby (1965), p. 14.
[48] In Magritte's works "[t]hesis and antithesis are chosen so as to lead to a synthesis that contains the element of contradiction, thus prompting the idea of a paradoxical womb through which every experience derives.": Gablik (1993), p. 112.
[49] Alden (1999), p. 42.
[50] This technique, also met in De Chirico's *Metaphysical Interiors,* "[plays] with the idea of painting as window, with the picture plane as window onto the world": Ibid., pp. 94-95.
[51] Gablik (1993), pp. 113 -114.
[52] Thrall Soby (1955), p. 114.
[53] Fagiolo (1982), p. 57.

of two possible realities within the same context and under the viewer's constantly surprised look.

We can detect the same fusion of seemingly irrelevant objects and the questioning of given space limits in Ritsos's "Association", where the anchor works as the symbolical counterpart of a door or a window that allows the entrance of the sea – an element of the outside world – into the subject of narration's room, using its chain to create a vertical axis that connects the man's body with the intensively material image of a ship over his head. Material and thus perceivable by his senses, since the melody coming out of the violinist's musical instrument paradoxically reaches the subject of narration's ears "filtered by the water and the moon". The vertical axis connects surface with depth, denoting a surrealistic imagery that derives straight from the poet's subconscious mind. Not in the way of *automatic writing*[54] technique, but as mostly as a lore created in a state of *dreaming*,[55] that allows new and creative associations between the – seemingly irrelevant - objects of the two different states of consciousness, that the poet is able to capture.

In the thematically and stylistically counterpart poem "Way of Salvation", from the 1967 collection "Tanagra Women", the frightened poetic subject finds its salvation out of a nightmarish landscape, just at the cross point of dream and reality, when she manages to encompass both aspects, leading to a third, complex picture or meaning:

> *Nights; big storms. The lonely woman hears/ the waves climbing up the stairs. She's afraid/ they'll reach the second store, they'll put the lamp out,/ they'll soak the matches, they'll make their way to the bed. Then,/ the lamp in the sea will be like the head of a drowned man/ with only one yellow thought. This saves her./ She hears the waves retreat again. On the table/ she sees the lamp – its glass a little clouded by the salt.*[56]

The imaginary menace of a flood is raised here, marked by the use of "they will reach (…), they will soak (…)" etc., as long as the outside world intrudes and deranges the woman's psyche, or distorts the foundations of precepted reality. The lamp's comparison to a drowned man's head marks the moment of realizing the fact

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[54] "[By] it [Surrealism], we mean to designate a certain psychic automatism that corresponds rather closely to the state of dreaming, a state that is today extremely difficult to delimit": Breton (1972), p. 42.

[55] Breton (1981), pp. 114-115; Caws (2004), p. 21.

[56] Ritsos (1974), p. 110.

that only she can actively turn the tide and reverse the terms of reality, which is mainly affected by her thoughts and actions, thus opening a prospect of salvation or liberation. This is the point of dream and reality's reconciliation. So, in a, by all appearances, paradoxical way, the imaginary invasion of the sea into the woman's actual space left the visible sign of salt on the lamp's glass. Reality is composed by its contradictions, where various narratives are inscribed alongside.

The word "then" marks a sudden and momentarily emergence of a newly precepted reality aspect, under the terms of *contemporaneity* and the surrealistic paradigm. The very element of the unexpected plays a crucial role in surrealistic poetry, as Caws notices:

> The poetic is the opposite of the expected; it is spontaneous – a crucial criterion for the surrealist notion of the marvelous, that which unexpectedly arouses wonder when we chance upon it, or when it chances upon us. Never predetermined, it is created on the spot, in the terrain – like a "conducting wire" fusing the external with the internal world – […]. Our new perception is made possible by our openness to whatever might happen: this is the *comportement lyrique,* the "lyric behaviour" that surrealist living, seeing and creating requires.[57]

To sum up, beginning with the specific and proceeding to the universal, it can be argued that Ritsos's poems depict the "redemption" of thought and the people's struggle for liberation and collective emancipation that he advocates against all kinds of restrictions, virtual or real. Into his poetry he focuses on the (re)presentation of the mundane, along with the input of a multicity of everyday objects' imagery, insisting thus to the possibility of an alternative feasible reality that shall incorporate juxtapositions and reconciliate contradictions, reflected through the all-material imagery of his poetic compositions. By shifting the limits of narrative space and time, as well as transcending the contradictions of reality and dream, the poet bestows the vibrations of the present moment, through which he manifests the need to pursue freedom of expression. Besides, as Peter Bien remarks, Yannis Ritsos's poems "actualize the ideal and at the same time idealize the actual",[58] under his constantly observing and perceiving artistic view.

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[57] Caws (2004), pp. 15-16.
[58] Bien (1974), p. 18.

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APPENDIX
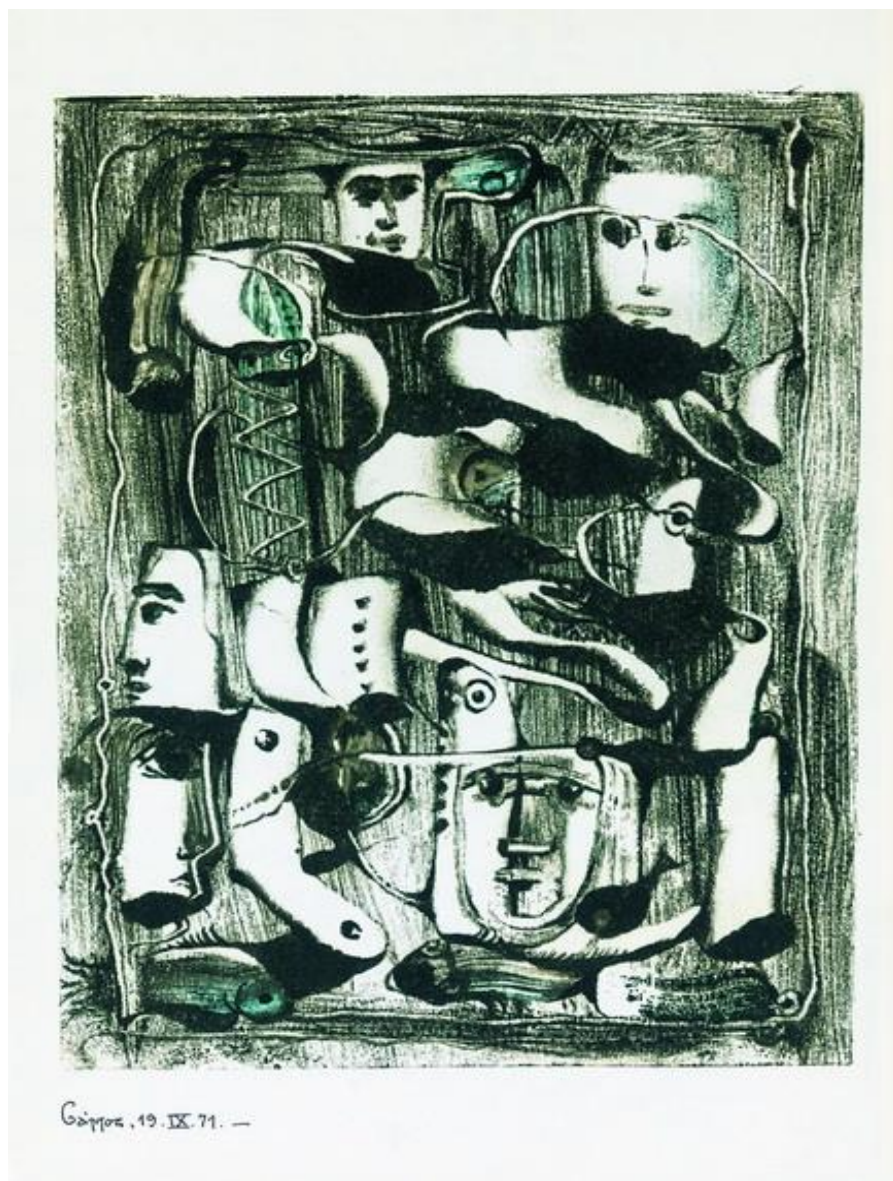
Fig. 1: Yannis Ritsos, "Untitled", Samos, Greece (1971).

Fig. 2: Ludwig Meidner, "The Corner House (Villa Kochmann)", oil on canvas mounted on panel, Dresden (1913).

Fig. 3: Edvard Munch, "Night in Saint Cloud", oil on canvas, Paris (1890).
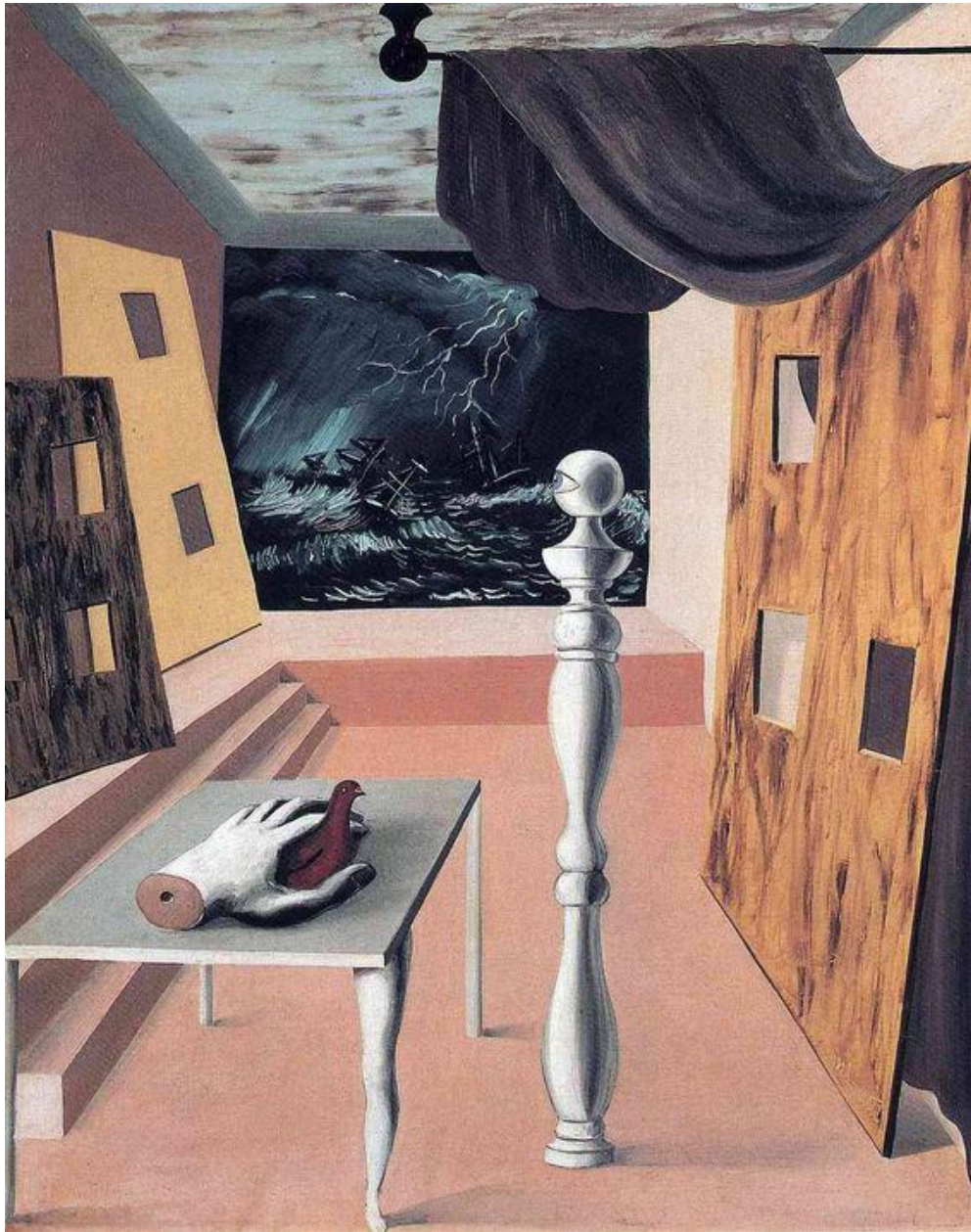
Fig. 4: Rene Magritte, "The Difficult Crossing", oil on canvas, private collection (1926).

Fig. 5: Giorgio De Chirico, *Metaphysical Interior,* oil on canvas, Paris, (1925).

Christina Louri

The water and floating word
in the poetry and painting of Nikos Engonopoulos

This paper constitutes a comparative inter-disciplinary exploration of the relations between literature and painting in the work of Greek poet and painter, Nikos Engonopoulos (1907 – 1985). In light of the very close relationship between speech and image in his work, as well as its modern Greek surrealist context (1930s and onward), our main point of inquiry will be Engonopoulos' work philosophical, aesthetic and artistic goals as they relate to Surrealism's programmatic principles, largely shaped, for the most part, already in the first manifesto of André Breton in 1924.[1]

If the deeper pursuit of art is to shape the modern human experience through the search for the truth, the latter takes place through its reformulation into images, meaning that speech acquires visual quality and it is capable of shaping the truth, representing it more actively and more fervently through the primary sense of vision; that can be thought of as particularly true in the case of surrealism: Surrealism, as Breton pointed out, surpasses purely literary pursuits and aims to change peoples' conceptualization of life, liberating human understanding from any social or other conventions, and thereby transforming the world by unveiling its multiple essential yet unseen facets, in all their volatility and their unyielding *presentness*.[2] To that end, speech and image assimilation were very important. Thus, verbal (speech) and visual (images) entities, connecting instantly seemingly dissimilar states of objects, were able to unveil their invisible and latent properties, and create new terms of artistic *(re)presentation*, and, of course, totally new means through which *unfamiliarity* becomes the reader's primary perceptual lens.[3]

It is our opinion that Engonopoulos, in line with the surrealist spirit, recognizes the deficient state of affairs that governs the human condition and strives for the liberation of human's inner world, the latter materializing through word-images in his poetry. The most important aspect of this inner world is, as we shall see, Love. The latter is portraited by Engonopoulos, both in writing and painting, as a

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[1] Breton (1972).

[2] Angelatos (2017), pp. 463-575. Also, Benjamin (1997), pp. 107-154.

[3] Marin (2001).

bitter and arduous, yet liberating path, both in terms of the images constituting this path to Love, as well as the time dimension of the journey along the path itself. The distinction, then of the arts of space (such as painting) and the arts of time (such as literature), known from the time of the *Laocoon* of G. E. Lessing (1766),[4] now in the case of Engonopoulos takes interesting dimensions. The aim of this announcement, thus, constitutes an effort to examine Engonopoulos' take on the surrealist's opus of transforming the world (space and time), through the aforementioned artistic and conceptual category of the *representation.*

Engonopoulos manages – as we shall see – to converge his two artistic disciplines while retaining their particular terms of realization, he manages to synthesize the two artistic forms in such a way so that one does not overlap with the other. In the case of Engonopoulos, one could argue that painting constantly informs his poetic work, but in the context of the present paper we will focus on the former's function in his second poetic collection, *The Keyboards of Silence,* (*Τα Κλειδοκύμβαλα της Σιωπής*, 1939, Athens, 24 poems), and, specifically, on the poem: "*In the mountains of the mice city*" ("*Στὰ ὄρη τῆς μυουπόλεως*"), as well as, to a lesser extent, "*The moment midnight strikes, Jef the great automaton*" ("*Μόλις σημάνουν τὰ μεσάνυχτα, ὁ Jef, τὸ μέγα αὐτόματον*"). In regard to Engonopoulos' wide range of paintings we will confine ourselves to a painting entitled "Niko hora ruit" (1939). The choice of the aforementioned poems and painting is justified by the fact that 1939 is at the heart of surrealism in Greece.

In this context, our attention will be focusing on Engonopoulos' use of image-words, on the one hand, and, on the other, on the way a surrealist narrative emerges through the painted picture, following the proposition, well known from ancient times, that the works of painted art tell stories silently ("Painting is poetry that is silent and poetry is painting that speaks".)[5]

An initial close reading of the selected poems, indicates, in our opinion, that the surrealist poet's profound pursuit for liberation is depended upon the release of all man's deeper desires; chief among them, as stated previously, Love, processed and expressed through words-images connected here with the theme of *water* and the concept of *floating.*

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[4] Lessing (2003).
[5] Plutarch (1936), p. 500.

In the mountains of the mice city

I

the
road to
love
is littered
with cat's eyes
in the darkness
and the silence
that spreads round
like a net of joy
the road to
love
is nocturnal

goes high up
and reaches
to where
the blue
of cobalt
and even the yellow
–of cadmium–
are no longer the colors
with which
I paint
my paintings
but delicate
music
of the harp
guitar
and
sistrums
of leaving

sistrums
scurry
stillness
soil[6]

The visual construction of the poem is based on the two enjambments at the beginning of the poem. The first one, at the word "road", ("the | road to" , "ὁ | δρόμος πρὸς τὴν") and the second, at the word "love" ("road to | love", "δρόμος πρὸς τὴν" | ἀγάπη"), are indicative of the poet's conscious choice to break the typical syntax in

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[6] Engonopoulos (1977), pp. 104-105. Engonopoulos (2016).

order to create optical-visual zones and that deserves particular attention from the reader.

It must be noted, however, that the first enjambement's semantic weight at the beginning of the poem "the | road to" is undermined consciously by the semantic prominence "love" in the second enjambement. The word "love", which is obviously placed on its own in the third verse detached from its syntactic sequence, indicates the poet's choice to display the word "suspended"; this is because the poem's speaking subject seems to be interested in those dynamic processes that lead to love and move the word love towards the "road". Engonopoulos urges the reader not only to read but also to see the word "love" alone, in its solidity "outside" syntactic contexts; he urges the reader mainly to read and see the terms that constitute love's essence/material volume.

It is to this steady, "floating" - and liberating word – that the "road" leads, whose inviolate property to be "nocturnal", emphasizes the colors evoked by the word, starting from the light of cat eyes; the latter can be thought of as analogous to the eyes in the painting *Hora ruit.* There a braid of hair is full of open wide-awake restless eyes that arguably could be interpreted as observing and representing the flow of time in the pictorial context.

The initially "*nocturnal*" road is then pictured as an ascending one ("*goes high up*"), "painted" by colors ("*blue of cobalt*", "*yellow –of cadmium–*"), themselves turning into ("*are no longer the colors | with which | I paint*") sounds of progressively greater intensity ("*harp*", "*guitar*", "*sistrum*"), creating a *synesthetic* effect. If, as we have just said at the begging, the aim of surrealism is the transcendence of man's nature through his inner world's liberation, this symbolically charged upward direction of the road, manifested as a visual representation of the road itself, indicates a similar notion of transcendence: man transcends his nature through love much like the road transcends its color pallet (from darkness to the light) and its aesthetic qualities through synesthesia (increase in color brightness – increase in sound volume). The self-referential painting marks and colors are then transforming into sounds, dramatically indicating the gradual abolition of time, as sounds wane into earth's ("*soil*") stillness; the latter could arguably be viewed as a symbol of the spatial dimension, now being unified with the formerly developed time dimension. It is the surrealist operation to transform time into space.

Furthermore, Engonopoulos, by choosing to land "love", to place it on earth, places it in a specific space as well: a love that neither shouts nor chatters, but manifest itself and dominates with the body. Time ("*night*") becomes space (land/earth, "*soil*") in a "*net of joy*" that spreads into silence and closes the night within it, yielding in this way the solidity of the volumes of silence while at the same time rendering them alive by referring to the circumvention of the binding cycle of time. A similar notion can be deduced in Engonopoulos' painting *Hora ruit*[7] (1939), "[…]one of the most imaginative and inventive surrealist compositions of Engonopoulos […]".[8]

Fig. 1: Nikos Engonopoulos, *Hora ruit*, Private Collection of Engonopoulos, (1939).

The titular Latin phrase that can be seen in the lower left side of the painting refers to the time that passes, the time that is destroyed through its *liquidation*, as we shall describe it in the context of this paper:

Fig. 2: Nikos Engonopoulos, *Hora ruit*, [detail].

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[7] Nikos Engonopoulos, *Hora ruit* 1939. Private Collection of Engonopoulos. A wide variety of Engonopoulos' paintings in the book of Niki Loizidi, S*urrealism in modern Greek art. The case of Nikos Engonopoulos*, [In Greek], Athens, Nefeli, 1984.
[8] Loizidi (1984), p. 80.

This *liquidation* is depicted on the painting through the water that has entered the enclosed space-room, dissolving its sense of solidity, or as it has been pointed out:

> […] the corrosive flow of time symbolized here by the liquid element comes into contrast with the elegant and "unsuspectingly" attractive decoration of the room[9].

"The mutual penetration of internal and external space"[10] becomes visible through the visualized space that constitutes the window. It brings to the forefront images from the outside, images unrelated to the immediately conscious as well as the deeper unconscious world of man, both encapsulated in the depicted room. The window, thus, functions as a mediating surface and not as a separator, both facilitating and thematizing the surrealist goal of connecting disparate realities.

Specifically, we see two female figures in the interior: one headless lying on a bed-like surface with raised hands transforming into tentacles that end up outside the window; the other a standing female figure whose oval hollowed face turns to a mirror. These two forms are mannequins, painted in the style of other human-like forms in the metaphysical paintings of G. de Chirico.[11] In our estimation, these mechanized beings contribute to the evocation of the aforementioned liberation of the human soul, through the irrational tensions that their presence in the painting creates when they pretend to be humans.

Furthermore, it is this theme of the mannequin, that returns in the second poem will be briefly examining in the current paper: "*The moment midnight strikes, Jef the great automaton*", the last poem of Engonopoulos' second collection titled *As Midnight strikes*. The title announces such a dummy, Jef, the Great Automaton, which constitutes the speaking poetic subject. The words Jef uses are arguably free from the weight of metaphysics, as shown by the coexistence of themes and terms related with disparate realities:

> [...]the abysses of bitterness and the mountains of joy. It's the words that life says, the words that the cymbal says the dazzling of love, the copper the sound of love, I, Jef, the great automatic of midnight.[12]

The former are words that a robot, a mechanized being, utters, a fact that of

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[9] Ibid., pp. 80-81.
[10] Ibid.
[11] Ibid.
[12] Engonopoulos, (1977), pp. 133-134. Engonopoulos (2016).

course is surprising to the reader. These are words with a redeeming function since they are words of love and are heard at night and, as we have seen previously, "the way of love is nocturnal". It is our estimation that these words, which are described as an "abyss of bitterness", visualize the unconscious that emerges is being released by flying "high at the mountains of joy".

Returning to the *Hora ruit* painting, we see that the pairing of motley objects (fish, mannequin, the "eye-catching mane" of eyes, a lamp, a telephone, a mirror, a sign labeled "AVAILABLE FOR RENT" – the latter an allusion to the "collage technique"), disobeying any possible predictable structuring of the image, also points to the liberation that results from this lack of realistic scenery.

It is our opinion that the presence of the dummies, especially the one on the bedside, with their hands held high, also indicates the lack of fear. The latter (fear) has been removed through the mental release brought about by the dialectical convergence of opposites (fear-liberty); this particular upward movement of the hands that tend to infinity (see tentacles) illustrates a sense of security in spite of the body's exposed stance. The hands are not covering or shielding the female form, thus leaving it accessible to the touch (the erotic perhaps).[13]

In conclusion, the pictorial nature of Engonopoulos' poetry justifies the interpretive interdisciplinary approach we attempted in the present paper. The combined commentary of the poems and painting was made on the basis of the major emphasis Surrealism puts on the liberation of the human inner world. In the context of Engonopoulos' work, as examined here, it is the water and air routes that can lead to that liberation through the circumvention of the usually binding cycle of Time: *hora ruit*.

We have seen Engonopoulos clearly depict artistic processes that are not exhausted at the pictorial formulation of verbal and visual material, but rather form perceptually efficacious images, capable of depicting words and "stories" pertaining to Love as a liberating force. In this light we view also his personal confession at a lecture on 06/02/1963 at the Athenian Technological Institute (A.T.I.), regarding the comforting character of the art which frees human when he said:

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[13] Loizidi indicates another possible reading of the painting: "[...] The flow of the marine element in the room with the urban furniture, the sudden form of the woman whose hands grow like poplars, the prospective screening of the film that seems to warn of another danger, the vigilant pairs of eyes that project through wavy mane, create a restless space that seems to be electrified by a state of alertness and a sense of panic[...]", Loizidi, op.cit., p. 80

I believe that man, even the busiest, even the most devoted to something, has moments of unbearable loneliness. Well, the purpose of the artwork is precisely the abolition of this loneliness. [...] The purpose of artwork is not simply to have fun. We have to be comforted. [...].[14]

And indeed, as the art is always in search of the constantly evading meaning, the meaning that flows in the case of Engonopoulos, animates human existence by making it free through its eternally shaped presence, does it not?

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[14] Engonopoulos (2016).

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Angelina Michali - Nikos Sgouromallis

Pour une réalité des choses : Aspects picturaux dans l'œuvre de Mitsakis et Chimonàs

Le temps et l'espace sont […] une seule et même chose,
qui est, par rapport à nous, un produit de mouvement […]
Andreoli, Structure du temps dans la *Comédie Humaine*

Il n'est pas seulement « possible de considérer la peinture sur le fond du langage et le langage sur
le fond de la peinture» mais « c'est nécessaire si l'on veut les soustraire à notre accoutumance, à la
fausse évidence de ce qui va de soi ».
Merleau-Ponty, *La Prose du monde*

Introduction

En abordant un type d'étude comparatiste sur les relations entre la peinture et la littérature, on se trouve face à un problème méthodologique, celui de la distance des leurs moyens expressifs : restituer les actions de manière successive constitue l'objet propre de la littérature, alors que la peinture est condamnée à représenter de scènes figées dans l'espace. Toutefois, pourrait-on découvrir un territoire commun où ces deux formes d'art voisinent ? Selon Joseph Frank, la forme spatiale dans la littérature est justement un effort des écrivains d'adopter l'effet plastique de l'expérience esthétique directe[15] qui est intemporellement attribuée aux arts picturaux. Plus précisément, les œuvres qui suivre la forme spatiale demandent d'être aperçu globalement en un moment de temps à la place d'une séquence. Le terme de « forme spatiale » est défini négativement non pas comme l'opposé de la temporalité en général mais d'une de ses formes bien particulière, une temporalité linéaire et continue : la forme spatiale n'est pas dénuée de temporalité mais celle-ci fonctionne par « disjonctions » et par ruptures que seule une lecture « simultanée » permet d'appréhender correctement.

Dans cette étude, on se centre sur cette dernière fonction de la prose ; plus précisément, on vise à examiner comment Mitsakis et Chimonàs, qui sont issus de siècles et de mouvements artistiques différents, représentent l'explosion instantanée d'objets matériels en construisant des textes qui non seulement racontent une histoire mais plutôt l'illustrent. Tous les deux auteurs se situent hors la Règle littéraire de leur époque, car ils s'éloignaient des normes traditionnelles de la prose narrative (cohérence du sens, développement temporel de l'histoire, personnages complets, etc).

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[15] Frank (2000), p. 10.

Au lieu de cela, Mitsakis et Chimonàs choisissent de représenter l'objet esthétique tel qu'il apparait devant l'observateur en tournant vers de genres littéraires plus brefs dont le centre est un langage visuel.

1. Michail Mitsakis et la critique grecque : Rendre présent quelque chose d'absent

De prime abord, dans ce travail on tâchera d'examiner le dialogue entre la littérature et la peinture dans la deuxième moitié du XIXe siècle en prenant à titre d'exemple, le cas de Michail Mitsakis. La présentation se divisera en deux parties : tout d'abord, on examinera les conditions dans lesquelles de nombreux travaux critiques et théoriques rédigés lors de cette époque utilisent un vocabulaire issu du domaine de la peinture pour parler de la littérature. Ensuite, nous focaliserons sur les textes littéraires de Mitsakis ayant comme but d'étudier certaines fonctions de sa technique narrative. On met l'accent sur la forme rhétorique de la *description* qui rajoute un caractère pictural dans ses œuvres.

En revenant donc dans la première question qui se pose dans cette partie, on peut faire certaines remarques sur la situation culturelle et idéologique en Grèce, qui, selon de nombreux critiques, influence de manière décisive la formation de la prose narrative grecque : la littérature de cette période rejette la narration historique et l'espace inconnu et mythique. Le refus du décor romantique, l'influence des mouvements européens et le développement des revues hebdomadaires dont l'effet est catalytique dans la diffusion de la littérature de l'époque, conduisent les écrivains à se pencher sur l'étude du présent, sur la vie quotidienne ; en somme, sur la réalité sociale.[16] Et c'est justement dans ce cadre qu'on observe une convergence entre le *discours* et l'*image*; une grande partie des travaux critiques publiés au cours de la seconde moitié du XIXe siècle utilisent des termes qui proviennent du champ de la peinture. Le métier des écrivains est comparé à celui des peintres : « tableau de la vie Province », « peindre la vie rurale», « peinture des élections en province », sont des phrases qui apparaissent souvent dans les textes théoriques.[17] Cela n'est pas dû au hasard ; la représentation en relief, postulat prédominant à la fin du XIXe siècle, a nettement conféré à la prose les caractéristiques d'une peinture imitatrice qui peut représenter l'espace de manière minutieuse et transparente et à laquelle la littérature

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[16] Voir : Oktapoda-Lu (2004), p.209. De plus, voir sur ce sujet : Mitacou (2003), pp. 61-89.
[17] Voir : Mavrelos (2001), pp. 113-116.

est étroitement liée. En outre, en lisant les revues de l'époque, on voit que non seulement les critiques mais aussi les écrivains ont tendance de nommer les genres de leurs textes « images », « tableaux », « portraits » et « esquisses », termes dont le contenu est évidement associé à la peinture.

Pour donner un exemple : « Image nocturne » est le titre d'un texte de Mitsakis dans lequel le narrateur, en marchant autour du centre d'Athènes s'arrête soudain pour décrire un café derrière les arbres illuminé par la nuit étoilée ; le narrateur-flâneur compare la scène du paysage urbain à un tableau pictural, ou, plutôt, à travers l'*hypotypose*, « cette description animée et frappante »[18] pour reprendre les termes de Paul Ricoeur, un instant du récit se transforme en image :

> Jusqu'au ciel limpide, la lune brille toute claire, à ses côtés brille une étoile telle une continuation de sa tenue divine […] Et plus loin, vers la profondeur de [Stadiou], à travers les feuilles, derrière les arbres, on distinguait un de ses grands cafés à moitié éclairé.[19]

La plupart des critiques littéraires insistent sur le regard observateur et acéré des écrivains, élément qui coïncide avec les caractéristiques esthétiques principales du réalisme et du naturalisme ; mais, au-delà de cela, les auteurs préfèrent souvent accentuer les éléments propres à l'identité du pays qu'une représentation centrée sur le présent de l'expérience sociale. Ici, on voit un exemple cité par Angelos Vlachos, auteur et critique littéraire dont l'influence est importante dans le milieu culturel du pays. Un artiste, selon lui, doit s'appuyer sur ces principes :

> En observant d'un regard profond […] le monde qui m'entoure, en l'étudiant dans toutes ses facettes […] en photographiant […] [des] figures variées […] de traiter par la suite ses instantanés, *en retouchant* tout cela […] en adoucissant la dureté de ces lignes et en les transformant en de visages aussi bien réels que nationaux […].[20]

Cet extrait est important pour comprendre *l'horizon d'attente*[21] de l'époque; il nous donne un bon exemple en ce qui concerne non seulement les rapports entre littérature et peinture mais aussi les caractéristiques majeures de ce qu'on appelle réalisme en Grèce au cours de dernières décennies du XIXe siècle; l'accent qui est mis sur des phrases comme le « regard profond », la fidélité photographique, « les

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[18] Ricoeur (2000), p. 347. C'est à travers la description qu'un rapport étroit se construit entre le discours et la vision, un rapport qu'établit Julien Gracq, par exemple, lorsqu'il parle du fonctionnement de la description dans la littérature, en affirmant que celle-ci constitue « ce qui en littérature se rapproche de plus d'un tableau ». Voir : Vouilloux (2011), p. 340.
[19] Mitsakis (2006), pp. 377-384. [Je traduis]
[20] Vlachos (1867), p. 343. [Souligné et traduit par moi]
[21] Jauss (1990).

instantanés », les « lignes », témoignent d'une connexion profonde entre ces deux formes d'art : la vérité et la précision qui sont nécessaires dans la création littéraire sont des termes également associés à la représentation picturale réaliste. De plus, la capture momentanée de scènes du réel, est aussi inhérente au métier du peintre: d'après Frank, une « image est l'union d'idées différentes et d'émotions dans un complexe qui se présente spatialisé dans un instant temporel ».[22] Pourtant, outre ces remarques, les opinions de Vlachos nous montrent une tendance capitale dont les postulats artistiques sont orientés vers un réalisme idéalisé.[23] On voit qu'il insiste sur le processus de la « retouche » du réel et sur l'importance de représenter de personnes aussi bien réelles que nationales. En effet, selon Vlachos, la réalité ne doit pas être attribuée telle qu'elle est ; il faut la représenter à travers des "filtres de protection" bien adaptés, capables de la rendre "naturelle" sans que ce soit vraiment le cas. Bref, les écrivains doivent écrire d'une manière moraliste et inspirer des idées nationales.

Contrairement à ces opinions critiques on trouve une vision artistique assez différente proposée dans les textes littéraires de Mitsakis. Loin d'écrire d'une façon moraliste, sans qu'il ne soit intéressé aux généralisations ni aux aspirations nationales, Mitsakis se dirige vers une littérature dont le centre est l'expérience vécue, le flux de la réalité ; en somme, une littérature fondée sur les choses mêmes. C'est une caractéristique qu'on remarque aussi dans le cas de Chimonàs. On tente de montrer que l'*image* et le *discours* voisinent dans ses œuvres comme le résultat esthétique d'une littérature qui est directement orientée vers la réalité des choses. C'est pour cela que Palamas, poète célèbre et critique littéraire important, en examinant les textes de Mitsakis, se centre sur l'importance de regard du narrateur :

> Ces iconographies se distinguent par une unité conceptuelle […] tout d'abord [Mitsakis] regarde ; il est rempli […] de vue. Tout […] apparaît devant lui comme une image majestueuse. Mitsakis avance directement vers [les choses] et les saisit nues […] [il] est un artiste.[24]

Palamas nous donne les clés pour comprendre le cas de Mitsakis; ce qui intéresse le narrateur de Mitsakis, c'est d'illustrer le discours, à travers son regard acéré et observateur, en se concentrant sur la version matérielle des choses telles qu'elles émergent instantanément devant lui. Grace à cela, Palamas utilise le terme « iconographies »; de plus, la phrase « est un artiste » nous montre que l'art de Mitsakis

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[22] Frank (2000), pp. 7-8.
[23] Voir : Angelatos (2003).
[24] Palamas (1962-1969), p. 190. [Je traduis]

se situe à l'opposé d'une littérature qui glorifie les valeurs nationales qui, comme on l'a déjà dit, domine lors des dernières décennies du XIXe siècle.

La plupart des textes de Mitsakis placent au centre de la narration un flâneur solitaire qui marche dans les rues d'Athènes et qui observe des personnages, des événements et des quartiers de la vie urbaine. Le narrateur de Mitsakis nous rappelle les caractéristiques de l'artiste-flâneur de Charles Baudelaire ; dans son essai « Le peintre de la vie moderne », on lit:

> On peut le comparer, lui, […] à un kaléidoscope doué de conscience, qui, à chacun de ses mouvements, représente la vie multiple […] C'est un moi insatiable du non-moi, qui, à chaque instant, le rend et l'exprime en images plus vivantes que la vie elle-même […].[25]

À ce point, on pourrait citer certains passages des œuvres de Mitsakis pour illustrer ce que l'on vient de confirmer. Le thème central est similaire ; dans le premier, l'artiste flâneur décrit en détail la torture d'un cheval par le cocher :

> Sa peau vieillie était collée sur ses côtes, tu pourrais même les compter, tellement elles transparaissaient derrière, en cannelures, toujours en relief […] Les articulations de ses os renvoyaient à un squelette anatomique […] on croyait que sa peau allait s'écraser pour qu'elles sortent à tout moment vers la lumière. […] vers la nuque, une plaie rouge étendue demeurait ouverte comme si une partie en a été violemment retirée, ses lèvres toutes noires l'entouraient […] et dans sa profondeur on distinguait l'os en blanc cassé.[26]

Alors que dans le deuxième texte, le narrateur en marchant dans les rues de quartiers infâmes, observe la foule athénienne qui passe devant lui ; en même temps, un chien blessé apparaît qui, en passant lentement entre la foule, est devenu l'objet de la curiosité du peuple dont l'intérêt morbide se centre désormais sur l'animal mourant.

> La ruelle […] étroite, est traversée par un ramassis de gens […] Soudain, un chien marchant lentement apparut. La tête touchant presque la terre, le dos courbé, la queue basse, […] par terre, en avançant, il laissait derrière lui une ligne rouge traçant le sol. […]et de son ventre ouvert […] toutes ses entrailles se versaient dehors […] par terre […]tel un volume vert clair […] exposées au soleil. De sa plaie se verse le sang, abondant, dense, presque noir […]
> —Que penses-tu ? Il va crever ?
> —Mais oui, tu en penses quoi ? Qu'il va danser ?[27]

Les descriptions de Mitsakis sont en accord parfait avec les exigences photographiques du naturalisme, avec ce qu'il appelle la « fureur de description » des

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[25] Baudelaire (1885), p. 65.
[26] Mitsakis (2006), pp. 348-349 et 350. [Je traduis]
[27] Ibid., pp. 314-315. [Je traduis]

écrivains naturalistes. Dans tous les textes, le narrateur arrête la succession temporelle de l'histoire en créant l'espace nécessaire afin de composer les images ; ces descriptions-là obtiennent le caractère de *l'hypotypose* dont la fonction selon la *Rhétorique* de Aristote est de mettre une présence « sous les yeux ».[28] Ainsi, les choses qui apparaissent devant le narrateur se présentent stabilisés en obtenant une réalité picturale.

Dans le premier cas, le narrateur non seulement raconte la blessure d'un cheval mais plutôt, en utilisant les couleurs adéquates et les effets des lumières, montre la torture lente de l'animal par le cocher. La phrase : «sa peau vieillie [qui] était collée sur ses côtes », la description de la plaie ouverte qui devient rouge, ou enfin, « l'os en blanc cassé », fonctionnent de telle manière que « le regard » du lecteur découvre les divers plans d'une composition artistique qui réussira à soumettre le monde à la matérialité des choses.

Dans le second texte, on voit que la fonction des descriptions apporte de résultats similaires. Le narrateur suit pas à pas le chien blessé en représentant les étapes douloureuses d'une plaie qui, un peu plus loin, le conduira à la mort. La couleur du sang et des organes du chien, la description détaillée et la présence du soleil qui illumine la figure, créent le lien entre la visibilité de l'image et la lisibilité du récit. En d'autres termes, à travers *l'hypotypose*, Mitsakis nous donne des ouvrages qu'on peut à la fois lire et voir. Il veut nous poser devant une vérité indivisible, grâce à la liaison entre l'image et le récit, afin de réagir face à la dureté de la réalité sociale qui nous entoure.

2. Aspects picturaux chez Georges Chimonàs : conscience, corps et organisation géométrique

De l'autre côté, Georges Chimonàs[29] s'était aussi orienté vers la réalité des choses, mais, en avançant plus loin, vers la réalité profonde de l'espèce humaine. Plus précisément, notre analyse s'appuiera sur l'hypothèse que l'aspect pictural de Chimonàs est lié à son intérêt sur le lien entre corps et conscience. Pour reprendre ses mots :

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[28] Aristote (1973) 1410*b*33.
[29] Etant présent dans le champ littéraire pendant les dernières décennies du XXe siècle et son style est souvent associé par les critiques de son œuvre au modernisme grec d'après-guerre, à cause de ses caractéristiques suivantes : auto-référentialité, obscurité, phrases et images étranges et absence des héros strictement structurés ou même d'une histoire précise.

> Le langage de l'homme est […] chargé d'automatismes lexicaux et ma manière de parler est de les détruire, pour que la réalité essentielle du langage qui est la conscience puisse fonctionner sans obstacle.[30]

Chimonàs choisit de montrer le sens de l'œuvre en composant des images et des formes matérielles là où un auteur moins visuel narrerait une *histoire*. Il s'agit justement, de sa tache de représenter l'apparition spatiale et instantanée des choses devant le sujet perceptif. Alors, même s'il peut de prime abord être considéré comme un écrivain « difficile »[31], ceci peut être expliqué par sa théorie artistique. D'ailleurs, non seulement plusieurs critiques soulignent la relation de Chimonàs avec l'art visuel, mais aussi l'auteur lui-même a admis qu'il souhaitait devenir peintre.[32]

Plus précisément, selon la théorie de la perception, comme elle était exprimée par Merleau Ponty, la conscience est inséparable du corps et appartient au présent en raison de son côté corporel ; les caractéristiques qu'elle attribue à un objet sont des « configurations spatiales ».[33] La grandeur apparente est, on le sait, celle d'un objet varié avec sa distance apparente.[34] De cette manière, la question du sensible devient un problème relationnel à l'interaction du sujet et du monde vécu.[35] Selon Chimonàs, « La conscience est la présence du monde en moi et ma présence visible par moi-même dans le monde »[36].

Pour donner un exemple, c'est exactement la relation triangulaire entre le sujet, le monde vécu et l'objet que l'auteur semble commenter dans l'extrait suivant, où le narrateur et Chàris, assis, regardent la mer de loin :

> Nous sommes allés nous asseoir sous les petits pins sur une pierre rectangulaire dressée vers l'ouest […] loin de nous la mer apparaissait calme et immobile peut-être qu'elle était agitée mais elle était très loin et paraissait sereine.[37]

Les deux personnes sont si éloignées de la mer que même s'il y a des vagues, il est impossible de les distinguer, il ne reste que l'impression d'une mer calme ; la distance

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[30] Chimonàs (1995), p. 72.
[31] Parmi les écrivains qui l'ont influencé on pourrait se référer à Shakespeare, Dostoïevski, Kafka, Beckett, Joyce, et aux théoriciens de la psychanalyse et de la psychiatrie – surtout Lacan.
[32] Voir : « *La Métamorphose* me fut une révélation non pas tant littéraire, que celle de l'éventualité de toute métamorphose de l'être humain. La possibilité d'une ouverture des lois naturelles sur l'étrange. Je me souviens que vers 8 ans toujours, j'écrivais des histoires de terreur, dissimulé derrière une carte du monde. Mais à l'époque je voulais plutôt devenir peintre, je dessinais, j'exposais…» : Chimonàs (1990), pp. 7-8. [Je traduis]
[33] Merleau-Ponty (1945), p. 32.
[34] Ibid., p. 35.
[35] Mpanakou-Karagouni (2008), pp. 84-85.
[36] Chimonàs (1984), p. 14. [Je traduis]
[37] Chimonàs (2005), p. 100. [Je traduis]

apparente est donc déterminante pour la perception de l'objet-mer. Cependant, le sujet narratif, exprimant son incertitude, souligne la potentialité et la multiplicité de l'environnement perceptuel.

Par la suite, je cite un passage de l'*Excursion* :

> Nora dans le portrait. […] Nora se lève et traverse la pièce. Nora tient un verre de cognac. Nora montre sur le mur Nora parle elle dit dans un moment elle dit les responsabilités. Nora porte une blouse noire. Nora se tient maintenant devant la table […].[38]

Cette citation est constituée d'images instantanées ; et, en effet, l'*Excursion* se compose de représentations successives de la mort à travers de courtes images, mais également à travers des scènes théâtrales, supposées d'être jouées par les personnages de l'œuvre. Le fait qu'il y a plusieurs présentations du même sens rend la narration de *L'Excursion* fragmentaire, ce que Chimonàs appelle une « utopie narrative ». Par conséquent, même si la littérature est traditionnellement classifiée dans la catégorie des arts du temps et « doit [donc] s'appuyer principalement sur une certaine séquence temporelle »[39], dans le cas de Chimonàs, les événements émergent *l'un à côté de l'autre* au lieu de *l'un après l'autre*.[40]

Selon l'auteur, la littérature a comme but de « remplir le vide avec de morceaux du matériel verbal solide, qui, […], semblent refléter en quelque sorte la lumière […] ».[41] Un tel exemple de la présentation de la morte est le suivant, qui nous rappelle du drame ancien :

> Le fossoyeur pousse des cris sauvages et dit maintenant je ferai une invocation et je provoquerai les dieux je vous appellerai trois fois et la troisième fois il faudra que vous apparaissiez d'une certaine façon [...]. Le médecin dit qu'à ce point il y a un excellent caractère dramatique.[42]

Et, c'est intéressant que l'auteur dit au sujet de ce livre qu'il était un effort «de fixer quelque chose qui était introuvable. De le révéler. De le consolider. De le garder quelque part immobile et de l'avoir devant nous »[43], soulignant son aspect visuel et pictural.

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[38] Ibid., pp. 115-116. [Je traduis]
[39] Frank (2000), p. 15. [Je traduis]
[40] Angelatos (2017), p. 466.
[41] Chimonàs (1995), p.157. [Je traduis]
[42] Chimonàs (2005), pp. 162-163. [Je traduis]
[43] Chimonàs (1995), p. 37. [Je traduis]

En général, sous l'influence de la lumière, il est très fréquent pour les objets d'obtenir du volume, et de se présenter gonflés « comme de statues » :

> L'horizon s'est éloigné. La vie est apparue d'abord aux murs. Un mur enduit d'une matière comme du sens. Ailleurs les murs gonflaient saillaient comme s'ils accouchaient de statues qui encore informes à peineé bauchées pendaientaux murs. Lentement le ciel descendait. […] l'on sache à nouveau combien la lumière est bonne.[44]

D'ailleurs, la lumière joue aussi un rôle important dans le *Docteur Ineòtis*, qui est plein de contrastes (noir et blanc, lumière et obscurité), grâce auxquels les images sont de plus en plus frappantes. A titre indicatif :

> Le Docteur Ineòtis a vu un instant et il a vu au bord du chemin des excréments blonds de petits enfants. Il a fondu en larmes imaginant les viscères étincelants des enfants devenus des peaux sèches sous le soleil immobile […].[45]

Ici, l'alternance entre le blanc et le noir (*excréments blonds, viscères étincelants, peaux sèches sous le soleil*) est méditée par la lumière, par le soleil lui-même. Et, il est à noter que le Docteur Ineòtis voit « un instant » et que le soleil est « immobile », car l'apparition des formes matérielles provoque l'arrêt du temps. Le regard de l'auteur se tourne vers les objets de la manière dont la conscience voit les objets du monde ; il ne perçoit donc que les apparitions explosives des choses.

On pourrait encore mentionner que, souvent, le sujet narratif dans ses œuvres transforme les « conditions humaines »[46], comme il le dit, en des vraies personnes : au lieu de définir ces idées, l'écrivain forme une description de leur apparence extérieure. Par exemple, la mort, un des concepts les plus difficiles pour la conscience humaine, est présentée comme :

> [...] une chose énorme est apparue sur la fenêtre et elle était énorme et elle n'avait pas de forme.
> [...] Alors, la mort est une chose noire aussi énorme que le monde peut être plus énorme et a une bouche au lieu du visage.[47]

La difficulté d'une approche intellectuelle de la mort (« plus énorme que le monde ») nous amène à une forme bien que non strictement fabriquée (« une chose »), mais avec des propriétés matérielles liées à sa signification[48] : le noir est une couleur reliée

[44] Chimonàs (1990), p. 73.
[45] Chimonàs (2005), p. 225. [Je traduis]
[46] Chimonàs (1995), pp. 33-34.
[47] Chimonàs (2005), p. 72. [Je traduis]
[48] Dans le même livre, on lit :

à l'obscurité, l'absence, la limite, etc. ; le volume est énorme, parce que personne n'est exclu de la mort; les traits du visage, et notamment la bouche, rappelle la décomposition du corps.

Comme nous avons essayé de le montrer, le paradoxe de Chimonàs réside dans le fait que, même s'il conserve dans une certaine mesure les unités du sens, le sens plus général de l'œuvre ne peut être expliqué que sur la base d'une logique spatiale.[49] L'auteur lui-même admet que, quand il écrivait il avait toujours l'impression qu'il s'agissait des formes, et que sa parole devait s'accorder à quelque chose de géométrique.[50] Et c'est justement ce fait qui rapproche la langue chimonienne de la langue de la peinture : « [...] elle n'annonce pas, mais elle signifie. [...], elle motive [le lecteur] à activer le sens qui imprègne la composition de [l'œuvre] »[51].

Conclusions

En conclusion : même si les deux auteurs ont des différences à cause de leurs origines distinctes, ils ont une opinion identique sur la condition humaine et la façon dont les choses apparaissent tout à coup denses et solides à nos yeux. Mitsakis et Chimonàs se placent directement vers le présent du monde qu'il nous entoure, en essayant de le représenter comme une réalité esthétique qu'on peut lire et voir en même temps. Ce fait les conduit à un défi radical au sujet de leurs moyens expressifs. Une partie très cruciale de l'œuvre de Mitsakis et Chimonàs resterait incompréhensible si l'on ignorait leur dimension picturale.

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la Soin se promène tout seul exubérante et inconscient [...] elle est cruel elle est heureux d'elle-même [...] elle est un sujet égoïste et vaniteux plein de confirmation de soi et de prétention calculée. [Chimonàs (2005), p. 87, Je traduis]

Le Soin n'acquiert donc pas simplement des qualités humaines, ce qui implique que notre tendance à prendre soin des autres est souvent attribuée à des motivations personnelles, telles que la satisfaction et la confirmation que nous prenons nous-mêmes ou le fait d'avoir un but personnel ; le soin, devient ici une personne, au sens littéral, car elle est ressentie comme une présence physique : « A côté de lui, le chien a frissonné, la présence de la Soin l'a aiguisé » (op.cit.).

[49] Frank (2000), pp. 24-26.
[50] Chimonàs (1995), p. 48.
[51] Mpanakou-Karagouni (2008), p. 199. [Je traduis]

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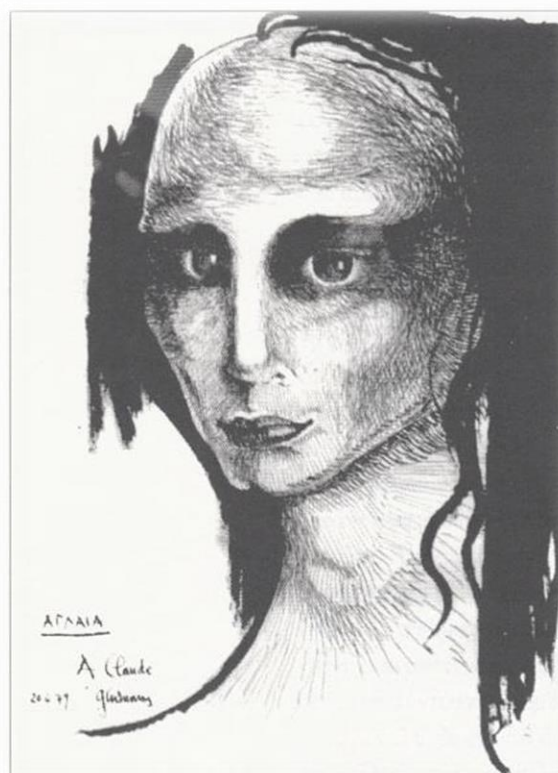
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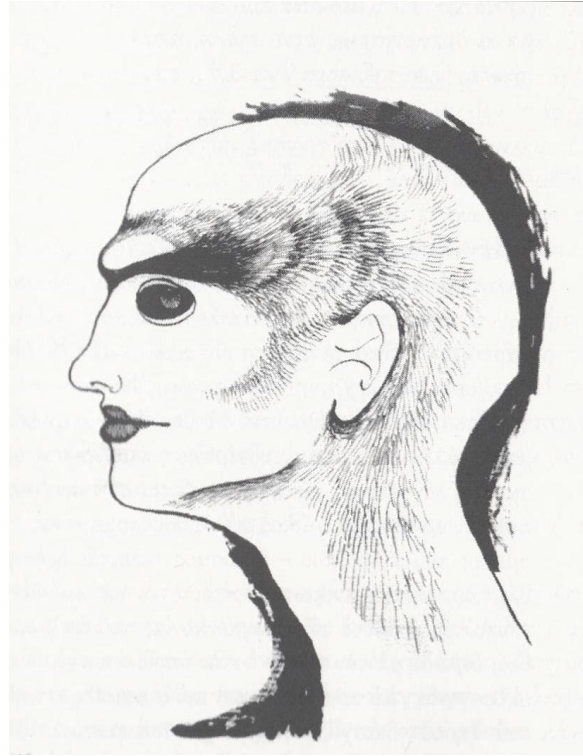
APPENDIX

Fig.1: G. Chimonàs, « Aglaïa », Œuvre de Chimonàs.

Fig.2: G. Chimonàs, « La Cause du Mariage » (1986), Œuvre de Chimonàs.

Fig.3: G. Chimonàs, « Elle me regardait » (1979), Œuvre de Chimonàs.

Fig.4: G. Chimonàs, « Le héros des Bâtisseurs » (1984), Œuvre de Chimonàs.

Fig.5 : G. Chimonàs, « Les héros des Bâtisseurs » (1984), Œuvre de Chimonàs

Christos Diamantis

Beyond Meter: Groove as a Emergent Aspect of Poetry

The main objective of the current presentation is the examination of the function of timing nuances in poetry, seen through the lens of music, and, specifically, the notion of musical groove. Our approach will be primarily based on the exploration of the aesthetic implications of groove in music by Tiger C. Roholt; we will also be utilizing some of the notions of Lerdahl's and Jackendoff's Generative Theory of Tonal Music.

In music, what we usually call rhythm, is the result of a regular alternating pattern of strong and weaker beats, usually indicated by a meter.[1] In the case of language the primary beat alternation is the result of alternating accents.[2] On a different level of analysis, however, the sense of timing in music is also the result of what Lerdahl and Jackendoff call the grouping of each perceptual unit: each note and each progressively larger combination of notes. As the researchers suggest: "groups are perceived in terms of the proximity and the similarity of elements available […] In each case, greater disparity in the field produces stronger grouping intuitions and greater uniformity throughout the field produces weaker intuitions".[3]

From a hermeneutic standpoint, the importance of grouping relies upon the fact that it is a term that connects the explicit formal elements of music, evident even in the score of a piece, with the final outcome of musical perception in the mind of the listener. Moreover, this way we can see each and every listener as a silent *performer* during the act of perception, since the latter necessitates an active formulation of the perceived acoustic stimuli into specific groups by the reader. It's also important to emphasize that the performer, much like the composer, albeit to a lesser extent, can affect formal aspects of a piece, based on his own initial interpretation of it. This is the place where *groove* can manifest as the particular rhythmic feeling the performer can imbue the form of music with. This constitutes mainly to manipulating the microtimings of the "attack points" of notes, by "dragging" or "rushing" them, for

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[1] The analogy between poetic meter and musical meter is a well-established topos due to their similarities which probably stem from cognitive and physiological mechanisms of human timing perception. For an example of such an analysis see the Shared Syntactic Integration Resource Hypothesis (SSIRH), Patel (2008), pp. 1-4.

[2] Lerdahl, Jackendoff (1985), p. 85.

[3] See Lerdahl, Jackendoff (1985), 41. This form of unit perception progressively, overwhelms the foundational metrical microstructures Lerdahl, Jackendoff (1985), p. 98.

lack of a better terminology. These slight changes, which, importantly, are not reflected in the written musical score, also affect the preferable to the listener grouping of the notes.[4] Overall, as Roholt states, "a groove is not merely a certain collection of nuanced sounds performed by musicians live or occurring on a recording. We might say that, ontologically, a groove is *a phenomenon of experience*. A groove emerges, between musicians and listeners, when music is engaged with in a certain way".[5]

In language and specifically in poetry, the most musical of its instantiations, the grouping capabilities of the reader are presumably much more limited due to the word being a ready-made group of sounds and meanings; nevertheless though, they can be there. The groupings the silent reader can make, just like those of a musician, can under specific circumstances affect the poem both aesthetically and semantically: essentially each reader's performance of the poem is different from that of the next one. The only difference is that usually, in today's individual reading culture, he performs the poem silently and only for himself.[6]

Colloquially the term groove has been equated with the energetic syncopated rhythms of music that traces its roots back to Afro-American culture. The common aesthetic denominator, especially in cases like funk or rap, is the creation of an atmosphere of exuberance and energy, for lack a better word. The syncopated rhythms of these genres impose a groove that can only be grasped and perceived by the performer through bodily movement, be it simply head bopping, foot tapping or even full on dancing. Roholt, drawing from Merlau Ponty's notion of bodily driven intentionality views bodily movements during the performance and/or listening to such kind of music, as a means of active interaction with a musical form that avoids conforming to rhythmical regularity. Bodily movement is utilized in order to define a perceptual field in which the seemingly irregular acoustic signs can be seen as a repeating rhythmical structure: i.e., the bodily movements are the external indicators as well as the medium of intensive attempts to group the irregular sounds into coherent groupings. With this in mind, we can understand how the formal elements of

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[4] Lerdahl, Jackendoff (1985), p. 63.
[5] Roholt (2014), p. 129.
[6] See for example Kivy (2006), pp. 6-22.

sound can create the aforementioned "energetic" atmosphere: their perception, demands active bodily involvement from the listener.[7]

1. Paul Laurence Dunbar: A Negro Love Song

Taking the former into account, our first literary example of groove application in a poetic context is going to be one of the earliest black American poems, that thematizes all of the above: "A Negro Love Song" by Paul Laurence Dunbar:

<div style="text-align:center">

Seen my lady home las' night,
   Jump back, honey, jump back.
Hel' huh han' an' sque'z it tight,
   Jump back, honey, jump back.
Hyeahd huh sigh a little sigh,
Seen a light gleam f'om huh eye,
An' a smile go flittin' by–
   Jump back, honey, jump back.

Hyeahd de win' blow thoo de pine,
   Jump back, honey, jump back.
Mockin'-bird was singin' fine,
   Jump back, honey, jump back.
An' my hea't was beatin' so,
When I reached my lady's do',
Dat I could n't ba' to go–
   Jump back, honey, jump back.

Put my ahm aroun' huh wais',
   Jump back, honey, jump back.
Raised huh lips an' took a tase,
   Jump back, honey, jump back.
Love me, honey, love me true?
Love me well ez I love you?
An' she answe'd, "'Cose I do"–
   Jump back, honey, jump back.[8]

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[7] Cf. Tony Bolden (2014), p. 89: "the hallmark of the funk/spirit [is] […] to generate an inexhaustible reservoir of invigorating energy that serves as a mode of agency".
[8] Dunbar (1922), p. 49.

Dunbar (1872-1906), one of the most prominent black voices in the post emancipation period, has a large celebrated body of poetry written in black dialect. These poems aimed at showcasing the capacity of black spoken word to convey genuine aesthetic results as well as the certain spirit of his people.[9] "A Negro Love Song", is preoccupied with this exactly, the musical capabilities of the medium, since its theme is otherwise mundane, if not enriched with playfulness and humor. The important part, especially given the historical context, is that we are talking about a form of black speech, able to recreate genuine musical effect.[10]

The poet begins to train the uninitiated listener, especially his white audience of the time, by toying with the expectations created by two of the most widely used meters in English, namely four-beat and five-beat meter (fig. 1).[11] What seems to be a mixture of one four beat line and one five beat line, can be also grouped as two 4/4 meters in musical terms. The pauses in between the lines along with internal pauses, and the miniscule "pushes and drags" due to phonetic choices, disrupt whomever attempts to impose any traditional poetic metrical uniformity to it. All readings have to take into account these accentual jolts and pauses. Furthermore, the initial amplitude one assigns to the first syllable can affect the overall rhythm of the poem through the effect of grouping. The two different readings of the first two lines could be represented utilizing musical/accentual notation, as follows:

Fig. 1: 1.a. represent a 4/4 beat and 5/4 beat combination.
1.b. represents a 4/4 throughout both lines.

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[9] See for example Sapirstein (2014), p. 28.

[10] Furthermore, the genre of poetry can be thought as a more "refined" and accessible medium through which Dunbar's white readers, unfamiliar with true black culture and music, could come into first contact with its aesthetic characteristics.

[11] For a brief overview of the issues emerging from the use of such classifiers in English poetry, see for example Attridge (1999), pp. 142-4.

One choice (fig. 1.a) is to use a staccato accent for "Seen", creating the effect of a quasi-trochaic line for the first 3 beats that variates with the accent on "night"; Within a seemingly simple line one can detect the capacity for rhythmical variation: /sin/ could be argued to have a shorter utterance duration than "my" (/mai/),[12] thus providing a feeling of suddenly rushing into the poem and immediately relax due to the "shorter" /i/ and diphthong /ai/ contrast;[13] Accordingly, "h" barely and briefly uttered can be thought of as creating a feeling of rush in contrast with the much more phonetically complex group of sounds that follows. In the second line, *the poem's chorus or refrain*, the first and last two beats are explicitly uttered in a staccato fashion, since most syllables are beats themselves; the two small pauses indicated by the comas, force a staccato fast reading of "honey" in between, since these pauses limit the already limited utterance time of the whole line. Furthermore, the mild consonance of "mp" of "jump" and "b" of "back" creates a tension which is resolved by accenting "a" of "back", repeated irregularly in beats 2 and 5. This staccato and dynamic reading is probably the one that could be characterized as more dynamic, albeit a bit dry.

However, as stated previously, there is different possible reading (fig. 1.b), one that views the first line as beginning in upbeat, that is to say "Seen" follows an implied pause. This reading achieves a 4/4 meter uniformity between both lines by implicitly incorporating into the meter the two pauses before each line. The aforementioned phonetic implications still apply but their effect is different due to the need of the interpreter to perceive the lines in a different time signature. So while he achieves uniformity between the lines, he has to do so by executing a series of intricate nuances, as is evident in the figure. A reading like this can be perceived as much less staccato and dynamic but much more playful, intricate and suggestive.

It should be noted that the important thing is not to choose a specific reading as more accurate than the other but to see how in poetry, as in music, different qualities can emerge by different perceiver driven arrangements of formal elements. Among the other elements that further validate and enrich a primarily acoustic reading, e.g. rhyme and pitch differentiations ("love me true?" – "ez I love you?" – ""Cose I do'—""), whichever way the reader chooses to perform the poem, the

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[12] For an overview of English vowel length rules and consequently of the suggested utterance duration here see Ladefoged (2006), pp. 98-100.

[13] Seen in this light, we consider interesting and possibly rhythmically instrumental the choice of "my" - here and across the poem - in place of its African American Vernacular English counterpart "ma".

chorus-like repetition of the phrase "Jump back, honey, jump back", is there to facilitate said reading imbuing this way the written form with a perceived external "groove".

While Dunbar's poem alleged "grooviness" is tied to a specific aesthetic and cultural context, this isn't always necessarily the case. Certain small yet functional nuances can play a role in different artistic, lingual and cultural contexts.

2. Miltos Sachtouris: "Ο τρελός λαγός"

The next example is "Ο τρελός λαγός" (The crazy hare) by the Greek poet Miltos Sachtouris.

<div style="text-align:center">

Γύριζε στους δρόμους ο τρελός λαγός
γύριζε στους δρόμους
ξέφευγε απ' τα σύρματα ο τρελός λαγός
έπεφτε στις λάσπες

Φέγγαν τα χαράματα ο τρελός λαγός
άνοιγε η νύχτα
στάζαν αίμα οι καρδιές ο τρελός λαγός
έφεγγε ο κόσμος

Βούρκωναν τα μάτια του ο τρελός λαγός
πρήσκονταν η γλώσσα
βόγγαε μαύρο έντομο ο τρελός λαγός
θάνατος στο στόμα[14]

</div>

Its unsettling imagery is primarily interpreted in the context of the psychological impact of war.[15] What is of interest for us here is its unsettled and unsettling rhythmical structure that compliments its imagery. Four *prima facie* evident major elements of rhythmical effect are the following: the repetition of the phrase "ο τρελός λαγός", the regular accenting of the first syllable in each line, the repeating accents on the first and fifth syllable in every second line, and, finally, the dissonant hiatus emerging from the vowel sequences linking the recurring phrase "ο τρελός λαγός" with the previous half of the respective line (e.g. σύρματ/α/ /ο/ τρελός,

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[14] Sachtouris (1977), www.snhell.gr/anthology/content.asp?id=234&author_ id=43
[15] See for example Smaragdis (1993), 5:05-5:22, 23:05-23:15.

χαράματ/a/ /o/ τρελός) that also constitutes a drag. Moreover, the phrase "ο τρελός λαγός" that functions syntactically as subject in the first stanza, constitutes, from stanza 2 until before the last couplet, a break from syntactic norm, and functions as an autonomous troubling rhythmically and semantically unit. While the latter emerges from problematic syntax and semantics, the former is due to the divergence of beat and accent uniformity after the hiatus (fig 2.a). If one *were though* to treat it solely as an autonomous unit, so as to fix the syntactical peculiarities as well as the hiatus, he would have to read it as such, thus breaking the line consistency, and the recurrence of the first syllable per line accent (the phrase "ο τρελός λαγός" has its strong accent two syllables later, on the 3ʳᵈ). In short, the phrase "ο τρελός λαγός" creates a rather appropriate, given the context, atmosphere of uneasiness to the reader by restricting his capability to group the elements according to semantic or rhythmical units. From a rhythmical perspective, in such a reading the "death into the mouth" (θάνατος στο στόμα), the final sentence, comes, much like the rest of the shorter lines, to remedy the rhythmic problems that the phrase "ο τρελός λαγός" introduces – only for the last time in the semantic level, and therein lies its affectiveness.

It is interesting to note, however, that if one chooses to ignore the hiatus, and the problematic syntax so as to read the phrase "ο τρελός λαγός" as a separate unit – which it technically is from a semantics perspective – he would probably have to accent the first syllable /o/, so as to break the hiatus and maintain accent uniformity. Interestingly, that is exactly what Greek composer Nickos Kypourgos seems compelled to do in his musical rendition of the poem attempting, we presume, to introduce some metrical uniformity.[16] Nonetheless, the result is an interesting chorus like execution of the phrase "ο τρελός λαγός". The new atmosphere created is one that goes from somber uneasiness to downright eeriness that compliments the word "τρελός" (crazy/ mad) this time. A similar execution of the poem would culminate, with a rhythmically signified "death into the mouth" or a death of language's capacity to represent the subject's distress. This sense of abrupt and even impactful "death" that arises in such a reading is achieved by means of ending the poem in an echoing sonorant /a/[17] in upbeat after having imposed an uneasy beat driven uniformity in the rest of the lines. The impactfulness of such a reading arises due to the "death" of

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[16] Kypourgos (1970), www.youtube.com/watch?v=Ma3nBxXX170.
[17] It could be argued that a perceived "sonority" of the /a/ could arise due to its place as the poem's final phoneme as well as its longer relative length compared to the preceding accented /o/. For Greek vowel lengths, see Arvaniti (2007), pp. 118-120.

language being the unavoidable culmination of a regular this time metrical pattern.[18] In short, the different readings in the case of the final stanza, could be represented as follows:
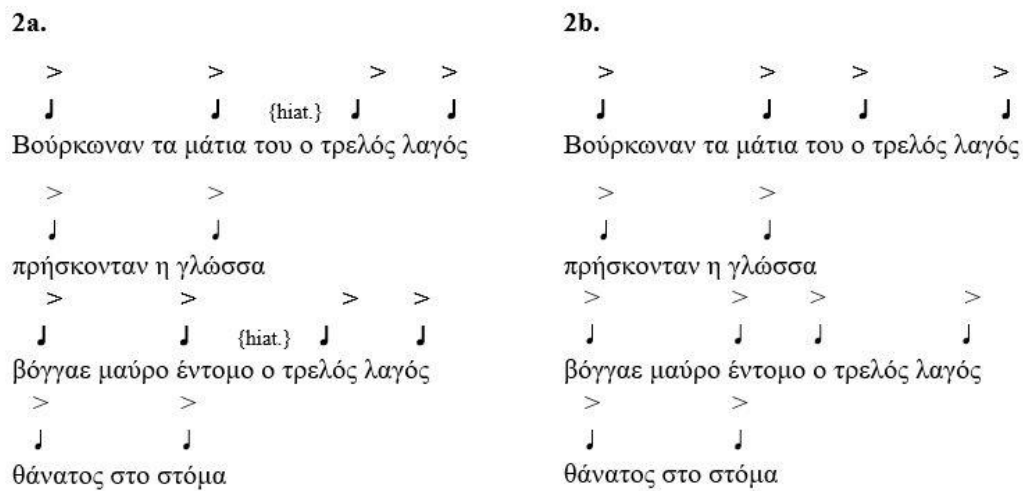
Fig. 2:

3. E. E. Cummings: my sweet old etcetera

In the next example we will examine how typographical elements too can accentuate the rhythmic effect as well as semantics in a more drastic way. Such is the case in many of the poems of E. E. Cummings, who, according to Theodore Spencer, "wants to control the reading of the poem as much as he can".[19] One such poem in our opinion is "my sweet old etcetera":

> my sweet old etcetera
> aunt lucy during the recent
> war could and what
> is more did tell you just
> what everybody was fighting
> for,
> my sister
> isabel created hundreds
> (and
> hundreds) of socks not to

> mention shirts fleaproof earwarmers
>
> etcetera wristers etcetera,my
>
> mother hoped that
>
> I would die etcetera
>
> bravely of course my father used
>
> to become hoarse talking about how it was
>
> a privilege and if only he
>
> could meanwhile my
>
> self etcetera lay quietly
>
> in the deep mud et
>
> cetera
>
> (dreaming,
>
> etcetera,of
>
> Your smile
>
> eyes knees and of your Etcetera)[20]

In this poem, one of the most well-known anti-war poems of Cummings, what is apparent by first sight is the shattering of traditional line and stanza formation. This, as Richard Taylor has noted, could have been averted with the poem still retaining many of its rhythmical peculiarities intact; it is Cummings' intension here to "facilitate the reconstruction of an implied performance".[21] The effect of such a guided reading, we argue, is making the written effectively a means of achieving a mimetic rendition of a specific manner of speech, a specific attitude, namely here that of a pseudo-aloof playful irony and/or sarcasm.

First of all, we can notice breakings of syntactical and "metrical" unity in key positions (e.g.: "war", "for,", "mother", "i would die", "he", "could", "self", etc.). This constitutes a hindrance to both acoustic and semantic grouping, as in the case of Sachtouris, although now made explicit. Furthermore, the semantic charge of many of these words with which each new grouping would normally begin – along with the surprise of the reader after their utterance – creates an implicit pause after these words. This, in our view, should also mean that the rest of the line should be uttered faster by the reader, so as to amend for the lost time after the two previous unexpected pauses (best exemplified in the two lines: "hoped that/ i would die etcetera"). The aforementioned "pseudo-aloofness" emerges exactly from the faster utterance that the

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[20] Cummings (1991), p. 275.
[21] Taylor (1994), p. 148.

continuous use of "etcetera" invites, since it functions as a semantically null rhythmic point one can expect and skip over for the most part; this sense can be amplified by the interjection of mundane and seemingly inconsequential phrases ("(and/ hundreds)of", "wristers", "bravely of course", "talking about how it was"). With this in mind, we could say that playfulness comes from the subversion of grouping expectation and irony comes from being playful with serious matters.

Finally, given the above analysis, we believe that the typographical breaks of the two "et-cetera"s, at the end of the poem ("in the deep mud et/ cetera…") signify a shift in performance and consequently of emerging attitude. These broken up "etcetera"s constitute a subversion of what had become a familiar hastily uttered rhythmic cue. This would in turn equate to a decrease of reading speed, a "drag", during the reader's attempt to adapt to the new information that the differences in rhythm constitute. These drags along with the typographical cue of the parenthesis prepare the final pause before the final word, with the capital "Etcetera", here being a bawdy reference to female genitalia.[22] This utterance constitutes the culmination of playfulness and also adds in the realm of semantics the new notion of a surviving tenderness and warmth in the overall atmosphere of bitterness and alienation.[23] Nevertheless, the poet chooses not to break the line before the last "Etcetera"; instead he just chooses to capitalize it while calling for a slowed reading via the line breaks only in the previous lines. We find this choice interesting for the following reason: while the poet has been very meticulously controlling the reading process up to this point, the way he chooses to emphasizing the final word (i.e. only capitalization and no line break) could be seen as a conscious restoration of reader's freedom on behalf of the writer. The way the reader chooses to interpret this final "etcetera" can significantly alter the overall tone of the poem: the implied reference to the girl could be seen as either a playful welcoming of sexuality and love as a respite from war and, or as a trivialization of the girl as well by the disillusioned soldier; whether the reader chooses to introduce or not a small pause before the final word can make all the difference in that sense.

In summary, what is important in Cummings' case is a) the inclusion of implied precise performative instructions for the reader which call for more of an

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[22] Kolin (1983), pp. 75-6.

[23] See also Tartakovsky (2009), pp. 221-4 in regard to the use of parentheses as signifiers of such psychological notions, such as intimacy.

acting out of the poem than simply a reading, and b) the capacity to facilitate performative and interpretative freedom, through the positioning of the final word in spite of the overall explicitly deliberate composition.

4. Gerardo Diego: "Continuidad"

Our final example is "Continuidad" by Gerardo Diego, a poem in which, one can argue, it is the microtimings of phonetic elements that function as prerequisites of semantic coherence.

Las campanas en flor no se han hecho para los senos de oficina
ni el tallo esbelto de los lápices remata en cáliz de condescendencia

La presencia de la muerte
se hace cristal de roca discreta
para no estorbar el intenso olor a envidia joven
que exhalan los impermeables

Y yo quiero romper a hablar a hablar
en palabras de nobles agujeros dominó del destino
Yo quiero hacer del eterno futuro
un limpio solo de clarinet con opción al aplauso
que salga y entre libremente por mis intersticios de amor y de odio
que se prolongue en el aire y más allá del aire
con intenso reflejo en jaspe de conciencias

Ahora que van a caer oblicuamente
las últimas escamas de los llantos errantes
ahora que puedo descorrer la lluvia
y sorprender el beso tiernísimo de las hojas y el buen tiempo
ahora que las miradas de hembra y macho
chocan sonoramente y se hacen trizas
mientras aguzan los árboles sus orejas de lobo
dejadme salir en busca de mis guantes
perdidos en un desmayo de cielo acostumbrado a mudar de pechera

La vida es favorable al viento

y el viento propicio al claro ascendiente de los frascos de esencia

y a la iluminación transversal de mis dedos

Un álbum de palomas rumoroso a efemérides

me persuade al empleo selecto de las uñas bruñidas

Transparencia o reflejo

el amor diafaniza y viaja sin billete

de alma a alma o de cuerpo a cuerpo

según todas las reglas que la mecánica canta

Ciertamente las campanas maduras no saben que se cierran como los senos

– de oficina

cuando cae el relente

ni el tallo erguido de los lápices comprende que ha llegado el momento de

– coronarse de Gloria

Pero yo sí lo sé y porque lo sé lo canto ardientemente

Los dioses los dioses miradlos han vuelto sin una sola cicatriz en la frente.[24]

In "Continuidad" by Gerardo Diego, we will see how groove can emerge from the overlapping of non-repeating accents and establish an overall phonetic and semantic continuity, as the title of the poem suggests.

The primary rhythmical effect in this case is based on the extensive use of repetition of whole words and phrases, internal rhyme and most notably extensive alliteration, especially assonance. While the first two cases constitute much more explicit and clear examples of such qualitative incisions in the rhythm of the poem, it is the latter category (in green) that ever present as it is, affects the rhythm of the whole. This is done by the continuous interpolation of the alliterating phonemes with the actual beat accents; the former can be thought as "accents" based on qualitative changes of sound; the latter, of course indicate a change in the amplitude. This interpolation creates a feeling of rhythmic suspension or buoyancy to the reader due to the absence - for the most part - of regular dynamic accents; this sense is also

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[24] Diego (1980), 234-5.

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complemented and extended by the length of most lines, that the poet uses often to create a sense of grandeur.[25] On a different level however, and this is of primary interest for us, the structures based on alliteration create phonetic groupings that transcend the borders of the semantic groupings of words in the poem. Some lines in which we detect such a phenomenon are the following (we put the recurring phonemes; with the arrows we demarcate the implied groupings due to these recurring phonemes):

en cáliz de condescend**encia** → La pres**encia** de la muerte
cristal de **roca** → dis**cr**eta
con intenso reflejo → en jaspe de **con**ciencias
La vida es favorable → **al** viento

Un **álbum** de palomas rumoroso → **a** efemérides
me persuade → **al** empleo selecto → de las uñas → bruñidas

Fig. 2

The whole poem, in our opinion, is suggestive of that by references to a) fragmentation (e.g. "agujeros", "intersticios", "errantes", "hacen trizas", "quiero romper" instead of "quiero empecer", etc) and b) song and/or writing (see "a hablar a hablar", "solo de clarinet", "rumoroso, las reglas que la mecánica canta", and the last three stanzas as a whole).

Of course, we do not presume that the dynamic accents are overshadowed completely by alliteration, however the lack of explicit structure in such a poem leads us to believe that the prominent perceptual "field" on the phrase to phrase level is based upon the phonematic sequences. The rhythm of perfusion of the phonetic signifiers can be thought of as the rhythm of perfusion of the contradictory signifieds, which are gradually combined, one notion and image into the next, into a single whole.[26] That is to say, while the phonetic nuances may fade away during the reading,

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[25] For the sense of grandeur in Diego's religious poems see Diez de Revenga (1976), 106.
[26] While this in not the focus of our analysis, this creative process, in Diego's theoretical lexicon can be corelated with some of the fundamental notions –namely "reality", "image" and "music"– the literary movement of *creacionismo*, of which Gerardo Diego was the most prominent representative in Spain. The lofty aim of creating poems that constitute realities in themselves, as with their own rules of construction ("todas las reglas que la mecanica canta") and the poet as a god-creator of these rules

this gradual and irregular progression and merging of notions and images becomes the larger-scale syncopated rhythm of the poem that can possibly be carried over from the reader's perceptual present to the short term memory that perceives the creation of a continuity out of discontinuous parts upon the completion of a reading.[27]

In conclusion, we think that understanding the function of rhythm nuances in poetry can be a useful tool in examining how different modes of understanding can emerge from the same formal elements of a poem. Similar notions can apply to other arts, of course, depending on the main medium they depend on, be it time, space or a combination of the two. Such research in the field of art criticism could shed a new light on specific works of art or even provide feedback to other disciplines that take an interest in human perception by examining artworks as semantically and affectively rich and complex instantiations of their respective mediums.

("Los dioses los dioses") was often perceived as attainable in the context of *creacionismo* through techniques similar to music, the only art that could supposedly be viewed as capable of making wind ("viento") a "vessel of essence" ("frascos de esencia"). See for example Diez de Revenga (2014), pp. 340-6.

[27] For a psychoacoustics perspective on the term of perceptual present and its correlation with memory formation see Clarke (1998), p. 474.

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Johannes Ungelenk

Touching Figures. Gérôme, Rilke, Auerbach, Deleuze

Sculpturae vitam insufflat picture (Fig. 1) is the title of a painting by the French painter and sculptor Jean-Léon Gérôme that was finished in 1890. It means *The Art of Painting Breathes Life into Sculpture.* The painting depicts a workshop in which little statuettes are being painted. We see the artist in the left foreground with a small brush in her right hand and one of the figures in her left hand, who is about to add the final strokes to the exemplar she is working on. On the table before her, half a dozen 'raw' terracotta statuettes are awaiting their colouring; seven of their kind have already undergone this procedure. All the small figures on the table are identical, showing a girl or woman dancing with a hoop. Gérôme's contemporaries – among them Rodin and Rilke, who for some time worked for the great French sculptor in Paris – would have immediately identified the type of statuettes that Gérôme's painting deals with: they are Tanagra-figurines.

The statuettes, with a height of about 15–35 centimeters, were hugely popular in the last decade of the nineteenth century. Only about thirty years earlier, these small, painted terracotta statuettes were, in their hundreds, dug out of the fields surrounding the Greek town of Tanagra, from which their name derives. Often, they served as burial objects. Some were found to be ornaments of the Andron, a representative room for social get-togethers.[1] Primarily, other sculptures of a larger scale served as their model[2]; the miniaturisation of the statues probably traces back to their cultic function. Their elaborate yet stereotypical design (they often wear a pleated robe or have single objects like a mirror or a fan in their hands) refers to an idealistic representation. This latter interpretation, however, may go back to the reception of the figurines in the 19th century: Tanagra quickly became a synonym for a bourgeois ideal of style and elegance. For example, Édouard Papet writes: "rarely has a toponymy known such reputation"[3], and states: "the Tanagras accompany the history of good taste [goût] in France in the 19th century".[4] As Gérôme's painting

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[1] Zimmer (1994), p. 23.
[2] Zimmer (1994), p. 20.
[3] Papet (2003), p. 36: "rarement toponymie connut une telle renommée".
[4] Papet (2003), p. 36: "les Tanagras accompagnent l'histoire du goût en France aux XIXe siècle".

shows, Tanagra figures were a sort of pre-industrial mass product: they were mould-cast, so that one and the same design could be reproduced over and over again.

Gérôme's painting is concerned with the very notion of "figure". The fact that he depicts so many of them, on the table and on the shelves (they are all over the place), is not the only clue that is handed down to the viewers. The title presents us with another: breathing life into sculpture articulates an old Pygmalionean dream, to which Gérôme himself has dedicated his painting. It negotiates the question of the power of the visual arts: how and why can 'the perfect figure', although 'dead' and 'artificial', interfere with 'reality', with the living? How can it generate the power to seduce a man that not a person living is capable of moving – which is in itself already a transgression of the boundary between the living and the non-living? In short: what is the secret of 'figure'?

Before trying to 'figure out' Gérôme's pictorial attempt at answering this question, I would suggest taking a step back and spending some moments reflecting on the use and understanding of the word *figure*. In its broadest sense, *figure* is associated with form or shape. The Latin *figura* served to translate the basic meaning of Greek σχῆμα so that, in English, *figure* comes to signify "The form of anything as determined by the outline; external form; shape generally", as the *OED* puts it.[5] The geometric figure presents us with the most extreme instance of this semantic dimension of *figure*, as it is an object defined completely and perfectly by its outline. There is, however, another, quite an opposing semantic dimension of *figure* as well: *figure* also signifies "the image, likeness, or representation of something"[6]. The word *figure* thus combines two dimensions: a dimension of the *flesh* – the outline, the shape that defines a body – and a dimension of the *sign* – in its capacity to stand for and refer to something. Whereas the first constitutes one of the main supporting pillars of ontology, the latter rather threatens this ontological stability: *figura* as *umbra* (shadow) or *imago* (image) (these can both be synonyms for *figura)* is always in danger of turning out to be just a misleading simulacrum. As Erich Auerbach has shown in his famous "Figura"-essay, the rhetorical understanding of *figura* – as in 'figures of speech' – only actualises a semantic potential that has always been present in *figura* (and σχῆμα): the notion of

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[5] *OED*, figure, n.
[6] *OED*, figure, n.

the 'figurative', the 'inauthentic', even of 'concealing', which always makes *figura* a kind of secret, a riddle to be solved.

However, it is not the theoretical definition of figure but the thinking of figure itself that promises to solve this riddle. Regarding the etymological root (an.gr. *theōreîn* means 'to look at', 'to view'), *figure* demands a mode of approach that is *not* determination through the visual, *not* understanding through sight. The visual paradigm of the modern forms a gap between the viewing subject and the object that is to be viewed, the item of consideration. It is this gaping configuration that fails to think of the figure as anything other than a representational form. The method proposed here attempts a kind of approximation through contact. The figures of Gérôme are in contact with Auerbach's and Rilke's figures; heterogenic yet resonating figure bundles get in contact *as contacts*.

The combination of its two dimensions (flesh and sign) promises *figura* the power to incarnate an "element of movement and transformation"[7]: according to Auerbach, *figura* "gives a greater impression of something available to the senses" and "is also more dynamic than *forma*"[8]. As he does not tire of emphasising, *figura* is a "material historical fact"[9], an "unquestionably embodied and historical reality"[10] and, at the same time, it is "something animated and lively, open-ended and playful"[11].

From the title of Gérôme's painting – *Painting Breathes Life into Sculpture* – we might infer that the French artist does not quite trust the figure's living-moving capacities. It seems that "painting" [*pictura*] has to supplement 'figure' in order to bring the latter to life. Gérôme's title has widely been read as a programmatic comment on the art of polychrome sculpturing – that is, either combining materials of different colours or colouring the sculpted stone with layers of paint – for which Gérôme, as a learned painter turned sculptor ("[u]n peintre devenu sculpteur"[12]), was one of the forerunners in the late nineteenth century. The Tanagra-figurines served as an important antique model for polychrome sculpturing, as the highly fashionable little statuettes, whose bright colouring was often well preserved, testified to the fact

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[7] Auerbach (2018), p. 69: *["[...] figura hat dieses Element der Bewegung und Verwandlung sehr viel weiter entwickelt." (2018) 126]*.
[8] Auerbach (2018), p. 69 *["[...] figura ist sinnlicher und beweglicher als forma" (2018) 126]*.
[9] Auerbach (2018), p. 80: *["sinnlich-geschichtliche Tatsache" (2018) 141]*.
[10] Auerbach (2018), p. 87: *["unbezweifelte fleischlich-geschichtliche Wirklichkeit"(2015) 151]*.
[11] Auerbach (2018), p. 65: *["[...] etwas Lebend-Bewegtes, Unvollendetes und Spielendes" (2018) 122]*.
[12] Papet (2003), p. 22.

that Winckelmann's and the neo-classicist's representation of antique statues with their "edle Einfalt und stille Grösse"[13] got it quite wrong.

However, Gérôme's picture (also) makes another statement about 'figure'. This statement is concerned with gesture. It presents painting not only as its result, as the colouring of the figurines, but as a posture: as a bearing in the literal sense – *eine Haltung* – as we see the artist bearing the figure in her hand, viewing it closely, being involved in some kind of fascinating relationship with it. And the artist's 'pose with figure' in the foreground is not the only one of its kind: the tallest of the statues on the shelf, a sitting nude study that we see in profile, also holds a little Tanagra-figurine in her left hand. The series of 'poses with figure' is completed by the woman with the strange hat standing outside the window to the workshop, contemplating a Tanagra-figurine in her left hand.

Posture or pose is not anything that just 'happens' to the Tanagra-figurines from without. It is no coincidence that Gérôme involves his Tanagras in a series of *poses*, as pose or posture is one of the characteristic traits, one of the trademarks of the Tanagra-figurines themselves. This is why Rilke's description of the statuettes in the first two verse groups of his poem "Tanagra" focus on elaborating a specific gesture:

> A little bit of burnt hard clay
> as if burnt by great sun.
> As if the gesture
> of a maiden's hand
> suddenly was no longer past;
> without reaching out,
> toward no thing
> leading out of her feeling
> only touching on itself
> like a hand on the chin.[14]

Rilke is not the first to admire what he calls "the gesture | of a maiden's hand" in the Tanagra figurines. Rodin was also fascinated by the Tanagras' particular gesture: "In

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[13] Winckelmann (1756), p. 24.
[14] Rilke (1996²), pp. 477–478, v. 1–10, [my translation: "Ein wenig gebrannter Erde, | wie von großer Sonne gebrannt. | Als wäre die Gebärde | einer Mädchenhand | auf einmal nicht mehr vergangen; | ohne nach etwas zu langen, | zu keinem Dinge hin | aus ihrem Gefühle führend, | nur an sich selber rührend | wie eine Hand ans Kinn."]

the Tanagras", he writes, "there is the feminine nuance; the discrete grace of its covered limbs which express the withdrawal of the soul."[15] The pose of the "covered limbs" – or, in Rilke's words – "the gesture | of a maiden's hand" is indeed quite particular, and identifiable with many Tanagra figurines (Fig. 2,2).

As the first verse group of "Tanagra" shows quite clearly, the lyrical subject of Rilke's poem does not work on an "impersonal, epic-objective description of a being"[16], as it is claimed for the type of poems that Oppert names "Dinggedicht" ("poem of things"/"thing poem"), and for which Rilke's *Neue Gedichte* ("new poems") often serve as examples. There is no declarative or demonstrative verb in the indicative, nor – with the exception of the reference to materiality – an adjective qualifying the Tanagra figure; nor does the poem describe the subjective experience of an aesthetic experience. The first group of verses gets along without a single reference to the lyrical self or to a concrete situation of encountering 'the' art object. Although the title of the poem suggests it and raises expectations in the reader, Rilke's poem does not provide an ecphrasis in the conventional sense: the group of verses does not describe its subject in an illustrative, reproductive way. Size, for example, would be a quality amongst others in this mode of description. Instead of description, the reader encounters in this first group of verses – reverie!

The whole first group of verses is under the sign of a speculative dreamlike comparison: "wie", (v. 2) "[a]ls wäre" (v. 3) and again "wie" (v. 10), (translated here as "as if", "as if" and "like") open the reflections of the group and thus embed the few fragments of ecphrastic descriptions of the Tanagra figurines in the dreamlike speculative mode of "as if". The consequent density of Rilke's poetic reverie is shown best in "Gebärde | Einer Mädchenhand"/ "the gesture | of a maiden's hand" (v. 3–4) which forms the core of the ecphrastic part of the poem. Phonetically, it is connected through the assonance [ä:] of "Geb*ä*rde" ("gesture") and "M*ä*dchenhand" ("maiden's hand"), and even more through the phonemic group [är/er] in the first four verses, with the "[a]ls wäre" – the "as if". Also, "gebrannte Erde" ("burnt hard clay"), the second ecphrastic part, integrates well into this phonetic series: "Erde" ("clay") rhymes with "Gebärde" ("gesture"). This sound follows, as is typical for Rilke's *Dinggedichte*, the umlaut/ vowel mutation of the irrealis mood. In *Die Flamingos,* he

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[15] Rodin (1914), p. 157, [my translation: "Dans les Tanagras, il y a la nuance féminine; la discrète grâce de ces membres drapés qui expriment le retrait de l'âme. Nuance que les mots ne sauraient dire."]
[16] Oppert (1926), p. 747: "unpersönliche[n], episch-objektive[n] Beschreibung eines Seienden".

even names the imaginary ("das Imaginäre", v. 14) that seems not to be just another shade of the irrealis "as if" ("als wäre"). The imaginary rather gives a name to the room of Rilke's speculative comparative reverie.

As the rhyme underlines, the "gesture of a maiden's hand" brings the material into contact with form. This happens in a curious, ambiguous way, for although the "clay" and the "maiden's hand" reverberate in the "gesture" and the being "burned" of the material ("gesture" ("Geb*ärde*") even contains in itself the sound of "clay" ("*Erde*")), the "maiden's hand" does not shape the "clay" from the outside, leaves no marks on it. The always-gendered contrary of passive material that is shaped/ marked actively collapses at the point where the forming hand and the formed material are the same. It is a "maiden's hand", for it has no intention. It does not want to form or *mani*pulate: "reaching out, | toward no thing […] only touching on itself" (v. 6–9).

Both Rodin and Rilke associate these gestures with a kind of "withdrawal". Instead of simply admiring the grace of the gesture, Rilke further elaborates upon it. In Rilke's poem, this move of "withdrawal" is found in verse eight, almost motto-like: "Leading out of her feeling" (v. 8). Although "reaching out | toward no thing" (v. 6–7) and "only touching on itself" (v. 9), the Tanagra figure nevertheless unleashes a power that comes from itself and 'captures' its surroundings – but without (intentionally) directing itself towards them, even more so, precisely because it is directed towards nothing, literally, it captures nothing and yet touches. Rilke's reflections on the gesture must be viewed against the background of what Auerbach has taught us about the double nature of the figure (flesh and sign): he regards the Tanagras' "gesture | of a maiden's hand" as a refusal to act as a *figure* in one of its senses, as a "representation of something" that refers its viewer to this very material thing.

Rilke's Tanagra figures thus 'incarnate' one of the demands that Gilles Deleuze has made on modern painting, based on his involvement with the work of Francis Bacon: "Painting has to extract the figure from the figurative"[17]. This appeal calls for nothing more and nothing less than a turning away from the model of representation: "The figurative (representation)", writes Deleuze, "implies the relationship of an image to an object that it is supposed to illustrate".[18] The Tanagras,

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[17] Deleuze (2003), p. 8 *["La peinture doit arracher la Figure au figuratif." (2002) 17]*.
[18] Deleuze (2003), p. 2 *["Le figuratif (la représentation) implique en effet le rapport d'une image à un objet qu'elle est censée illustrer" (2002) 12]*.

according to Rilke's poem, deny this very reference; they reach "toward nothing", "only touching on [themselves]". By making the figure defy figuration[19], the lyrical I reinforces the figure's fleshly dimension. In Rilke's own words, the figure does not reach out to anything, because it is itself "thing enough" [Ding genug][20].

This "thingliness" of the artwork, which is a central concern of Rilke's aesthetics and poetics (the fact that the artwork/figure is not merely a message that can be deciphered and that leads the recipients to its 'actual' core), brings with it a major challenge: how are we to approach this kind of figure, that does not invite us to merely follow or read its reference to the 'actual' object of interest? How are we to approach this kind of a-referential figure that is so hermetically closed in itself, that touches on nothing but itself?

The second group of verses in Rilke's "Tanagra" is dedicated to this very question:

> We lift and we turn
> one and one figure;
> we can almost understand
> why they do not pass –
> but we shall only
> hang more deeply and more wonderfully
> onto that which was
> and smile: a little more clearly
> perhaps, than one year ago.[21]

They begin with the familiar gesture of reception of 'figure' that we have already encountered in Gérôme's painting. The lyrical I's rendering of this gesture is striking in several regards. First of all, with this second group of verses, the communicative situation of the poem changes. Whereas the first group of verses was characterised by an abstract, rather esoteric, almost dreamy reflection in which the lyrical I remained implicit, now an open, almost universal "We" enters the stage with the first word of this second part. All that is said is grouped around this "we", that serves as the grammatical subject for all that is to follow. Syntactically, this group is very different

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[19] Deleuze (2003), p. 9.
[20] Rilke (1996[1]), p. 158, v. 5.
[21] Rilke (1996[2]), pp. 477–478, v. 10–18, [my translation: "Wir heben und wir drehen | eine und eine Figur; | wir können fast verstehen | weshalb sie nicht vergehen, – | aber wir sollen nur | tiefer und wunderbarer | hängen an dem was war | und lächeln: ein wenig klarer | vielleicht als vor einem Jahr."]

to the preceding ten verses: its simple phrasing and its finite verbs in the indicative contrast sharply with the many hovering participles of the first group of verses. This simplicity is also mirrored in the rhythmic structure of the first sentence, which, in the German original, is realised in a strictly alternating pattern. All these characteristics contribute to the impression of almost sterile conventionality that the lyrical rendering of the gesture of reception creates. This is what we do, when we approach a figure: "We lift and we turn" – in order to "understand" what it is supposed to 'say', supposed to refer to, in order to reveal its secret. However, when 'almost' there, something happens: the dash indicates an interruption. The attempt at understanding is the 'wrong' mode of approaching the figure! Immediately after the dash, the need for an alternative mode is articulated: "but we shall only | hang more deeply and more wonderfully | onto that which was". The demand asks for a humble withdrawal, a relinquishment: "we shall *only*".

"Without" and "only" as expressions of renunciation, even abstention, are essential to Rilke's idea of figure; after all, this figure so conspicuously rejects what is expected of figure: as *umbra*, as shadow, to refer to the original thing that throws the shadow, as *imago*, to the model depicted. Instead, it is her thing-dimension that asserts itself. The Tanagra figure does not reach to anything – it is itself "thing enough"! For although it is a conglomerate of signs, or even a perfectly crafted 'image'/ 'copy', the figure does not disappear like the shadow when the original is perfectly illuminated. It is not a message that dissolves into nothing when decoded. On the contrary, as a figure liberated from figuration, it calls upon us to "stick to the fact".[22]

The rhyme helps us to get closer to the figure: *Only* – in German, *nur* – rhymes with *Figur*. Rilke's poem aligns the two gestures that it talks about: the figure's "gesture of a maiden's hand" *and* our gesture, the gesture of the viewers or readers of a 'figure'. It is thus the figure that asks us to imitate its own posture. Instead of being understood (*begriffen*, as one says in German, i.e. being 'intellectually appropriated' by being 'reached at'), it wants to be 'touched' with the "gesture of a maiden's hand".

The "almost understand" tips over. It does not give more confidence shortly before the goal – it describes a failure. Abruptly, the ability to understand that the "we" had attributed to itself ("we can" (v. 13)) turns into a claim: "but we *shall* only"

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[22] Deleuze (2003), p. 3 *["s'en tenir au fait" (2002) 12]*.

(v. 15). Who or what imposes the "shall" on the "we", which authority imposes the restriction of "only" on it – the *it* that was just wallowing in infinitive understanding?

Figure, as "not enough thing and yet still thing enough", as Rilke puts it in his poem *Der Ball,* cannot be appropriated, grasped or even outlined from a secure, sovereign, unaffected, untouchable position. In order to come into contact with it at all, another mode of approach is obviously required – a "gesture with maiden's hand"?

The demanded concordance of the gestures – the renouncing of understanding, to reach for a thing, to grasp its meaning – entails a radical de-hierarchisation of encounter. It aims for an "experience that deconstructs the objectivity of vision and its plane of reification"[23]. Niklaus Largier named this "pathic (nonrepresentative) moment of *the* sensation"[24]: "Touching and being touched"[25].

This doubled movement is important: "Touching means here" – as everywhere else – "to touch and being touched at the same time."[26] It is this move that distinguishes the "haptic space"[27] or the "haptic vision"[28] – for Deleuze, as well, the liberation of the figure from the figurative leads to touching – from the visual regime. The fact that "the hand is no longer guided by the eye"[29] opens up the possibility of an experience "where object and subject, figure and spectator merge into one another in a slow temporal and necessarily spatial process."[30] The playful movement of the figure can only be transferred because touching relentlessly exposes the viewer or reader to the movement, the sensuality, the play of the figure: "Touch is the name for this temporal and spatial involvement and abandonment […]."[31]

In Gérôme's painting, it is striking that only 'maidens' hold Tanagras in the picture. Gender obviously contributes decisively to the character of the relationship that is established between figure and its recipient. Shaping and being shaped are gendered actions, but the figure itself is gendered too. Figure is female; its touching force acts from a distance:

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[23] Largier (2013[1]), p. 29.
[24] Deleuze (2003), p. 42 *["le moment 'pathique' (non representative) de la sensation" (2002) p. 45].*
[25] Largier (2013[1]), p. 29.
[26] Largier (2013[1]), p. 28.
[27] Deleuze (2003), p. 133 *["espace haptique" (2002) 125].*
[28] Deleuze (2003), p. 139 *["vision haptique" (2002) 130].*
[29] Deleuze (2003), p. 137 *["la main n'est plus guidée par l'œil" (2002) 129].*
[30] Largier (2013[1]), p. 28.
[31] Largier (2013[1]), p. 29.

> The magic and the most powerful effect of women is, to speak the language of the philosophers, an effect in the distance [*Ferne*], an *actio in distans*: but to this belongs, first and foremost – *distance* [*Distanz*]![32]

That the figure necessarily bears distance as an ingredient to its own magic implies considerable consequences. Figure does not open up a new, collective space for the beings connected through contact; there is no space for their relation to be mapped or understood, it cannot be reached at or seen knowingly.[33] Figure and those involved in its touch are, "not as media related to a transcendent frame."[34] On the contrary: "The figure refuses to be appropriated in its fragmentary character."[35] With its typical touch, the figure opposes to a relation of proximity that every homogenous medium creates in its act of medialisation; figure bears in itself an (unframeable) expression of distance.

There is still more to say about the women that hold the figurines in Gérôme's painting. The sitting nude study on the shelf, the tallest of all the statues in the workshop, provides us with a key to the series of poses, which she is part of. Gérôme has smuggled one of his own statues into the imaginary workshop: a life-sized statue called – *Tanagra* (Fig. 4). The sitting nude holds a Tanagra-figurine in her hand, which is also a creation by Gérôme, called the *Danseuse au cerceau*, which was also distributed separately as statuette in two different sizes and using two different materials. It is this very *Danseuse au cerceau* that we see on the table and in the hands of the artist on *Sculpturae vitam insufflat pictura*. As "the artist's standard self-citation"[36] the *Danseuse* also features in a self-portrait of Gérôme which depicts his work on *Tanagra* (Fig. 5). This last painting helps us better understand the pose of the female artist in *Sculpturae vitam insufflat pictura*: she is not merely the allegory of an artist who promotes a new technique. As *Le travail du marbre ou Le Modèle de*

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[32] Nietzsche (2001), p. 71.

[33] Karoline Winkelvoss' reconstruction of the "figure rilkéenne", for which she claims above all the characteristic of "défiguration", matches this observation, see Winkelvoss (2004), p. 110. David Wellbery also notes that "the most successful of Rilke's poetic texts bring a decompositional tendency into play that dissolves aesthetic totality and opens the work unit to an open field of the production of meaning" [„die gelungensten von Rilkes poetischen Texten bringen eine dekompositorische Tendenz ins Spiel, die die ästhetische Totalität auflöst und die Werkeinheit auf ein offenes Feld der Sinnproduktion öffnet."], Wellbery (1983), p. 132.

[34] Largier (2013²), p. 67; "Die Ereignisse, Personen, Geschichten, die uns demnach in der figuralen Ausdrucksform vorliegen […] können nicht in Begriffe der 'modernen Entwicklungsvorstellung' gefasst werden, da sie nicht als Medien auf einen transzendenten Rahmen bezogen sind […]".

[35] Largier (2013²), p. 67; "Die Figur verweigert sich in ihrem fragmentarischen Charakter indes jeder Verinnahmung".

[36] Papet (2003), p. 50; [my translation: "(…) autocitation courante chez l'artiste".]

l'artiste shows, Gérôme does not shy away from depicting himself – and as the self-citation of the *Pygmalion* in the back might emphasise, it is this rather than the other painting that can be read as a programmatic statement of the painter/sculptor. The female artist in *Sculpturae vitam insufflat pictura* is not a mere author-allegory – *she is herself figure*. Her similarity to the figure called Tanagra is striking. Her figure and her hairstyle very much resemble the model/the painted version of *Tanagra* – as its title tells, the undecidability of model and *painted* statue in the medium of painting is the witty punchline of *Le travail du marbre ou Le Modèle de l'artiste*. The female artist looks like the model/painted statue who has stepped down from the pedestal, thrown on the pleated dress so typical for the Tanagras and taken up the brush to colour her little sisters. Returning to the series of poses, we now can say that it is not only maidens' hands that hold the Tanagra figurines: it is Tanagras holding Tanagras! Gérôme's sculpture *Tanagra* with the *Danseuse au cerceau* in her hand is a given; we have discussed the female artist, Tanagra's twin, contemplating an exemplar of the same figurine; the lady with the strange hat outside the window is the easiest to identify – her characteristic dress and especially her unusual headgear clearly mark her out as another Tanagra (see the figurine with a similar hat on the middle of the shelf). In the woman outside the window, the two gestures of Rilke's poem merge: she is at once 'lifting and turning' a figure *and* she shows the characteristic gesture of a Tanagra, with her right hand covering her breast.

In Gérôme's reflection on the Tanagra figurines, the "one and one" cannot only be read as a dynamic of 'industrial' reproduction, but also shows the capacity of the Tanagras to vary in size. The transition from large to small and vice versa, and the recursive gestures of the Tanagras connect to a *mise-en-abyme* that exceeds the boundaries of the paintings. The various Tanagras holding each other in their hands in Gérôme's paintings and in Rilke's poem play with scale and 'change' their size. It is fitting that the toponym 'Tanagra' has long been established in the cultural consciousness of the early 20th century as a metonym for the effect of miniaturisation, as can be seen under the keyword "Tanagra Theater", a kind of miniaturised theatre.

The *mise-en-abyme* recurs in Rilke's poem; a gap opens up between two dimensions: "We lift and we turn | one and one figure" (v. 11–12) This means not *only* a gesture of reception; the poem articulates its own productive principle, as it shows best in its German original ("Wir heben und wir drehen"), which alludes to two lyrical constituents, the prosodic principle of accentuation and the minimal condition

of the verse break. "Tanagra" involves indeed, as is seen in the title, "one and one figure": it does not merely refer to a Tanagra figure which serves as a reference in the poem. At the same time, it represents Rilke's poem metonymically, which produces itself a lyrical 'Tanagra'. "We lift and we turn" takes this ambiguity into account. Somewhat hidden, not only a gesture of reception but also a poetic practice is articulated. Especially in a poem where only the number of accented syllables ("Hebungen" in German) determines the verse meter, the poet is indeed occupied with 'lifting'/ accentuating ("[H]eben"). 'Turning' ("[D]rehen") can be read as an allusion to the minimal condition of the poem, the verse break: *verse* comes, as Grimms' German Dictionary shows, "from the Latin *versus*, actually the turning of the plough".

Oscillating between both these dimensions, the *mise-en-abyme* opens up and the description of the Tanagra turns out to be a Tanagra itself. The gesture of Gérôme's Tanagra artist reoccurs in Rilke's poems. Here too, the gesture, which is "only touching on itself", is associated with artistic production, which in Gérôme's case is expressed by the brush in the right hand. Here, too, the movement of the *mise-en-abyme* is not idle, but (in terms of sound, syntax, metric, semantic, grammar) a productive self-reference from which Rilke's poem unfolds.

What does Gérôme's painting tell us about the secret of figure – and about how to approach it? First that it is, as the title suggests, *The Art of Painting* that *Breathes Life into Sculpture*: Gérôme uses the medium of painting to "rip the figure from the figurative". In a meta-artistic fashion, his painting assembles all the functions at play in the art context: model, artist, artwork, salesperson, client. However, by filling all the functions with Tanagras of various sizes, he short-circuits all the hierarchical relationships between them; he makes "object and subject, figure and viewer merge"[37]: The artist is at the same time the model – or is she the artwork itself, the figure become alive? Is the artist modelled on her 'antique' prefiguration, or is the statuette in her hand merely a small mirror image of herself, of her 'creator'? Who is imitating whom? The same holds true for the client and the salesperson. Although every single Tanagra figure in the picture only touches itself (that is, another Tanagra), and although there are only figures and no non-figural creators, their not reaching out toward anything 'authentic' is all but sterile. On the contrary, the relations multiply and begin to be involved in a complicated and playful game: a

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[37] Largier (2013[1]), p. 29.

game made possible by the new openness and the mutuality of the relations freed from the hierarchy of subject and object, of the authentic and the inauthentic, of the real and the imitated. As touch always means touching and being touched at the same time, it establishes a different kind of relationship, a kind of relationship that has an impact on both sides. Again, in Niklaus Largier's words: "[T]ouch is the very possibility of getting absorbed into the effects of the figures that art deploys"[38].

The spring of this life for the Tanagras is not simply Gérôme's painting (this is how the title of the painting also must be understood): the "atelier imaginaire à Tanagra" does not simply create a world that Gérôme projects from the Tanagra figurines. This imaginary corresponds to a reality in Paris at the end of the 19th century. "Do you not find an infinite resemblance between this young hetaera and the Parisienne of today", asks a contemporary critic, "would a Parisienne disavow these coquettish gestures and draperies that shape the body by hiding it?"[39] "The success of the Tanagras has been built too – or especially? – from the elegance of the figurines and their assimilation of Parisienne."[40] Are the statuettes assimilating to the Parisian zeitgeist, or, does urban elegance adapt to the antique model? Both positions are inscribed in Gérôme's painting: while the customer may well emulate the admired object of art, the artist creates small images of herself. Or is it the other way around? Both, however, share one gesture: although one holds the brush in her right hand (as a symbol of creation) and the other holds the figure in the same hand (as a pose of reception), the gesture formed by their angled right arm is similar. It is the typical gesture of the Tanagras, with the hand in front of or on the chest. Both show Rilke's "gesture | of a maiden's hand": they are "only touching [themselves]". The thing they reach at is seemingly a miniaturisation of themselves. It is precisely the transition of scale that saves the "touching on [themselves]" from narcissistic unproductiveness.[41] At any rate, it is maiden's hands that make the spring of tanagrarian life gushing, because they close the circle of the magic *mise-en-abyme* – and unleash the dreamlike dynamic between the sizes of the figures.

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[38] Largier (2013[1]), p. 28.

[39] Schéfer (1878), p. 149: "[N]e trouvez-vous pas une infinité de ressemblances entre cette jeune hétaire et la Parisienne de nos jours [u]ne Parisienne désavouerait-elle ces gestes coquets et ces draperies qui modèlent le corps en le cachant?"

[40] Papet (2003[1]), p. 43: "Le succès des Tanagras s'est construit aussi – ou surtout ? – à partir de l'élégance des figurines et de leur assimilation aux Parisiennes".

[41] cf. on this Paul de Mans contrary position; De Man (1979).

Rilke's (like Gérôme's) craftwork is craftwork with maiden hands. It holds, like the gesture holds the earth ("Geb*ärde*" holds "*Erde*"), its own material/ subject in its form, it does not reach towards a thing, only touches itself.

What are *we* then to do, when approaching fleshly 'figures' like Gérôme's painting or Rilke's poem? We are called not to understand – but to expose ourselves and begin to play. Touching figures: the brush – or the pencil – has been passed on to our own maiden hands…

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APPENDIX

Fig. 1: Sculpturae vitam insufflat picture, 1893, Jean-Léon Gérôme, 50,1 cm x 68,8 cm, Art Gallery of Ontario, from: Jeammet, Violaine (2003) (edit.): Tanagra: mythe et archéologie, Exhibition Catalogue Musée du Louvre, Paris/Musée des Beaux-Arts de Montréal, Paris: Éd. de la Réunion des Musées Nationaux, p. 53, fig. 5.

Fig. 2: Vest female statuette, greek, ca. 340-320 v. Chr., manufacturer unknown, 23,2 cm x 8,4 cm x 5,1 cm, Louvre, Paris, from: Jeammet, Violaine (2003) (edit.): Tanagra: mythe et archéologie, Ausstellungskatalog Musée du Louvre, Paris/Musée des Beaux-Arts de Montréal, Paris: Éd. de la Réunion des Musées Nationaux, p. 191, fig. 131.

Fig. 3: Veiled female statuette, greek, ca. 325-275 v. Chr., manufacturer unknown, 16 cm x 5,9 cm x 4 cm, Louvre, Paris, from: Jeammet, Violaine (2003) (edit.): Tanagra: mythe et archéologie, Ausstellungskatalog Musée du Louvre, Paris/Musée des Beaux-Arts de Montréal, Paris: Éd. de la Réunion des Musées Nationaux, p. 190, fig. 129.

Fig. 4: Tanagra, 1890, Jean-Léon Gérôme, 154,7 cm x 10,5 cm x 6,0 cm, Musée d'Orsay, Paris, from: upload.wikimedia.org/wikipedia/commons/f/f9/Gérome_Tanagra_1890.jpg (accessed on 14/06/2020).

Fig. 5: Le Modèle de l'artiste travail du marbre, 1890/1895, Jean-Léon Gérôme, 50,5 cm x 36,8 cm, Haggin Museum, Stockton, aus: Bauer, Ingeborg (1999): Das Atelierbild in der französischen Malerei 1855 – 1900, Köln: Böhlau, Taf. IX.

Stella Chachali

From Aeschylus' verse epitaph to Broodthaers' tombstone: preserving an aesthetical memorial

Enfin,
Qu'est-ce-que c'est la peinture?
Eh bien c'est la littérature –
Qu'est-ce-que c'est la Littérature alors?
Eh bien c'est la peinture[1]

Marcel Broodthaers, "Enfin" [2]

Epitaph as an intermedial site-orientated work of art

The topic of this paper refers to the genre of epitaph focusing on two examples, which come from divergent aesthetic and political contexts. On the one hand is the father of tragedy Aeschylus (5th century B.C) and on the other, the Belgian poet, filmmaker and artist Marcel Broodthaers (20th century). A funeral monument and the material inscription on it are perceived as a type of externalization of memory in writing and drawing. The verbal and pictorial form of this representation constitutes a kind of notational iconicity (*Schriftbildlichkeit).*[3]

The visual artifact of a tombstone and its inscribed epitaph belongs to a performative action with metaphysical and religious consequences. The permanence of the funeral monument enables it to preserve the memory of the dead despite the finitude of human life and its inevitable mortality. Implicit in this subject is the fact that the two epitaphs that will be studied in this paper are the tombstones of two artists. Thus it is about preserving and archiving the memorial of two artists, who designed their own tombstones. In Hegelian terms, the written and also pictorial marks on those memorials enable us to internalize and recognize them what they are meant to represent.[4] The two artists have left some verbal and pictorial marks as aesthetical signs and interpretation keys for their work as a heritage for the next generations. Leaving these traces behind, they offer some clues for an aesthetical

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[1] "In a word/ What is painting? /Well, it's literature-/What's literature, then?/Well, it's painting". In: Schmidlin (2016), pp.15-17
[2] Dickhoff (1994), p. 20.
[3] Krämer; Canic-Kirschbaum; Totzke (2012).
[4] Hegel (1971) 3:§462.

statement. Before the analysis of the differential approaches of both artists, I will refer to the term of epitaph as a literary genre.

William Wordsworth analyses the epitaph in his longest work of literary criticism *Essays upon Epitaphs*[5] as exemplary form of poetry per se and generally as an exemplary genre. By linking genre to concrete modes of material inscription, he interprets the custom of erecting funeral monuments and inscribing epitaphs on those as an action of preservation against forgetting.[6] He relates all genres with variable historical practices of preservation and archiving. The epitaph is an external material sign, which aims to perpetuate the memory of the dead. The verbal and pictorial artifact of an epitaph becomes an aesthetical action with metaphysical goals. The inscription of text and image in a tombstone aims to represent symbolically and allegorically the absence of the dead. This form of representation inscribes the preservation of the memory of the dead and the struggle against oblivion.

The memorial embodies the substitution of absence or of that not-existing-anymore. In these terms, one could define an epitaph as a performative action with practical and metaphysical goals (archiving and localizing the dead people and additionally, preserving the memory of them into eternity). This is the memorializing function of funeral monuments and epitaphs. The current analysis is limited to the case of self-authored and attributed epitaphs. The inscribed epitaphs express both the consciousness of immortality and the desire not to be forgotten. The fact of someone creating his own memorial is subscribed to the process of running away from death or at least constructing the representational sign of it. This cannot be but a deceptive attempt as the event and experience of death has not yet taken place, when the epitaph is actually composed. From the inevitability of this avoiding death emerges the construction of a memorial that will assure somehow the responsible conservation of the subjected consciousness that struggles with the agony of death. It is thus a sort of liberation to construct a memorial that will represent an aesthetical mapping for the descendants.

If one tries to puzzle over the notion of this kind of epitaph and identify it as a special form of iconotextual artwork that is instrumentalized by the artist himself, then a range of questions about this aesthetical localization of this ambiguous artistic practice emerge. The concept of site-specific art is challenging for a descriptive

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[5] Owen; Worthington (1974).
[6] Bradley (2012), p. 964.

analysis of the epitaph, although it is related to contemporary forms of art including collage, abstract painting, installation, assemblage and performance. The present attempt to approach this concept and link it with unorthodox artistic forms of self-presentation and staging is based upon the triangular schema of Miwon Kwon, where she distinguishes between phenomenological, institutional and discursive site-specificity.[7] The first paradigm, which she also calls "existential," indicates the inseparability of the work from the temporal and spatial conditions. The site-specific artwork is not self-sufficient and indifferent from its surroundings as it cannot be moved from its location without being destroyed. The spaciality of this kind of art has a transformational power upon the viewer, who takes the position of an emancipated, embodied spectator. "The projected viewer was no longer conceived as a disembodied spectator absorbed in an act of instantaneous apprehension, but as mobile, embodied and attentive to the temporal duration of aesthetic experience".[8]

The second paradigm of institutional site-specificity is marked by the social and political meaning of the site, while it is related with institutional conditions, such as, for example, the exhibition space of a gallery.[9] The artwork is located in institutional frameworks, which separate it from purist autonomy and engage it to the word of economical marketing and symbolic sovereignty. The third and more problematic paradigm is that of discursive site-specificity, which it is not bound to a physical or institutional environment.[10] This site is perceived as a discourse on knowledge and ideas and thus addresses to actual social problems, such as the ecological crisis, homelessness, AIDS, racism and homophobia. Kwon is summarizing her schema by admitting the subordination of the first two paradigms to the third. Both the physical location of the site-orientated art and the social engagement of its institutional framework "subordinate to a discursively determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate".[11]

In this paper, I will describe the epitaph of Aeschylus and the tombstone of Broodthaers as aesthetic memorials with iconotextual (intermedial) elements. In specifying this kind of artistic expression, this last staging of the artist, it is crucial to

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[7] Kwon (1997), pp. 85-110.
[8] Gaiger (2009), p. 47.
[9] Ibid., p. 48.
[10] Ibid., p. 48.
[11] Kwon (2002), p. 26.

consider the notion of site-orientated art, as it has been defined above. The question that has to be raised in that link is what kind of site-specificity is performed on those epitaphs and to which paradigm according to the contemporary theory of Kwon do they belong. Undoubtedly, there is close relationship with the physical or existential site-specificity, as the location of the memorial is essential and signifies the presence of the buried body of the artist and the absence of his material/corporal existence. The memorial belongs also to the second paradigm as it is located in a cemetery, which obeys to the institutional framework of each religion and its social correspondence. The performative participation to the first two paradigms (phenomenological and institutional) does not exclude the discursive site-specificity, which remains central for this approach. The aesthetical imperative of the memorial constitutes the main discursive mark in this case, as each artist is identified throughout his attitude.

A visual comment on the memorializing function of epitaphs could be deciphered in the paintings of Nicolas Poussin (fig.1) and Giovanni Francesco Barbieri (fig.2) of the subject *Et in Arcadia ego,* where the skull appears as a symbol in the fashion of a *memento mori*. Those images imply a pictorial denial, which reflects the denial of the individuality.[12] According to Alloas scheme they belong to the narratological denials,[13] as both the inscribed tombstone and the skull can be read as narrative symbols of death agony and mortality. The painted figures are indicating (fig.1) and observing (fig.2) those signs as they have something to listen from them, a story telling that comes from a mystical voice. There is a particular mode of semanticization of space in this story telling, as the space is the narrator, who is interacting through his materiality with the figures.[14]

In defining memory as fundamentally representational, it is central to consider how Aeschylus and Broodthaers chose to represent themselves through their memorial. Both the verse epitaph of Aeschylus, which was inscribed on his grave in the fifth century before Christ and the tombstone of the Belgian poet and artist Broodthaers designed by himself, constitute examples of a special form of self-representation of the artists. The different aesthetic choices for the construction of

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[12] Alloa (2019), p. 53.
[13] Modi pictorial negation according to Alloas schema: 1. conventional negation, 2. narrative negation, 3. mereological negation, 4. parodical negation, 5. medial negation, 6. ontological negation. in: Ibid., pp. 61-70.
[14] Härter (2018), pp. 159-160.

those memorials reveal the ideological mechanisms, which instigate the self-staging (*Selbstinszenierung*[15]) as an act of legacy (in greek *ὑστεροφημία*).

In order to analyze and interpret those verbal and iconographic memorials of the two artists, the boundaries of disciplines (theories and histories of literature on the one hand and of art on the other) must be examined and even criticized. The same applies to the semiotic systems of literature and painting, which follow divergent aesthetical codes and principles. The word-image relation remains at the centre of the intermedial approach, which tries to overcome the hierarchical roles that are assigned to the semiotic system of literature and painting. The classical aesthetics that ruled the literary and iconographic tradition were constituted by two central principles, the clear distinction between linguistic signs and plastic elements and the equivalence of resemblance and affirmation.[16] Each element had to be purified through the ritual of separation between linguistic reference and plastic representation, a separation that excludes any potentiality for intersection. This imposed medial mono-perspectivism does not presuppose that the medial polyphony started with the avant-gardism, which allowed provocatively a radical mixture of divergent aesthetical signs. Grave markers and verse epitaphs of antiquity pose as an intermedial example, a nexus of discourses and figures that requires neither subordination nor domination.

The contemporary interdisciplinary movement of comparative arts resists the hierarchical and power-orientated antagonistic relationships between text and image. The aesthetical classic tradition on this topic beginning from Simonides of Keos[17] and continuing with the German theoretical essays of Winckelmann[18] and Lessing[19] has the tendency to restrict the dynamic relationship between text and image, poetry and painting on a polemic or harmonic level. This antagonistic relation of the binarities (literature-painting) is already considered critically by contemporary theories of comparative arts, which try to reestablish the definition and the functionality of the different media in terms of *materiality*, *operativity* and *perceptibility*.[20] The genre of

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[15] Definition of staging: "Inszenierungen sind absichtsvoll eingeleitete oder ausgeführte sinnliche Prozesse, die vor einem Publikum dargeboten werden und zwar so, dass sich eine auffällige spatiale und temporale Anordnung von Elementen ergibt, die auch ganz anders hätte ausfallen können". In: Seel (2001), p. 51.

[16] Foucault (1983), p. 53.

[17] «Τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν»: Simonides Keos, quote from Plutarch (1936), p. 500.

[18] Winckelmann (1756).

[19] Lessing (2012).

[20] Krämer; Canic-Kirschbaum; Totzke (2012).

epigraph is identified as *Schriftbild* (in greek *εικονόγραμμα*) and must be analysed in this interdisciplinary context.

1. Aeschylus' epitaph: Dying as πολίτης-οπλίτης (citizen-soldier)

Beginning with Aeschylus' epigraph, the critical point is that the inscription on his gravestone makes no mention of his contribution in the dramatic arts, commemorating only his military achievements:

> «Αἰσχύλον Εὐφορίωνος Ἀθηναῖον τόδε κεύθει
> μνῆμα καταφθίμενον πυροφόροιο Γέλας·
> ἀλκὴν δ᾽ εὐδόκιμον Μαραθώνιον ἄλσος ἂν εἴποι καὶ βαρυχαιτή εις Μῆδος ἐπιστάμενος».
>
> *Αἰσχύλος 167. Ἀθήναιος 14, 6*[21]

The authorship of this epigraph has evoked long discussions among classical philologists,[22] for instance, Athenaeus and Pausanias attribute it to Aeschylus. In this paper, I will interpret and analyze this epigraph not from a scholastic philological perspective, but from an aesthetical approach and more specifically through the poetical meaning/representation that Konstantinos Kavafis, a Greek poet of the early 20th century gives in 1920 to this epigraph.

Young Men of Sidon (A.D. 400)

The actor they'd brought in to entertain them
also recited a few choice epigrams.

[…]

There were readings from Meleager, Krinagoras, Rhianos.
But when the actor recited
"Here lies Aeschylus, the Athenian, son of Euphorion"
(stressing maybe more than he should have
"his renowned valour" and "sacred Marathonian grove"),
a vivacious young man, mad about literature,
suddenly jumped up and said:

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[21] Στεφανόπουλος; Τσιτσιρίδη; Αντζουλή; Κριτσέλη (2012).
"Beneath this stone lies Aeschylus, son of Euphorion, the Athenian, who died in the wheat-bearing land of Gela; of his noble prowess the grove of Marathon can speak, and the long-haired Persian knows it well". Trsl. in: Beckby (1958), p. 17.
[22] Jaeger (1968) 276, Lesky (1990) 119, Romilly (1988), p. 84.

"I don't like that quatrain at all.

Sentiments of that kind seem somehow weak.

Give, I say, all your strength to your work,

make it your total concern. And don't forget your work

even in times of stress or when you begin to decline.

This is what I expect, what I demand of you-

and not that you completely dismiss from your mind

the magnificent art of your tragedies-

your Agamemnon, your marvellous Prometheus,

your representations of Orestes and Cassandra,

your Seven Against Thebes -merely to set down for your memorial

that as an ordinary soldier, one of the herd,

you too fought against Datis and Artaphernis."[23]

What Kavafis criticizes in this poem isn't Aeschylus' epitaph but the inability of the young men of Sidon to understand and appreciate it. The cause of this inability is interwoven with the historical and cultural context of the time. The discourse of history is essential in Kavafis' poetry as a catalytic convertor of time, which synchronizes past and present and functions as a rupture for the inflow of social struggles and erotic connotations.[24] The young people of Sidon are Hellenized Syrians of 400 A.C, who share a cosmopolitan mentality but cannot follow the cosmogenic historical changes that stigmatize the transitional character of their time. Living in the period of the empire the concept of homeland and the power of a healthy patriotism have lost their political meaning, which had defined the aesthetics of the time of Aeschylus. They perceive art and poetry in terms of an aesthetical hedonism, which is the privilege of the wealthy classes. They support the autonomy of art (l' art pour l' art) and thus the representative regime, according to the theoretical regime-scheme of Rancière.[25] Following this concept, they perceive poetry solely as a work of formal virtuosity of the artist, which reflects the idea of an autonomous art claiming to be self-sufficient and distant from the world of products and the territory of the common.

For Aeschylus, on the other hand, art was another way of participation in the social and political body of the city. Aesthetics have a political function, which was

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[23] English translation by G. Valassopoulos (1923) in the Cavafy Archive – Alexander S. Onassis Public Benefit Foundation.
[24] Στεργιόπουλος (1980), p. 200.
[25] Rancière (2009), p. 29.

not instrumentalized by institutional or hegemonial power, but from an internalized sense of duty. It could be better explained through the aesthetical writings of Schiller,[26] which combine the classical Aristotelian poetics with the principles of German idealism. The best tragedies - he claims - will evoke both an unavoidable moral conflict and the hero's willing embrace of it. The images of suffering that tragedy presents should be lively and vivid; they should strike us as universally true; the plot must allow the suffering to build momentum but also be balanced and varied. The most successful tragedian will use these and other principles to stimulate compassion with suffering that gives evidence of humans' highest calling.[27]

This highest calling to which Schiller is referring to, is the duty, but this signifies a duty that is selected and imposed by a free will. That kind of internal calling must represent the artist and the poet through their works. That's also what Aeschylus fights for in Marathon, in order to approach the moral sublime that comes from an artistic soul ironed in the battlefield. The aesthetics have been equated with politics as they are situated in a form of collective action. Art is not political because it represents or distributes a political message that derives from social groups and structures, neither is it political because it formalizes the struggle between the classes. It is political because art reconfigures space and time while distancing itself from the political functions that have been mentioned before, in order to reframe a material and symbolic space.[28]

The Athenians are Athenians only through the *nomos of polis* (the law of the City). The construction of the city is related and bounded with the configuration of the individuals. The subjects of the polis can identify themselves only through their participation in the social and political body of the city, because their existence as individuals is based upon that of the society.[29] This equation clarifies a pure political character of aesthetics. The artists, being individuals in a community, are producing artworks relational to politics not in the sense of staging power or mobilizing the masses but out of their existential equation with the social space. That's why according to the philosopher Cornelius Castoriadis the epigraph of Aeschylus signifies the primary importance of "belonging to the City" (polis) and of the solidarity within the collective body of citizen-soldiers (πολίτες-οπλίτες). By

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[26] Schiller (1792), pp. 176–228.
[27] Petersen (1943), pp. 9, 11-14, 16-18.
[28] Rancière (2009), pp. 23-24.
[29] Castoriadis (2006), p. 136.

inscribing himself on his epitaph as a warrior, he identifies himself as a citizen and defender of polis.

2. Broodthaers' tombstone: an iconographic mosaic of references

Broodthaers' tombstone (fig.3), which was designed by himself, constitutes an aesthetic memorial and a mosaic of iconographic and textual signs of his own art, while it additionally commemorates the artists and poets that influenced and inspired him. The words and images inscribed on the tombstone can be perceived as a modern form of hieroglyphics, which examine a whole range of word/image and word/object relations. It can also be described as a self-presentation of his aesthetical approaches, which leave traces and clues for a legitimized interpretation of his work. Mallarme, Baudelaire and Magritte influenced his work.[30] Broodthaers' relationship with them and his active dialogue with their work are visualized in his tombstone. He referred to other poets and artists by means of the objects and imagery he used in his work/ tombstone. During the time of his artistic production existed a range of different aesthetical approaches, from neo-Dada or Pop to Nouveau Realisme, Arte Povera, Fluxus, Happenings, Idea Art, Earth or Land Art, Minimalism and Concept or Conceptual Art, to mention only some. Although he claimed that he belonged to the movement of Pop-Art, it was mostly a marketing strategy[31]. What appears to be closer to his aesthetical choices can be more accurately described as conceptual art and the nouveau realism.

His epitaph is an intertextual and intermedial mosaic which declares his main concern, thus the relation between word and image. In order to analyze it, it would be useful to decipher the pictorial and textual codes of his epitaph, which summarizes his aesthetical strategy. The influence of Magritte is obvious and more specifically the references to his paintings such as *La Clef des Songes* (fig.4) and *Ceci n'est pas une pipe* (fig.5). Magritte was frequently cited by Broodthaers, not only as a father figure whose dominance he sought to escape, but also as an important predecessor of Pop Art, in his depiction of everyday, familiar objects and in the clarity and banality of his style. Broodthaers' embedded in word-image-relation problematic struggles with the linguistic and semantic reference of the aesthetic sign, which is identified throughout

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[30] Schultz (1998), pp. 1-8.
[31] Ibid, pp. 87-141.

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an intermedial poly-perspectivism.[32] The words are reflected through their materiality and the images exceed their visual gravity in order to empower a multirelational intermedial polyphony.

In Magritte's Pipe there is in the same frame text and figure, thus a statement naming negatively the object and a drawing simultaneously representing it. "From painting to image, from image to text, from text to voice, a sort of imaginary pointer indicates, shows, fixes, locates, imposes a system of references, tries to stabilize a unique space".[33] Regarding this aspect, Foucault underlines the nonrepresentational quality of Magritte's artworks by drawing a distinction between resemblance and similitude.[34] He excludes the first one from the artist's intentions, as it presupposes a system of references with distinguished hierarchical signs. In the notion of resemblance there is a certain model that prescribes and classes the successor replicas, which are connected with the original models through a mimetic relation. Resemblance is dominated by representation. With similitude, on the other hand, the privileged status of a genealogical model is rejected as the system of references is determined through the relation of similarities. The dynastic role of representation is substituted according to Foucault's interpretation of Magritte's artworks by the concept of repetition.[35]

Gilles Deleuze reformulates equally the notion of repetition and constitutes it as the main object of art replacing that of representation. The repetition is established in that role through her divergence, her rhythmical differences, her disguises and her semantical and syntactic displacements.[36] Marcel Broodthaers is using the repetition and the praxis of copying as central aesthetical mechanism in his work, which is formulated by means of references between several artists and intellectuals of his time.[37] His ironical and playful mixture of different styles and the technique of pastiches are a critical comment to history and culture, while politics and literature remain his central systems of reference.

Secondly, there are many Mallarmean themes and objects that appear in Broodthaers' tombstone, such as the castle and the clock, but also the musical elements, which is for Stéphan Mallarmé one of the most representative elements of

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[32] Thomas (1998), p. 42.
[33] Foucault (1983), p. 30.
[34] Ibid., pp. 31-35.
[35] Ibid., p. 44.
[36] Deleuze (1997), p. 364.
[37] Mackert (2012), p. 163.

poetry. Broodthaers shares with the French poet his idea of new poetics developed upon the word-image relation. In a famous letter of 1864 to his friend Henri Cazalis, Mallarmé states his will as a writer to paint not the thing but the effect and impression it produces, its sensation.[38] Poetry is concentrated in the materiality of verse and its ability to activate an association between the words that are connected through a relation that seems to be almost symptomatic, yet it remains substantial. What this seriality of words produces is not a signification, which is radically excluded from the poet's aesthetics, but the impact of impressions, that genealogically comes from negation, emptiness and Zero.[39] Furthermore, the Belgian artist identifies negation as one of the essential elements of his aesthetics.

> Je partage cet avis que l'un des aspects de la poésie et non le moindre réside dans la négation de son langage. En poésie, il y a langage de cette négation. Aujourd'hui, cette tendance se manifeste dans tous les pays du monde et aboutit à un art comportement de la respiration.[40]

Back to the mallarmean quote (footnote 38), when the poet is writing he is not mimetically representing reality by producing a signification, but he is painting, thus indicating the effects that this reality is reflecting upon him. In this conception the influence of impressionism and its imperatives in his theory is indisputable. A decade later, in his essay entitled *The Impressionists and Edouard Manet* and published in *The Art Monthly Review and Photographic Portfolio* in September 1876, Mallarmé suggests the intersection between poet's and painter's work, while he is producing a defense of Manet based upon his virtue of directness, simplicity, multiple temporalities and truth.[41] All this longtime aspiration of an engagement between painting and poetry is equally present in the aesthetics of the multitalented Belgian artist.

Mallarmé and Broodthaers approach nonetheless the concept of presence and absence differently. For Mallarmé the present physical world is merely a banal

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[38] "Peindre, non la chose, mais l'effet qu'elle produit … toutes les paroles s'effacer devant la sensation." In: Mallarmé (1998), p. 663.

[39] Campion (1999), pp. 18, 19, 21, 22, 25.

[40] Broodthaers (1966), p. 17. "I share the opinion that one of the aspects of poetry, though not least important, resides in the negation of her language. In poetry, there is the language of this negation. This tendency is present nowadays worldwide and results in a behavioral art of respiration." Trnsl. by me.

[41] Mallarmé (1876), pp. 117-122.

reflection of the absent timeless, abstract, ideal world.[42] For Broodthaers in contradistinction, the concept of absence is embodied in the form of the empty shell, the content of which is missing.[43] The empty shell appears as a positive form, which contains its own negativity, since despite its perfect shape, it is totally empty and paradoxically exposed from the inside. It has been victimized by its own essence and the illusion of the formal fulfillment, which is brutally contradicted by its emptiness. These shells were real and tangible or visible and became a constant theme in his work as they existed as mussels and eggshells. He highlighted hence the natural process of reproduction in eggshells and mussel shells. The fact that for Broodthaers the mussel has a symbolic quality is evidenced with the playful use of the word *moule*. The double signification between *la moule* (mussel) and *le moule* (mould) is the subject of his poem in *Pense-Bête*[44] entitled *La Moule* (The Mussel):

> **The Mussel** (**1964**)
>
> This clever thing has avoided society's mould.
>
> She's cast herself in her very own.
>
> Other look alikes share with her the anti-sea.
>
> She's perfect.[45]

The mussel is a creature which creates the shell which shapes it and therefore it can be said that it creates itself. It is self-contained and, as such, perfect according to Broodthaers. The eggs and the geometrical forms are also references to pre-commodity primitivism and have the same symbolic qualities as the mussels.[46]

The clock (fig.6) is not only a Mallarmean intertextual reference, but also a self-reference of the artist to his first film, the seven minute long black and white, *Clef de l Horloge* (*Un poeme cinematographique en honneur de Kurt Schwitters*). The letters of the alphabet constitute a reference to the Dada artworks, which were freed from conventional significance, while the open book on the bottom of the tombstone can be associated with the habit of the artist to transform the books into visual objects,

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[42] Schultz (1998), p. 30.

[43] Ibid., p. 31.

[44] Memory aid, or "Think animal" is the title of the last volume of poetry published by the artist in 1964. The poet transformed this book into a sculpture on the occasion of his first exhibition at the Galerie Saint Laurent in Brussels in 1964. The burying of his poetic work in plaster was a clarification of his transition from poetry to the fine arts.

[45] "La Moule/Cette roublarde a evite le moule de la societe./Elle s'est coulee dans le sein propre./D'autres, ressemblantes, partagent avec elle l'anti-mer./Elle est parfaite".'in: Buchloh (1988), pp. 26-27.

[46] Schultz (1998), p. 102.

like in his own version of *Un coup de des* (1969) (fig.7). By removing the words he emphasized the visual structure of the poem of Stefan Mallarmé while delivering words of sculptural and plastic quality.

> The poem obsessed me for 20-25 years, and now that Magritte is dead, to liberate me at least partially I believed it necessary … to redo the roll of the dice on the notion of the image … my aim is to change the signs for the reading of a poem … to show the extent to which the word is carried by the form.[47].

This kind of transformation pronounces a dialogue about the power of representation, visibility and invisibility, presence of form and absence of meaning. It could also be interpreted as a visual formulation of the literary concept of the horizon of expectation, which transforms the reader to an active agent, whose understanding is changing in the process of historical reception.[48] The work of Broodthaers translates visually the poem of Mallarmé and corresponds directly to the theoretical statements of the French poet. The latter underlines the quality of the empty space between the verses and the words that are full of meaning. This meaning that represents the Idea and cannot be found within words is cryptically appearing between them, in the white space of the page.[49] The meaning that is missing from the words and verses is mystically found in the emptiness of the interim/meantime, as it could be reflected by them. Broodthaers' visual translation catches exactly the complexity of this Mallarmean thought.

On the epitaph of the artist there is a profound criticism against the institutional power of the academic rules of art and the inflexible space of galleries and museums generally defined by an instrumentalized eliterian language, knowledge and ideology.[50] Just besides *academia* there is an illustration a turtle that ironically stresses the conservatism of the institution, which cannot follow the speed of the avant-garde movements. The 'fig. 0' used by Broodthaers implies again a reference to Mallarmé, who was the original point of reference for Broodthaers' own work and which had been added by the artist in a portrait - photography of the French poet.

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[47] Broodthaers stated it in a Videointerview with Georges Adé in 1969, quoted by Royoux (1997), p. 306.
[48] See furthermore in: Jauss (1982), p. 195, and in: Jauss (1995), pp. 57, 58, 59.
[49] Campion (1999), p. 20.
[50] Thomas (1998), p. 93.

Additionally, the eagle appears as a common symbol and motive in Broodthaers' art and at the *Musée d'Art Moderne, Département des Aigles*, which was constructed between 1968 and 1972 by the artist who played there a radical and multifunctional role of collector/curator/creator in it. The totemic eagle-themed images and figurines, which decorate the Museum with a kitschy style, are interpreted as a heroic example of institutional critique.[51] The emblem of authority and embodied power is used ironically in order to represent postcolonial Belgium. Broodthaers' Conceptual museum could be described as a deconstructed museum, bringing the structures of the museum to the fore. In the opening day, he preannounced provocatively with his speech the aesthetical thesis and the ambiguous role of this critical museum structure:

OPENING

We have the pleasure of announcing to the customers and the curious the
opening of the 'Department of Eagles' of the Museum of Modern Art.
The works are in preparation; their completion will determine the date at
which we hope to make poetry and the visual arts shine hand-in-hand.
We hope that our formula 'disinterestedness plus admiration' will seduce
You.[52]

This concept of seduction is inscribed on his tombstone with the phrase *chez le droguiste*. Art as a form of illusion and seduction is a concept that dates back to the sophist and pre-Socratic philosopher Gorgias, who in his work *Encomium of Helen* compares the effect of speech on the mind with the effect of drugs on the body.[53] The relational bind between illusion-seduction and artwork is based upon the theory of reception and the complexity of the notion of representation, which struggles on the traditional battlefield of binarities (presence-absence, nature-art, being-art, reality-illusion).

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[51] Wyma (2016).

[52] Open Letter, Ostende 1968, trans. In: Crimp (1993), p. 206.
"OUVERTURE/Nous avons le plaisir d'informer la clientele et les curieux de 1'inauguration du 'Département des Aigles' du Musée d'Art Moderne./Les travaux sont en cours; leur achèvement détermina la date a laquelle nous espérons faire briller, la main dans la main, la poésie et les arts plastiques./Nous espérons que notre formule 'désintéressement plus admiration' vous séduira". Ibid., p. 206.

[53] Diels; Kranz (1992), pp. 290-293.

3. Let us end with the ending: Towing with aesthetics, politics and metaphysics

In conclusion, I will localize and summarize the meaning of these aesthetic memorials and relate them to different questions. This essay tries to unpack the meaning of representation in terms of presence and absence, the political underpinning of artistic representation, the memorializing and performative function of the funeral monuments, archive as new form of artwork, image and text and, last but not least, self-staging as a desire for eternity. This approach was constructed upon three heteronymous axes of interest. The first consisted of the deconstruction of the traditional hierarchical text-image relations and its redistribution in more egalitarian terms. The second was based on the term of epitaph, its identification as an intermedial artwork and its relationality with the notion of site-specificity art. The last axis has been configured by the paradigmatic epitaphs of two divergent artists, whose perception presupposes the formulation of differential aesthetical memorials.

Recapitulating the first axis, the essay heads in the direction of intermediality, which functions both as a methodological tool and also as a hermeneutical field. The text-image relation is located on a common space, where both textual and iconic elements are not confined in an antagonistic level, but coexist in an altruistic form. In the case of the two epigraphs the intermediality is direct, as the two semiotic systems are self-sufficient and separately defined, thus there are the inscribed words and letters on the one hand and the figurative forms and sculptural elements on the other. Each system maintains its own mediality and functionality as certain formal and significance codes inhabit in them, while they are operating with each other in a supplementary relation.

The words inscribed in tombstone can be seen and read simultaneously in two levels, in a figurative one and in a semiotic. The same procedure stands by the figurative forms, which are depicted on the tombstone of the Belgian artist and are to be deciphered from the spectator. Words and images preserve their materiality without assuming a purified medial identity, which excludes any participation in an inter-action They are being transformed to active agents in an intermedial feast, who carrying their own nutrition habitat, their familiar aesthetical signs, take thankfully communion from the sacrificial supper. Without losing their self-sufficiency they are offering their possessions to the Other. This mystical metaphor does not imply a theological interpretation of intermediality but an alternative to the figuration of a newborn altruistic word-image relation. The inscribed words and images upon the two

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memorials coexist and redistribute space and time offering a new form of experience. Although the spectator can clearly define the pictorial signs from the verbal, he is indifferent to the hierarchy in significance between them.

Summarizing the second axis of this essay, the identification of the studied epitaphs as an exemplary intermedial genre should be analyzed through the concept of site-specificity. The fact that Aeschylus' epitaph and Broodthaers' tombstone have been designed by themselves transforms the traditional type of memorials and appears to accomplish a well-staged function of self-monumentalizing by artistic means. This unorthodox artwork can be theoretically legitimized in terms of art history through the challenging Kwon's schema, which distinguishes between phenomenological, institutional and discursive site-specificity. The present paper attempts to instrumentalize and activate the triangle structure in order to trace the hermeneutical configuration of those memorials, which are related with all the three notions of this concept. A memorial is profoundly connected with a phenomenological and literal site-specificity, as it is *sema* (gr.σῆμα = the sign by which a grave is known) of the dead body and mapping of his memory. It is therefore linked to the institutional form of site-orientated art, as it seems to be located in a certain space that submits to institutional power (cemetery). The positioning of a memorial in a graveyard follows certain social, legal and religious codes. The participation of the memorials to the third expression of discursive site-specificity is to be recognized through the aesthetical discourse that is interwoven with the constitution of the aesthetical memorials.

The third and mostly studied axis refers to what exactly Aeschylus' epitaph and Broodthaers' tombstone represent and how they are interconnected. It is worthy to mention that there is a plethora of wellknown and studied epitaphs of poets and artists, but there is a specific reason for the selection of them in this paper. Through their memorials, they are attempting to preserve their aesthetic thesis and memory according to their own imperatives, the first one by totally and brutally excluding his artistic identity and the second one by concentrating it. This antithetic motion, indifference for the role of the artist on the one hand and adhesion to it on the other, reflects two differential notions. They are both staging their memorials while playing with the thought of death and being metaphysically extremely distanced from their real death. Nonetheless, it is essential how they imagine the visitor that will pass before their tombstones and what this fictive spectator will think about their life. The

human kind is always thinking of life, even while considering death, as life remains a familiar repetitively experienced condition, while death is experienced only outermost or personally with an unavoidable singularity.

Aeschylus constitutes his identity through his active participation in the polis. He is defying himself as a *politis-oplitis* (citizen-soldier), while art remains only a part of this participation and of his social and political engagement. He is writing his tragedies in order to reframe a material and symbolic space, where the sublime idea of duty before the divine and secular order of things is stabilized. That's why he does not find it necessary to mention his role as tragedian in his epitaph. Approaching this memorial only with that implication it could be categorized according to Rancière's model to the ethical regime.[54] "In this regime, there is properly speaking no art as such but instead images that are judged in terms of their intrinsic truth and of their impact on the ways of being of individuals and collectivity".[55] As an antithesis of this Athenian memorial, comes the paradigm of Broodthaers' memorial, which belongs on the first sight to the representative regime of Rancière's structure.[56] In his memorial, which intrudes as intertextual mosaic of artistic references, he introduces his life as artist. The translation of the memorial's hieroglyphics presupposes the spectator's familiarity with the history of literature and art. This avantgardistic approach patterns with the representative regime that highlights "the artistic capacity of rendering the appropriate figures according to the appropriate forms of expression".[57]

However, conducting a closer reading of those paradigms, I chose to use the notion of "regimes of the arts" in order to reject interpretations that frame artistic practices as linear, mono-causal historical narratives. The conceptions of what artistic practices mean are historical, as they change over time defining what in the world is significant and thus worthy of representation.[58] Although the structure of the two epitaphs seems to privilege one of both regimes (ethical and representative), according to Rancière there is no a real conflict between purity and politicization, as art and politics do not constitute two separate realities, but they are two forms of specific distribution of the sensible.[59] This is the aesthetic regime of art that cannot be separated from politics as art is a way of inhabiting common space and promotes the

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[54] Rancière (2009), p. 28.
[55] Ibid., p. 28.
[56] Ibid., p. 29
[57] Ibid., p. 29.
[58] Deranty (2010), pp. 117, 118.
[59] Ibid., pp. 25, 26, 32.

redistribution of time and space without being separated from the sphere of life.[60] For Rancière art is always social as it is involved in constituting forms of common life while the aesthetic regime establishes a new form of identification of art as art.[61]

That is how aesthetics and politics are connected and simultaneously how Aeschylus and Broodthaers are formulating an active dialogue through their memorials. Though their aesthetical attitude and the instruction for a future reception that they give is controversial, the mere act of building a memorial, which will guide the spectator that will cross the graveyard remains profoundly political. It evokes a mode of being even when there is not-being-any-more, or at least not-existing-any-more. With those memorials there is a redistribution of time and space and a sign (*sema*) is located in order to succeed participation in common life that exceeds the life itself. This is how aesthetics meets politics and how there is to be recognized on those paradigms not a macabre but a heroic artistic action that comforts the agony of death

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[60] Ibid., p. 35.
[61] Highmore (2011), p. 99.

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Fig. 1: Nicolas Poussin, *Et in Arcadia ego*, 1635, oil on canvas, 85 x 121 cm, Paris, Musée du Louvre.

Fig. 2: Giovanni Francesco Barbieri, *Et in Arcadia ego,* 1618, oil on canvas, 82 x 91 cm, Rom, Galleria Nazionale di Palazzo Corsini.

Fig. 3: Marcel Broodthaers' tombstone of his own design at Ixelles Cemetery in Brussels Region.

Fig. 4: René Magritte, *La Clef des Songes*, 1930, oil on canvas, 81 x 60 cm, New York, Museum of Modern Art (collection Jasper Johns).

Fig. 5: (left) René Magritte, *La trahison des images*, 1929, oil in canvas, 60 x 81 cm, Los Angeles, Los Angeles County Museum of Art; (right) detail from Marcel Broodthaers' tombstone.
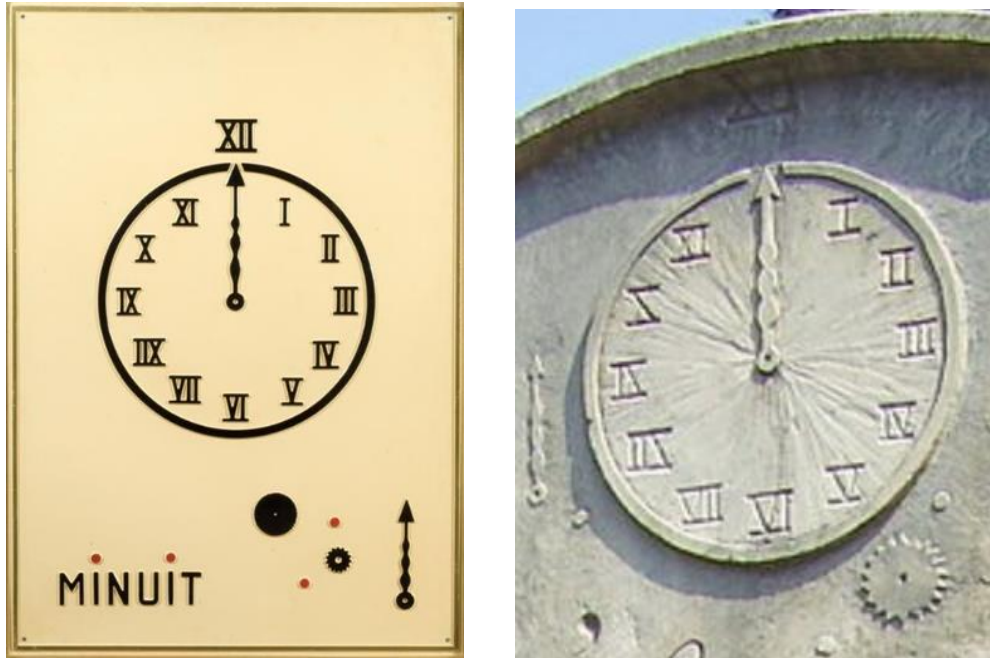
Fig. 6: (left) Marcel Broodthaers, *Minuit*, 1969, thermoformed plate and enamel paint, 120 x 83 cm, from a series Broodthaers called "Industrial Poems"; (right) detail from Marcel Broodthaers' tombstone.

Fig. 7: Marcel Broodthaers, *Un coup de dés jamais n'abolira le hasard [(Exposition littéraire autour de Mallarmé)]*, 1969, 32,5 x 25 cm, New York, Galerie Michael Werner.

Giulia Famiglio

Chitra Ganesh's Decontruction of Hindu Deities: The Cases of Hanuman and Parvati

My research in contemporary Indian art began in 2017, when I applied for the *Masala Modernities Field Trip – Writing the Cosmopolitan Imagination*, a scholarship from the University of Potsdam, which included a four-week project stay, which took place from February, 19th until March 18th 2018, at the Delhi University. During my preliminary research I noticed that the Hindu deities have been represented by artists in all ages and that still nowadays gods and goddesses are a very widespread subject of contemporary artists. The iconic representations usually respect the canons of classical Hindu iconography, but they are renewed by artists in different styles, through different media, with different ideas, inquiries and goals. This aspect grabbed my interest and I decided to start my research project on this topic, which was focused on contemporary Indian art, especially on contemporary Indian female artists working on feminist issues, such as Pushpamala N., Barti Kher, Sheba Chhachhi and Chitra Ganesh. The research on Chitra Ganesh continued then further with my Master thesis. In this paper I will present a chapter of it, which analyses Ganesh's alteration of some universal gender stereotypes through the appropriation and the manipulation of popular Hindu deities in *Tales of Amnesia* (2002-2007). I am going to focus on some panels, which show and appropriate the deities Hanuman and Parvati.

Chitra Ganesh is an artist of Indian origin, but who was born and educated in the USA, i.e. in a Western context, and developed her art there. She works nevertheless in all continents, exhibiting in Western as well as in Eastern art galleries and museums. She was born in 1975 from parents of Indian descent in Brooklyn, New York. She spent several summers travelling through India with her family, and she spent one year in this country when she was three years old.[1] Her work concerns and unites both cultural spheres of her background. It encompasses various media, such as wall painting, installation, comics and videos, and deals with various topics, including feminism, gender and cultural studies. Discovering a contemporary artist who works worldwide, combining Eastern and Western culture in her work, and whose work involves several disciplines and areas of my studies, has aroused my interest to such

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[1] Prakash (2014), pp. 48-51.

an extent that I wrote my Master thesis on it, focusing on her first comic-project *Tales of Amnesia* (2002-2007). In this work Ganesh appropriates the Indian comic series *Amar Chitra Katha.* The *Amar Chitra Katha* (*ACK*) are a series of comics first published at the end of the 1960s that aim to convey the history of India, Hindu mythology and Indian folk tales. They are used to educate Indian children who live in South East Asia as well as in the countries where the Indian diaspora is present. Indian mythology and these comics are essential part of Indian popular culture. More than 400 *ACK* stories were published, translated in more than 20 languages and more than 90 million copies were sold worldwide until today.[2]

In her essay *Breathing between the lines: Re-Deconstruction in Chitra Ganesh's „Tales of Amnesia"* (2010) curator and art historian Saisha Grayson associates the French philosopher Jacques Derrida's term *deconstruction* with Ganesh's first comic-project. The aim of deconstruction is to free hierarchical binary discourses from differences by decentring and dissolving them and by introducing a de-hierarchized process, so that thinking frees itself from habitual demarcations and forms of hierarchy.[3] The term is used in various areas of contemporary debate, for example in philosophy, politics, literary studies, queer and feminist theory. Ganesh deconstructs several fields in *Tales of Amnesia* (2002-2007). On the one hand, deconstruction affects the canons of comics and the interaction between text and image. In addition, a feminist discourse plays a protagonic role in Ganesh's work, as the artist, on the other hand, deconstructs gender roles, gender stereotypes and gender hierarchies. Ganesh deconstructs Indian pop culture indeed, namely the comic series *Amar Chitra Katha*. The comics convey a certain image of an ideal India and an ideal Indian society without reflecting the reality and diversity of the country. Instead, the conveyed image is that of an elitist, Western-oriented, patriarchal upper-class society and the result of British colonialism.[4] Grayson explains:

> From the start, *ACK* was simultaneously produced by and helping to produce an English-speaking, westernized urban middle-class that was actively seeking to enforce an ideal of Indian gender identities that were now indelibly shaped by colonial-era constructs of their own cultural history. The birth of *ACK* was also inextricably linked to the concurrent push towards an increasingly capitalist

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[2] www.amarchitrakatha.com/int/ [04/30/2020]
[3] Derrida (1967), p. 119.
[4] Grayson (2010), p. 10; Amin 2017.

economy that put a premium on consumption of items like clothes, comic books and childhood toys as tools for self-definition.[5]

In *Tales of Amnesia* (2002-2007), Chitra Ganesh adopts and processes both the iconography and the plots of *Amar Chitra Katha* by criticizing and deconstructing the hierarchical and patriarchal attitude of these stories. The way in which the artist realizes this has an alienating and confusing effect on the viewers. Popular plots and familiar illustrations and iconography are transformed into intangible texts and bloody, taboo-free images, while the originals remain clearly recognizable. Grayson explains:

> This indistinguishability between the source material and Ganesh's alterations gives the images their powerful ability to induce productive cognitive dissonance and active, participatory deconstruction in the mind of the viewer – the reader is drawn in by what seems to be impossible incongruities, recoils from irresolvable juxtapositions and then returns to inspect the frame in detail to try and parse what the relationship between original and intervention might be.[6]

In Ganesh's comic deconstruction occurs on gender stereotypes. These are social-cognitive structures that contain socially shared knowledge about the characteristic features of women and men. On the one hand, they are part of the individual possession of knowledge, in accordance with gender typing.[7] Thomas Eckes describes them in his essay *Geschlechterstereotype: Von Rollen, Identitäten und Vorurteilen* (2008) as the interaction of biological, social and psychological processes of gender differentiation,[8] which people perceive since early childhood through socio-cultural sources of influence. These sources of influence can be for example parents, day care and school education, siblings, peers and/or the media, all of which have a say in what it means to be perceived as a boy or a girl.[9] On the other hand, gender stereotypes are part of the consensual possession of knowledge, namely the culturally shared understanding of typical gender characteristics.[10] Gender stereotypes transcend geographical borders and are similar in the most diverse

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[5] Grayson (2010), p. 10. In this section, the curator quotes two sources for her statements. These are Chatterjee (1989), pp. 622-633 for the first sentence and McLain (2009) for the second.
[6] Ibid., p. 5.
[7] Eckes (2008), pp. 178-180.
[8] Ibid., p. 180.
[9] Eckes (2008); Vogt, Nentwich, Poppen, Schälin (2012); Nentwich (2014); Magin, Stark (2010).
[10] Eckes (2008), p. 178.

cultures. In 1990, John E. Williams and Deborah L. Best surveyed gender stereotypes in 30 countries worldwide (including Germany, Italy, India and the USA[11]) and came to the conclusion that what is described as typically male and typically female is similar in different areas and cultures of the world.[12] A survey conducted thirty years ago is still to be considered valid and credible, as gender stereotypes are culturally invariant and stable over time.[13] After the survey, some of typically male defined characteristics were adventurousness, dominance, independence, strength, aggressiveness, courage, activity, sobriety and wisdom. By contrast, sentimentality, submissiveness, tendency to superstition, cordiality, dreaminess, sensitivity, emotionality, attractiveness, weakness and fearfulness were considered as typically female characteristics.[14] Eckes summarizes such characteristics under the term "global stereotype". Global stereotypes are structurally heterogeneous. They are composed of a number of more specific and inherently homogeneous categories whose mental representations are called "substereotypes".[15] Several of the examined substereotypes are in total contrast to the respective global stereotypes. For example, there is the female substereotype of the "career woman", who is described as dominant, cool and self-confident. This contradicts the female stereotypes of warmth, weakness and fearfulness. Or the "emancipated", who stands up for women's rights, i. e. deals with left-wing politics and reads women's literature.[16] Male substereotypes are the thoughtful, open and sensitive "alternative", in contrast to the male stereotypes of strength and dominance or the "intellectual" who is interested in culture and who stands in contrast to the stereotypes of adventurousness and aggressiveness.[17] Substereotypes also agree among different cultures.[18] Eckes adds that the existence or construction of subtypes that are stereotype-contrary on the superordinate, global level does not, however, lead to an invalidation of the global stereotype, but leaves it rather unchanged.[19]

The distinction between male and female types, such as the career woman or the intellectual, examines the practical application of individual and consensual

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[11] Williams, Best (1990).
[12] Williams, Best (1990); Magin, Stark (2010), p. 386.
[13] Eckes (200)[8], p. 179.
[14] Magin, Stark (2010), p. 386.
[15] Eckes (2008), p. 181.
[16] Ibid.
[17] Ibid.
[18] Ibid., p. 182.
[19] Ibid.

knowledge ownership, which leads to stereotyping, which in turn leads to the determination of gender roles. Gender roles are everyday assumptions about the sexes and their interrelationships and include individual behavioural expectations with regard to their socially ascribed gender.[20] Alice Eagly establishes the so-called "Theory of Social Roles" (1987, 2000), according to which people tend to assume that women and men have those characteristics that are typical of their respective social roles, especially their family and professional roles.[21] Thus, female warmth, expressiveness, and cordiality lead to the practice of underestimated professions such as housewife, nurse, and elementary school teacher, while male competence, instrumentality, and activity lead to managerial professions such as manager, politician, and lawyer. Gender stereotypes thus imply that professions of higher status are attributed to the male gender.[22]

In *Tales of Amnesia* (2002-2007) Chitra Ganesh turns numerous interculturally consistent gender stereotypes and roles upside down by appropriating and processing famous Hindu deities.

The comic project begins with a very clear appropriation. The cover picture (fig. 1) takes up the first page of the *ACK* volume *Hanuman* (Pai, Waeerkar 1971, Vol. 502) (fig. 2). Hanuman is the monkey god, one of the main characters of the Indian epic *Ramayana*. Instead of the muscular monkey god with bare chest and black short trousers, a young woman is depicted on the front cover of *Tales of Amnesia* (2002-2007), with trousers similar to Hanuman's, a yellow T-shirt covering her breasts and shoulders, and golden jewellery on her forearms. The background motif is conserved from the original: a landscape in the mountains with some trees and a few houses, the sun in the middle, at the top of the picture. However, the colours of the backgrounds are different: they become more garish in the depiction of Chitra Ganesh and the red sun Hanuman is aiming at turns pink. The plot of *Hanuman* (Pai, Waeerkar 1971, Vol. 502) begins with the explanation of his origin and of the action he is currently performing in the picture: "Hanuman was the child of Pavana, the wind god. One day he saw the rising sun and thinking it to be an apple, he leapt towards it."[23] This brief introduction immediately introduces the reader or viewer to the character's instinctive nature, who, having seen the sun and mistaking it for an apple,

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[20] Ibid., pp. 171-182.
[21] Ibid. p. 179.
[22] Eckes (2008), pp. 179-180.
[23] Pai, Waeerkar (1971), p. 1.

jumps impulsively to reach it, probably out of a desire to eat it. The monkey god Hanuman is replaced in Ganesh's work by the image of Amnesia, a young woman with a monkey tail. The plot here begins with a questioning, followed by the presentation of the figure: "How to stage the story? Her name was Amnesia and it fit her like a brand-new boxing glove. From a lineage of monkey girls,"[24] The question at the beginning represents an uncertainty and has a confusing effect. The second sentence is interrupted by a comma and it is not quite sure whether the introduction continues on the following page.

The following page of *Tales of Amnesia* (2002-2007) (fig. 3) is also a quotation from *Hanuman* (Pai, Waeerkar 1971, Vol. 502), but from a later scene of the *ACK* comic book on page 16 (fig. 4). The front cover and the second panel quoted by Ganesh therefore do not follow each other in the original version. In *Tales of Amnesia* (2002-2007), the second page shows a panel with the same young woman from the first page, but dressed differently. She no longer wears the T-shirt and the bracelets have become fewer. Here the young woman is wearing the same clothes as Hanuman. Her facial expression, however, is clearly more restless, while the expression of the monkey god is not so clearly interpretable.

The pictorial composition of the panel is the same in the two comics. The colours in Ganesh's version are again even brighter than in the original. Both texts are about the burning tail of the main character. Hanuman sets fire to the city where Sita was imprisoned by the demon Rakshasa in order to save her. Sita is the wife of King Rama, the protagonist of the epic *Ramayana*. Among Hindus, she is considered the ideal wife, the model of marital fidelity.[25] She dedicates her entire existence to her husband.[26] Hanuman is the loyal and trustworthy servant of Rama. He is characterised by strength, courage and a spirit of adventure. He is the embodiment of masculine values.[27] His animal nature predicts that he is a libidinal, impulsive, and naive figure.[28] In the plot he has an extremely important task to accomplish, that is to save Sita. Illustrations show frequently, the couple Sita and Rama and the faithful servant Hanuman together. Rama and Sita together represent the embodiment of the highest values of masculinity, femininity and marriage. Rama is a brave fighter and good

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[24] Ganesh (2002), p. 1.
[25] Kinsley (1987), pp. 65-80.
[26] Ibid., p. 70.
[27] Williams, Best (1990); Eckes (2008); Magin, Stark (2010).
[28] Keul (2002).

king, Sita is characterized by beauty, grace and extreme marital fidelity. The *Ramayana* is very popular among Hindus and its characters and plot are very well known. Several protagonists in the story represent real Hindu ideals.[29]

The text in the *ACK* episode on page 16 reads: "Hanuman went to the sea to extinguish his tail. His mission was more than complete."[30] However, the self-confidence of the monkey god is turned upside down in Amnesia. Ganesh's text on page two tells: "She was prompted by anxiety to chew off her own tail at an early age."[31] The young woman bites off her tail out of fear. The text can evoke a brutal scene in the viewer, but this is not visualized by the picture.

Ganesh chooses to portray her female protagonist as the appropriation of the monkey god Hanuman. The figure of Hanuman is directly connected to the figure of Sita as her savior. A female figure, who ideally should find her model in Sita, is depicted by the artist as a reflection of Hanuman. So Ganesh transforms in this way the stereotypical, ideal Hindu woman. Amnesia leaves the domestic, graceful, subordinate,[32] female sphere and becomes an animalistic, instinctive and naive figure. The characteristics of Amnesia contradict not only the Hindu model, but also the culturally invariant and over time stable female stereotype that ascribes weakness, submissiveness and sentimentality to women. Moreover, Ganesh's text plays a significant role in the transformation of gender stereotypes. The artist uses the idiom "to fit like a glove". But the glove becomes a boxing glove in her text. Regarding the female figure, she thus mentions a sport that is more often regarded as a typically male sport because it involves fighting and is therefore implied with the male attributes of aggressiveness, courage and strength.

On the third page of Ganesh's comic strip, the characters and the context change completely (fig. 5). Another woman is depicted, which is a quotation of the goddess Parvati. Parvati is god Shiva's consort, she is – like Sita – the incarnation of the ideal woman and the model Hindu wife and mother.[33] Here the appropriation is again very clear. The page contains two panels. Both correspond to the two lower panels on page three of the *ACK* volume *Shiva Parvati: A Story of Divine Love* (Pai,

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[29] Kinsley (1987), p. 77.
[30] Pai, Waeerkar (1971), p. 16.
[31] Ganesh (2002), p. 2.
[32] "In all things she [Sita G.F.] seems inextricably bound up with Rama. Apart from him her life is meaningless. […] [she G.F.] always remains faithful to him despite provocations on his part": Kinsley (1987), p. 76.
[33] Ibid., p. 35.

Chandrakant, Waeerkar 1972, Vol. 506) (fig. 6). In both versions the first panel shows the young Parvati from behind trying to grab an object thrown by another woman. They are in the fresh air and there is a white mountain in the background. In the *ACK* version of 1972 the object is not easy to recognize. The two young women are playing a game. The viewer or reader understands this through the second panel, where Parvati smiling says: "I have had enough of this game. Come let us go home and play with our dolls."[34] The narrative rectangle above describes the main character: "She was as lively as she was lovely and had many friends".[35] Parvati prefers to play with dolls. Puppetry highlights the female stereotypes that reduce women to the domestic sphere and the role of housewife, mother, and child carer because of their biological ability to bear children.[36] She is also described as lively and lovely, two characteristics that are associated with the female stereotypical elements of warmth, beauty and sensitivity.[37]

In Ganesh's version the unrecognizable object of Parvati's game is transformed into a severed bleeding forearm with the hand. The index finger is stretched out. The speech bubble of Parvati's friend is erased by the artist and replaced by blood splashes. The narration in third person in the green square above is completed by Parvati's direct speech: "She spent those years in bliss, fond of saying 'Godzilla, you don't stand a chance'."[38] A long drop of blood flows from the left side of her mouth while she is saying this sentence.

Puppetry is replaced by Godzilla in *Tales of Amnesia* (2002-2007). The Japanese monster can be associated with male stereotypes because of its dominance, aggressiveness and ugliness. The two opposing games, the dolls for the girls and the monsters for the boys, reflect the gender stereotypes that children learn through the above-mentioned socio-cultural sources of influence when they perceive gender differentiation and their gender identity.[39] Instead of playing with dolls, Parvati challenges Godzilla while blood flows from her lips. The depiction of blood next to the mouth of the goddess and the depiction of the severed bleeding forearm reinforce the scene's association with aggressiveness and brutality, which correspond to the stereotypical man and which are, moreover, not a suitable association for the

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[34] Pai, Chandrakant, Waeerkar (1972), p. 3.
[35] Ibid.
[36] Magin, Stark (2010), p. 386; Nentwich (2014); Eckes (2008).
[37] Williams, Best, (1990); Magin, Stark (2010).
[38] Ganesh (2002), p. 3.
[39] Nentwich (2014); Eckes (2008).

childhood as phase of life. However, the male stereotype is contradicted by the pretty and angelic face of the original Parvati and the effect is alienating and shocking, also because this is the first time blood appears in the comic.

Thus, through her treatment of the goddess Parvati and the appropriation of the monkey god Hanuman, Chitra Ganesh rearranges gender stereotypes by depicting impulsive, young, beautiful women engaged in brutal games. The stereotypes that she depicts and rearranges are recognizable and occur not only in Indian society, but in several cultures of the world, as the above-mentioned studies prove. However, they are reinforced in *Tales of Amnesia* (2002-2007) with regard to Hindu culture, as the artist applies and processes its specific iconography and mythology.

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APPENDIX
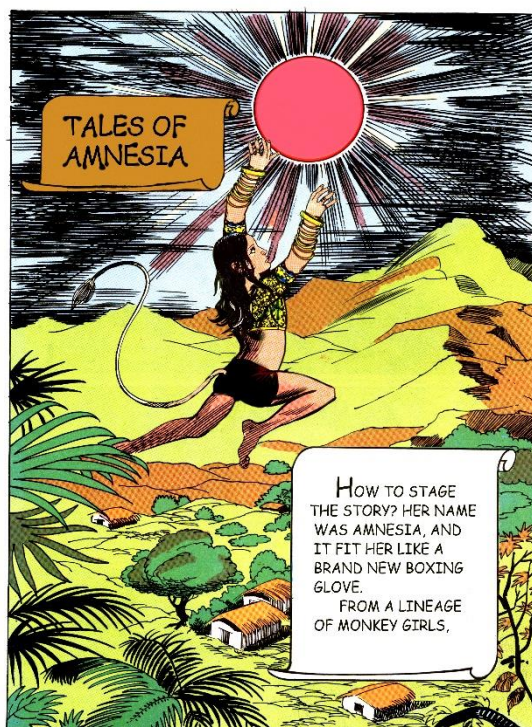
Fig. 1: Chitra Ganesh: Front cover *Tales of Amnesia* (page 1 of *Tales of Amnesia*), 2002-2007, digital print on paper, 35,60 x 45,72 cm, Thomas Erben Gallery, New York.
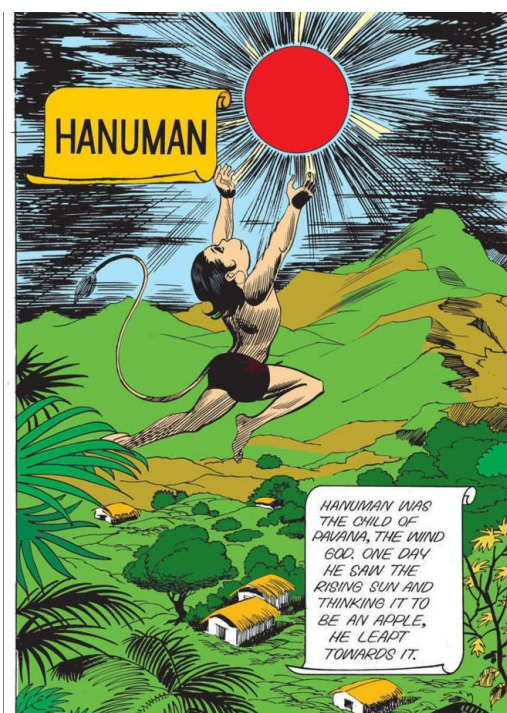
Fig. 2: Ram Waeerkar, Illustrator: page 1 of Pai, A.; Waeerkar, R. (1971) *Hanuman*. Mumbai: Amar Chitra Katha Pvt Ltd, Vol. 502.

Fig. 3: Chitra Ganesh: Chewed off her tail (page 2 of *Tales of Amnesia*), 2002-2007, digital print on paper, 43,90 x 21,20 cm, Thomas Erben Gallery, New York.

Fig. 4: Ram Waeerkar, Illustrator: page 16 of Pai, A.; Waeerkar, R. (1971) *Hanuman*. Mumbai: Amar Chitra Katha Pvt Ltd, Vol. 502.

Fig. 5: Chitra Ganesh: Godzilla (page 3 of *Tales of Amnesia*), 2002-2007, digital print on paper, 66,24 x 47,85 cm, Thomas Erben Gallery, New York.

Fig. 6: Ram Waeerkar, Illustrator: page 3 of Chandrakant, K.; Waeerkar, R.; Pai, A. (1972) *Shiva Parvati: A Story of Divine Love*. Mumbai: Amar Chitra Katha Pvt Ltd, Vol. 506.

Evangelia Prassinou

Dionysios Solomos' "Treli Mana" (Mad Mother) in Mikis Theodorakis' Third Symphony

The theme of my research is the transformation of Dionysios Solomos' "Mad Mother" into symphonic music by Mikis Theodorakis. It is a great honour that I can present Mikis Theodorakis' work and I would like to thank him from the bottom of my heart for his consent.

Introductory Points

Mikis Theodorakis is one of the most important Greek composers of the 20th century and among those with the most composed works. His reputation has travelled beyond the Greek borders and his work is widely known all over the world. His work is known for its high quality and the enormous size. He wrote songs, turned poetry into songs, composed choral and symphonic work, operas, chamber music, music for ancient drama and movies. His creative career is characterised of three stages: during his first creative period (1937-1959), he is mostly composing music and songs while during the second period (1960-1980) he composes his meta-symphonic works. Theodorakis calls *meta-symphonic music* the art music which is based on folk tradition. Symphonic music is composed during the third stage of his composing careers, starting in 1980.

1. The programmatic dimension of Mikis Theodorakis' symphonic work

Mikis Theodorakis' symphonies do not follow the symphonic morphological rules as developed during the music classic and romantic period. As an extensive composition for full orchestra (string-wind-percussion), symphony, during the classic and romantic period, is composed of the following four parts: it begins with an allegro in sonata form, followed by the andante in variation form, then followed by a menuetto or scherzo in big song form and concluded by an allegro or allegretto in rondo form. In response to possible criticism concerning his overlooking of formal structure and rules of classic symphony, Mikis Theodorakis argues that symphonic laws are imposed "from within". He specifically writes that:

> Symphonic laws are those imposed by creative musical contemplation. Symphony is the highest musical form in which the composer tries to concentrate his musical ideas, and subordinate them in a central axis of intuitive thinking, so that they can function in dialectic evolution, towards the dramatic climax, meaning and depth of Tragedy. The means used are purely a personal issue. What is important is that they do work. In other words, if they serve his basic idea to a degree that it is "understandable", i.e. to ensure communication, the reception with the consciousness of his time.[1]

As it is made clear in the above quote, according to Mikis Theodorakis, symphony incorporates traits of tragedy, such as the dialectical evolution and the dramatic climax. Thus, as a "way of expressing musical tragedy", symphony goes beyond expressive means, rules, structures, etc. Mikis Theodorakis calls *contemporary musical tragedies* the symphonies of 20th century composers, because they capture the drama of their time by freeing themselves from stereotypical rules and forms. Mikis Theodorakis finds traits of *contemporary music tragedy* in his *Symphony No 3*:

> Needless to proceed in describing the self-evident relationship between Symphony and Tragedy. In my works, a strong example is Symphony No 3, where the roles of the person (of the Mother) and the chorus [choir] are so clear and distinct.[2]

The *Third Symphony*, subject of the current research, saw different elaboration stages before taking its final shape. Its main music idea can be found in *Quartet No 2*, (1945), which was meant for a solo voice, choir and orchestra. Theodorakis composed in 1956 *Suite No 3* for solo voice, choir and symphonic orchestra based on the same melodic material. *Symphony No 3* for mezzo-soprano, choir and orchestra was performed in 1981 in its first version. The composer re-elaborated the symphony and creating its second and final version in 1992. The first performance of the oeuvre in its final edition was directed by the composer himself at the Athens Concert Hall (Megaro Mousikis) on 11th March 1993, with the National Symphonic Orchestra and Choir of ERT (National Radio-Television), the solist Markela Hatziano and the narrator Lefteris Voyatzis.

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[1] Θεοδωράκης (1990), pp. 38-39: [The translation from Greek is mine]
[2] Λαζαρίδου (2004), pp. 14-15: [The translation from Greek is mine]

The *Symphony No 3* comprises of four parts. In the first, second and fourth part of the symphony appears a large part of the "Mad mother" (1824) of the Greek national poet Dionysios Solomos. In the third part there is the insertion of an anti-heroic poem *The City* by Constantinos Cavafis and Byzantine hymns that are chanted in the Orthodox Church on Good Friday.

2. "The Mad Mother" by Dionysios Solomos (1824)

Dionysios Solomos' poem "The Mad Mother or The Cemetery" is part of the more extensive narrative poetry composition *Lambros* written in 1824. In the subtitle the characterisation "song" highlights the inter-relation of this work with music and justifies the musicality that inspires it. This is the second of the two sad songs, sung by the main heroine of the oeuvre, Maria, on the most mournful day of the year, on Easter eve. The poem consists of thirty-four sestets.

The poem starts with the image of the sea breaking on the rocks. The dominant image of Solomos' poem is the tragic figure of the mother –Maria- who, in the middle of the night and having lost her mind, wanders alone in a state of madness and without purpose in the cemetery, mourning for the unexpected death of her two children from a lightning. The deadly silence of nature magnifies her pain and intensifies her loneliness feeling. Despaired by her grief, she runs to the belfry and hits the bell loudly. The sound of the bell ringing in the wilderness, reminds the mother the sounds and images of the memorial service of her children. But then the mourning knell of the bell is transformed into a joyful message announcing the dawn of the Resurrection Day. Finally, redeemed of the death thoughts and refusing to accept the death of the two children, the mother contemplates the hopeful Resurrection *troparia* [chanting] and the flowers of the 1st of May as a reminder of the triumph of life over death. In the last stanza of the poem, the silent and pensive mother looks and counts all the graves by moving slowly her head.

3. The transformation of Dionysios Solomos' poem "The Mad Mother" in Mikis Theodorakis' Symphony No 3

In my paper, I examine how Dionysios Solomos' "Mad Mother" is depicted in Mikis Theodorakis' *Symphony No 3*. In particular, I highlight some points that, in my opinion, demonstrate the escalation of the mother's suffering.

3.I First part

The first stanza of Solomos's poem focuses on the image of the sea breaking ["torn"] over the rocks in a clear night.

Τώρα **π**ου η ξά**στ**ερη / **T**ora **p**ou i **x**asteri/Now that the starlit
Νύχτα μονάχους / Nihta mona**h**ous/Night alone
Μας ηύρε απάν**τε**χα, / Mas ivre apan**teh**a,/Has found us suddenly,
Και ε**κ**εί στους βράχους / **K**e e**k**i stous vrahous/And near the stone
Σχίζεται η θάλασσα / **Sh**izete i thalassa/ The sea waves split
Σιγαλινά.[3] / Sigalina./ Silently.[4]

The harsh sounds of the first stanza such as [x], [t], [p], [h], [k], [st] emphasize the semantic load of the words and therefore highlight the tough reality of the mother.

In a respective way, the Symphony starts with a slow and expressive melody (andante), which gives the impression of the sound representation of the clear night. The main musical theme is first exposed by the cello. The bass sound of the cello corresponds to the harsh sounds like [k], [x], [t], that dominate in the first stanza of the poem, while the other strings (violin, viola and bass) enrich the melody as an *isokratima*[5] diffusing a feeling of sadness and agony. Then, the music theme is announced by the violin and viola to be re-expressed later on by the oboe. The oboe, with its penetrating and imposing sound, creates the impression of reproducing the sounds of the liquid consonants [l], [r] (encountered in the first stanza of the poem) and thus the sound of the sea waves. At the same time, the oboe as a wind instrument is associated with the sound [s] which is repeated three times in the last couple of the first stanza of the poem.

Therefore, the image of the sea breaking on the rocks in the night hours is set through melody before the choir sings Solomos' verses.

Σχίζεται η θάλασσα / **Sh**izete i thalassa/the sea is torm
Σιγαλινά. / Sigalina/silently (op. cit.).

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[3] Op.cit., p. 253.
[4] Solomos (1998), p. 93.
[5] In Byzantine music *isokratima* refers to the expression of a note in length. It functions as a supporting melodic line. Its purpose is the harmonic and melodic enrichment of the main melody.

The harsh sounds of the first stanzas as well as the sad and nostalgic melody (which accompanies the song of the choir) reveal that the sea that is silently breaking on the rocks is a hint of the mother's heart breaking of pain.

The mezzo soprano's song, that follows, introduces us to the cemetery area:

> Σε κοιμητήριο / In one graveyard
> είναι στημένα / There stand together
> δυο κυπαρίσσια / Two cypress trees
> αδελφωμένα / Joined forever,
> που πρασινίζουνε / Projecting their greenness
> μες στους σταυρούς [6]/ Against the crosses.[7]

At the same time, the indolent and mourning melody, that surrounds soprano's song, resonates mother's deep sadness, as mezzo soprano represents the mother's tragic figure.

Then, the successive alternations and the intertwining of the choir's voices give rise to a feeling of agony and agitation. This is the musical depiction of madness that gradually takes over the mother's mind. The following Solomos' verses, that the choir sings, refer to the theme of the mother's madness:

> Δυο αδέλφια δύστυχα / Two ill-faded siblings
> Κοιμούνται κάτου / Sleep in the earth
> Τον ανεξύπνητον / The non-awakening
> Ύπνον θανάτου / Slumber of death,
> Κι' έχασε η μάνα τους / And their mother lost
> Τα λογικά [8]/ Her own mind. [9]

A fleeting and sad musical theme[10] follows, creating the impression of a music depiction of the sound of flowing water. Through this sound, we return to the first image of the poem dominated by the sea in the clear night.

3.II Second Part

The first part states the context in which the action unfolds. That is to say the music represents the clear night as the sounds of the sea-waves and the wind are heard in a

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[6] Θεοδωράκης (1990) op.cit.
[7] Solomos (1998), p. 94.
[8] Θεοδωράκης (1990) op. cit.
[9] Solomos (1998), p. 94.
[10] The theme of a music connection is relevant to the sentence of a text.

relatively slow tempo. On the contrary, in the second part, where the agitation of the mother is musically represented, the tempo is fast (allegro moderato-presto) and the rhythm becomes increasingly anxious, stressful and turbulent. The rough roll of drums, the continuous glissando, the dissonant intervals are some of the elements that enhance the dramatic tone of the music while the prolonged screams of the choir, that follow, correspond to mother's heartbreaking cries.

Nevertheless, Solomos' verses, that are included in this part of the symphony, refer to the motionless and silent landscape:

> Δεν άκουες βάβισμα / You couldn't hear
> Χαμένου σκύλου · / A lost dog bark;
> Πουλιού δεν άκουες / You couldn't hear
> Λάλημα, ή χείλου, / Man's lip, or a lark,
> Ή κλωνοφλίβλισμα / Or leaves gently waving
> Να πλέει τερπνά.[11] / Caressed by the breeze.[12]
>
> Θανής δεν έμνεσκαν / No other signs
> Άλλα σημεία / Of death remained,
> Πάρεξ του λίβανου / Save incense scent
> Η μυρωδία / Fine but faint
> Όπου εχυνότουνε / That poured itself
> Στην ερημιά.[13]/ Over the waste.[14]

Especially, the word "waste" («ερημιά») is repeated several times.

The contrast between the deadly silence of the landscape as portrayed in Solomos' verses and the anxious and thunderous melody, which runs through the second part of the symphony, highlights the contradictory mental state of the mother: on the one hand, her loneliness ("waste") and on the other hand her distress (galloping rhythms). The mother feels alone as nature remains silent and uninvolved in her insurmountable pain and she is emotionally charged because she is mourning for her children. The nature's dead silence magnifies the mother's deafening lament and intensifies the sense of her loneliness.

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[11] Θεοδωράκης (1990), p. 255.
[12] Solomos (1998), p. 94.
[13] Θεοδωράκης (1990), p. 255.
[14] Solomos (1998), p. 95.

3.III Third part

As already argued, the second part of the symphony is devoted to the musical depiction of the mother's agitation. The third part, which is the most melodic part of the symphony, starts with a slow, melancholic and elegiac melody (adagio) that reminds of lament. This melancholic melody surrounds the mezzo-soprano's song:

> Καινούριους τόπους δεν θα βρεις, δεν θα βρεις άλλες θάλασσες.
>
> Η πόλις θα σε ακολουθεί.
>
> Δεν έχει πλοίο για σε, δεν έχει οδό.[15]

> Any new lands you will no find; you'll find no other seas.
>
> The city will be following you
>
> There is no ship for you, there is no road.[16]

These are the verses of the second stanza of the anti-heroic and philosophic poem *The City* of Constantinos Cavafis that concerns the poet's futile effort to escape his trivial reality.

Gradually, the melody becomes triumphant as rhythmic elements and themes of Byzantine music come into it. When the Byzantine melodic elements dominate, the choir voices sing then the grandiose byzantine troparia (hymns) of Good Friday:

> Ω γλυκύ μου έαρ- Γλυκύτατόν μου τέκνον
>
> Που έδει σου το κάλλος.
>
> […]
>
> Η Ζωή εν τάφω – Κατετέθης Χριστέ
>
> Και αγγέλων στρατειαί εξεπλήττοντο
>
> Συγκατάβασιν δοξάζουσιν την σην.[17]

> Thou art my sweetest Springtime,
>
> My sweetest Son,
>
> "Where has Thy beauty faded?[18]

> In a grave they laid Thee
>
> yet, O Christ Thou art Life,

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[15] Cavafis (2008), p.28.
[16] Op.cit., p.29.
[17] Θεοδωράκης (1990), p. 255.
[18] www.alexandria-institute.com/oh-my-sweet-spring

and the armies of the angels beheld amazed,

giving glory that Thou chose to condescend.[19]

In this part, the mother's pain is sensed through the pain of Holy Mary (*Panagia*), who wept bitterly as a mother for the unjust death of her Child.

The third part of the symphony ends with the repetition of the opening tempo (adagio) as well as the repetition of Cavafis' verses by the mezzo soprano (circle form). The circular structure of this part suggests the mother's suffocating condition and her mental impasse.

3.IV Fourth part

In the fourth, the densest and the most dramatic part, we will witness the mother's mental fight with her deadly fate (the mourning idea), through her uncontrollable outburst and her irrational actions. At the same time, we will see that, like heroes of ancient tragedies, she will also succeed to transcend the idea of death and gradually move towards redemption.

The fast and lively tempo (allegro vivace), the forte and the fierce rhythmic galop, opening this part, announce the great struggle that will follow. The 15th stanza of Solomos' poem describes the mother initially wandering in the cemetery aimlessly and then with a fast pace climbing the bell tower. Accordingly, in the symphony a stressful rhythmic sound and the fast lively tempo (allegro vivace) seems to represent musically the fast and agitated pace of the heartbroken mother. The chorus recites in rhythm the verses:

Γύριζε, γύριζε, / She goes around it,

Τέλος εμπαίνει/ And gets, at last

Στο σημαντρήριο /Into the belltower

Και τ' ανεβαίνει /Ascending fast

Τα ίχνη αλλάζοντας /Her footing changing

Σπουδαστικά.[20] /With great care.[21]

Under the effect of insanity and in her deep sadness the mother resorts to an unreasonable act: she rings the bells of the church vigorously hoping that the sound of the bells will stifle the heartbreaking sounds of her troubled soul. The heartbreaking

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[19] www.newbyz.org/lamentationsletter.pdf.

[20] Θεοδωράκης (1990), p. 256.

[21] Solomos (1998), p. 96.

screams of the choir mimic the unsettled sound of the bell (dan). In fact, the imposing sound of the bell in the ultimate melodic chaos shows the mother's pain further enlarged. This is the moment of dramatic climax.

Gradually, the lively and stormy rhythms are lowered and are followed by a slow and mournful melody (largo) that suits the silent dirge of the mezzo soprano-mother:

«Γλήγορα ας φύγουνε / "Let this horrid

Απ' τα λαγκάδια / Darkness and shade

Κεια τα σφιχτότατα / From all the meadows

Πυκνά σκοτάδια· /Quickly fade.

Γλήγολα ας φύγουνε / Let them go fast

Δεν τα πομένω /I can't endure

Μοιάζουνε, μοιάζουνε/ Like the torn shroud

με το σχισμένο/ They look, for sure,

Ρούχο που σκέπασε /That has covered

τα δυο παιδιά.»[22]/My two little kids."[23]

Though overwhelmed by her sadness, the mother finds the courage to endure her ordeal by transcending herself, which brings out the greatness of her soul.

According to the Solomos' verses, the mother is contemplating sounds and images associated with the funeral of her two children. So, she sees the candles that flicker and she hears the chanting accompanying the funeral, the cracking of the wood of bed of death and the slow sound of the bell:

"Βραχνό το ψάλσιμο· /"The chanting is hoarse

Τα κεριά αχνίζουν· /The candles smoke and leak,

Του νεκροκρέβατου /The deathbed's boards

Τα ξύλα τρίζουν· /Begin to creak,

Αργά τα σήμαντρα /The bells ring slowly

Και τρομερά."[24]/And bring horror."[25]

And then she experiences painful hallucinations:

«Ναι, ναι, απεθάνανε· / "Yes, yes, they are dead

[22] Θεοδωράκης (1990), p. 256.
[23] Solomos (1998), pp. 96-97.
[24] Θεοδωράκης (1990), p. 257.
[25] Solomos (1998), p. 98.

> Μέσα στο σκότο /Low were lain
>
> Τα κατεβάσανε - /Into the gloom–
>
> Ακούω τον κρότο,- /I still hear the strain-
>
> Τα κατεβάσανε /They were lowered
>
> Βαθιά, βαθιά».[26]/Deep, oh how deep!"[27]

Suddenly, the sound of the bell becomes sweet and serene as if it were a joyful announcement of the dawn of the Resurrection Day. This sound contributes to the mother's redemption and the end of the drama. In the symphony, the bell sound is created by the bell musical instrument, the sound of which is identical to the church bell sound, while in Solomos' poem the sound-like word "glan" is used.

Relieved now the mother is wondering why her children's bodies are covered with dirt because they are just sleeping:

> «Γιατί τινάζετε / "Why are you throwing
>
> Πάνω τους χώματα; /Dirt all over?
>
> Μη, μη σκεπάζετε /No, their little bodies
>
> Τα μικρά σώματα /You shouldn't cover,
>
> Που αποκοιμήθηκαν /Now they are sleeping
>
> Γλυκά, γλυκά.[28] /Sweet, oh how sweet.[29]

And then she reminisces the flowers and hopeful troparia (hymns) of the Resurrection which remind us the victory of life over death:

> Αύριο θα κόψουμε /Tomorrow we'll gather
>
> Κάτι λουλούδια, /Blossoms of spring,
>
> Αύριο θα ψάλουμε/ Tomorrow many songs
>
> Κάτι τραγούδια, /We shall sing,
>
> Εις την πολύανθη /To the flowering
>
> Πρωτομαγιά».[30] /First day of May".[31]

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[26] Θεοδωράκης (1990), p. 257.
[27] Solomos, D. (1998), p. 98
[28] Θεοδωράκης (1990) ό.π.
[29] Solomos (1998), p. 98.
[30] Θεοδωράκης (1990), p. 257.
[31] Solomos (1998), p. 98.

At the end the choir narrates that the poor mother, cured of her madness, walking down from the bell tower, as described in the verses of Solomos:

Εκείν' η δύστυχη /The wretched woman
Τραβάει την άχνα, /Breathed the breeze,
Βαθιά, τα αισθάνθηκε /Feeling deeply inside her
Μέσα στα σπλάχνα,/A great pain seize,
Αχ! κι' εκατέβηκε /Ah! and went down,
Στην ερημιά.[32] /The desolate hill.[33]

The symphony ends with the dialogue between timpani and choir. Here the silent and pensive mother, gazes and counts all the tombs moving slowly her head.

Με λύπη εγκάρδια /With heartfelt sorrow
Εθεωρούσε /She then perused
Όλα τα μνήματα /All the graves
Και τα μετρούσε /Which she measured
Με τ' αργό κίνημα /Nodding slowly
Της κεφαλής.[34] /Her head.[35]

Conclusions

In general, the morphological structure of the symphony follows the structure of the Solomos' poem. Theodorakis constructively incorporates the Solomos' poem in his symphony and makes the motif of the mother's insanity the organisational principle of his work.

So, the first part of the symphony is dominated by the image of the clear night which is the image of the first stanza of Solomos' poem as well. The unhurried melody represents the night scenery and the sound of the sea, which is the context of the case that will unfold. On the other hand, in the second part, the intense mobility and the rapid rhythm that musically depicts the agitation of the mother contradicts the content of the Solomos' verses that have as main theme the deadly silence of the

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[32] Θεοδωράκης (1990), p. 258.
[33] Solomos (1998), p. 99.
[34] Θεοδωράκης (1990) op.cit.
[35] Solomos (1998), p. 99.

landscape. This contrast creates a strong dramatic impression and emphatically highlights the tragic figure of the mother. The mother's heart-breaking pain does not seem to move nature, which remains deserted, silent and uninvolved. In her deep loneliness, the mother fights with powers that are stronger than her.

In the next part, the mother's lamentation, which sounds like Byzantine hymns, underlines the mother's deep pain and exhibits her mental impasse. The change happens in the fourth part which begins with the musical representation of the mother's fast pacing. Under the effect of her insanity and in her deep sadness, the mother resorts to an unreasonable act: she rings the bell vigorously hoping that the sound of the bell will stifle the heartbreaking sounds of her troubled soul. Instead, the sound of the bell, that sounds imposing in the ultimate melodic chaos, shows the mother's pain further enlarged. This is the moment of dramatic climax. However, the second sound of the bell, announcing triumphantly the resurrection and underlining the victory of life over death, contributes to the mother's redemption and the end of the drama.

Therefore, in Mikis Theodorakis' *Third Symphony*, where music and poetic word coexist and complement each other, each artistic idiom (poetry, music) plays a different role. In particular, the poetic word specifies the content of the symphony, and through illustrative references to the empirical world (describing its motions and words), it highlights indirectly the painful psyche of the mother.

On the contrary, through the alternations of rhythm, tempo, melody, etc., the music describes and represents the drama happening in the mother's psyche in a direct way. In particular, it amplifies the pain feeling overflowing the mother's heart; it outlines the heroine's moments of intensity; it stresses the dramatic conflicts; and it reveals her moving emotional state.

So, it becomes evident that the composer Mikis Theodorakis translates into sound magnitudes the mother's inner conflicts and mental fluctuations insinuated in Solomos' poem. The agitation of the mother as opposed to the tranquility and deadly silence of the landscape, the awareness of her deep loneliness and her weakness, her confrontation with supreme forces, that try to crush her, and finally her decision not to submit to her passion, but to overcome it, are some of the elements that make this mother a tragic heroine. Finally, the mother is driven to the redemption as it happens with the heroes of the tragedy.

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Vera Chatzi

"Less is more: the genre of flash fiction in the world of cyberlitterature"

During the last few years the genre of flash fiction has been completely renowned all over the world. Flash fiction traces its origin back to the form of micro fiction and it's very interested to be approached. One of the main representatives of micro narrative form is E.A. Poe, who in the early 1833 expressed his preference and his admiration to the micro fiction, which must be read through a breath. Only in this way the reader could completely understand the main meaning of the whole story, without being split of from narrative details. The first to write micro fictions in the contemporary form is H. Hemingway with the following renowed text: "For sale: baby shoes, never worn".[1] According to surveys, this six word story is considered to be the main example of what the term mini fiction means and concerns Hemingway's dictum that writer has to reveal just the top of the iceberg, the top percent of the whole story. After Hemingway, masse of writers worldwide decided to promote micro fiction forms, such as Tsechov, Borgres, Cortazar etc.[2]

Nowadays, the main reason of this reputation is based on technological progress, because of programming facilities, network expansion and the domination of social media, which contribute to the development of new literary art forms (Pratt). According to Lauro Zavala brevity is the main characteristic of temporary short or very short narrative forms, because is compatible with media's conventions; histories are now provided on computers' or mobile phones' screens. It is true that lately many online literary magazines are focused on the publication of short narrative stories or poems which match to the brevity and the speed of navigation and proportionally of our everyday life.[3]

1. Cyber literature

The creation of digital flash fiction worldwide is related to the domination of cyber literature. The rapid proliferation of the Internet creates a large amount of different

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[1] Χριστοδούλου (2018), p. 15.
[2] Χριστοδούλου (2018), p.63.
[3] Alvares (2016), p. 53.

ways in which literature can be delivered. Cyber literature is published exclusively on the net, so that texts are to be found just online, where its main but not only vehicle is the blog. The term cyber literature is divided in three fields: a) all literary texts available at the Internet, b) non-professional literary texts available at the Internet, which inclusion in literary analysis expands the boundaries of traditional literature and c) hypertext literature/ cybertexts. The last one would include literary texts of more complex structure, which exploit various hypertext solutions, but also intricate multimedia cybertexts.[4] According to T. Nelson hypertext combines discourse, image and sound, and everyone has a free access to it.[5] What differs cyber literature from traditional literature is the fact that the first one aims to the creation of a text that cannot be accomplished otherwise, but only via an exclusively multimedia procedure. Also is published and received through the network. In addition to this, cyber literature is based on the relation of writer- text- reader, given that the cyber text can be dominated by the reader, who in some cases can modified the text and create a new one.[6]

Given that cyber literature derives from the contemporary way of life, where everybody is in a hurry, and matches to cyber rules for speed, promotes short literary texts. Micro- fiction, micro- poetry and micro- drama are the three main branches. Given that the preferred format of publishing e- literature is the literary blogs or fanfictions, critics who survey the phenomenon of cyberliterature have to find out valid blogs which promote literary creation or deal with literary matters such as criticism and advertisement of already published texts on the net. In addition to this, social media promote the creation of digital literature; especially Twitter reveals a lot of literary works, related to micro fiction or in other words Twitter fiction given that this social media allows users to publish literary texts, by the form of status updates, up to 140 characters. That's why Twitterliterature is one of the most famous fields on literary survey.[7]

2. The genre of flash fiction

As far as the nomination of flash fiction is concerned, we can present a variety of alternatives. The terms *microfiction, minifiction, flash fiction, sudden fiction, nano*

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[4] Viires (2005), p. 154.
[5] Δημητρούλια (2006), p. 97.
[6] Δημητρούλια (2006), p. 95.
[7] Raguseo (2010), p. 4.

fiction, short short fiction, postcard fiction and hint fiction are the most common to characterize the relative texts. But, is there any difference between all of them? The main answer is the word limit; micro or minification includes texts up to 2.500 words, while flash or sudden fiction (short short or postcard fiction included) concern literary creations up to 1.000 words. Above all of them hint fiction is one of the most brief forms because its word limit range from 25 to 50. It's true that there isn't a massively accepted word limit as far as these micro- genres are concerned, and that's the main reason of critic's awkwardness when they have to deal with the nomination and the word limit of microfictions. But in any case, literary works characterized as flash fictions are globally expanded from 50 to maximum 1000 words.

Except from brevity, flash fictions include a vast variety of narrative characteristics. The narration of the majority of flash fiction published online are based on facts of the everyday life, which are being revealed in a sudden and fast way. More specifically, they are based on sublimation, because the common daily experiences are elevated to literary narration. Although, because of the hype brevity their creator chooses not to reveal the whole form of the narrative facts and detailed experiences, but to present a fragment of all of them; in other words flash fiction presents the turning point of the whole plot, based on current hero's experiences and emotions. That's the main reason why temporality is the basic pursuit of temporal handling[8]. In an especially paratactic form, where flash backs and prolepses, the typical conventions of narrative order, are offended, flash fiction provokes a sock to its readers, who they are trying to attach the fragmentary facts of flash story. According to Grant Faulkner flash fiction is about lexical and syntactical ambiguity, because narrator's memories tends not to follow a narrative trajectory with rising action as in conventional narration, but is rather a collage smattered with many small moments.[9]

These radical changes of narration, and especially fragmentation, are totally associated with technological progress and e- literature. These sudden, without details and fragmentary brief micro stories are derived from traditional fiction, but nowadays they are an autonomous genre based on speed, on cyber fragmentation and the mechanical reproduction of thoughts and texts online, which is part of our everyday life.

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[8] Tucan (2014), p. 4.
[9] Faulkner (2019), p. 33.

In collaboration with all the above flash fiction's characteristics, we have to adhere the following elements to the narrative rules. Firstly, the plot is based on the experiences and emotional impasses that the main character has to cope up with. Rarely there is another character involved in plot. Whatever the hero's actions are, he is deeply influenced and he reacts in an emotional way. The narration of the fiction is based on the narrative method in medias res, because the story is starting without any introduction or details about the hero and the spacetime of the plot. As far as the narrative structure is concerned, every flash fiction starts with the exposition of the hero in some circumstances that will influence the plot; gradually the rising action, based as was said before, on fragmentary moments, will reach to the climax, the main point of narrative element. In other words, the flash fiction is based on a turning point, a moment or event that leads to the discovery or revearsal.[10] After that, the plot comes to resolution, also in an unconventional but interesting way. The plot ends suddenly, it seems not to fulfill the whole story, inviting the reader to understand and write the unwritten; in other words flash fictions are reader- oriented because readers are forced to cover the narrative gaps in order to understand the deep meanings.[11]

In addition to all these, flash fiction needs a careful selection of language and syntax, in order to reveal the complex meaning of the plot without intervening the word limit.   From all of the above narrative features and micro-narrative targets, it can be deduced that the creator doesn't attempt as much to describe or analyze the narration as to show it, to represent it to the reader, by rendering the image the central narrative structure of the flash fiction. In other words, the events represented are simultaneously visualized by verbal and virtual mechanisms. So each text is structured on the basis of a sequence of flashy images that contribute to the emergence of present moment, of temporality, revealing in the same way the eternal nature of the human problems and questions.

The pictural domination in flash fiction's structure must be associated with the presentation of flash fiction online. It's true that the combination of writing and picturing is an implicit characteristic of minimal structure; also while flash fictions are presented in a relative site or blog, are mostly accompanied with pictures relative to their plot. So the virtual presentation of flash fictions lead to the visualization of writing; the main fact of online flash fictions are not only represented as verbal but

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[10] Perazzo-Dal (2017), pp. 3- 4.
[11] Alvares (2016), p. 58.

also as pictorial or visual work of arts, due to the omnipresence of relative pictures which seem to fulfill the meaning of minimal fiction.

There are plenty of sites worldwide which publish flash fictions, while in the same time they organize relative flash competitions. The majority of these magazines are presented by the directors of the International Flash Fiction Association, in the site of University of Chester. Below are the post popular flash fiction sites as they are presented in the university's list (https://thejohnfox.com/flash-fiction-submissions/):

- 3 AM Magazine – 85,000 visitors monthly
- Flash Fiction Online – 35,000 visitors monthly
- Word Riot – 25,000 visitors monthly
- Everyday Fiction – 22,000 visitors monthly
- Brevity – 20,000 visitors monthly
- Pank – 16,000 visitors monthly
- 100 Word Story – 14,000 visitors monthly
- Smokelong Quarterly – 14,000 visitors
- Hobart – 13,000 visitors monthly

3. A digital flash fiction's analysis

The flash fiction entitled *Photo story: Senaida* written by Sara Conception, expanded to up to 90 words, attracts the reader's attention by including the main genre's characteristics. The majority of digital flash fictions presented on online literature sites and magazines, include three elements of this new hubrid genre, which must be associated: firstly the pure text (literacy), secondly the pure image (graphique) and finally the mixture of text and image while presenting the plot.[12] So, the following analysis is based on these three axes.

> "First came the missionaries, their soft limbs sifting debris, their sloughing faces beading saltwater, full of want for remembrance. Gone, the clamor of rebuilding. Like the grey surround, thick and consuming. Water storming seawall, the last time you held my hand. Gone, their provocations and sympathetic refrains.

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[12] Waliya (2018), p. 3.

Senaida, my love. I belong here, among crab husk, sea-glass, and foil – all the things that held, that hold no longer. Useless and humbled. I didn't tell them this is the spot where we watched the horizon, the first time you held my hand, so sure that closed seam would never crack open."

The narration of the flash story *Senaida* starts in medias res, the mondus operandi of flash fiction; in this way it motivates the reader, since no co-ordinates are given about the moment, but also the space of the plot. The narrator refers in the first sentence to the missionaires, who are not named, and also their mission and purpose are not clear. However, the narrator attempts to attribute their particular features, representing clearly their image "their sloughing faces beading saltwater, full of want for remembrance". With frayed edges and faces tainted and battered by the seawater, they try to dispose of the debris of the past decay. It's too hard for any reader to interpret the verbal and contextual ambiguity concerning the purpose of the missionaries, whose image seems to intervene the realistic narrative principles; although the anonymous persons, with no identity, are chosen by the narrator in order to persuade the reader to fulfill the narrative gap by interpreting the role of missionaries as he wishes. The affinity between realistic and surrealistic and the undefined facts in narration are produced intentionally by the elliptic structure of flash fictions.[13]

The sense of decline and deterioration experienced by the narrator, probably due to an earlier / past impasse she experienced, is exacerbated by the reference to the absence of any possibility of reconstruction in the present. It is at this point that the fragmentary reflection of thoughts and emotions is evidenced; so the story becomes a mosaic of memory fragments. In addition to this, none of these thoughts or emotions are expressed or explained; as it was said before the unwritten, the non-narrative, is much more important than the narrative, because the main target of the flash fiction is to move the reader to exceed the narrative ellipses by fulfilling the gaps.[14]

The emotional statement that is experienced is presented in the narration through the representation of the gray, gloomy surroundings, which in its density seems to completely assimilate the weak and only narrator. Also, in the next short and sharp sentence, is attributed the cause of the hero's emotional and existential impasse;

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[13] Alvares (2016), p. 23.
[14] Alvares (2016), p. 103.

that is to say, the abandonment by her beloved: "Water storming seawall, the last time you held my hand".

The pivotal moment of the flash fiction is just presented, extremely brief, but with such verbal choices as to fully convey the meaning and lead the reader to identification with the narrator.[15] The last moment with her beloved, the moment of abandonment, is simulated as intense as the wave that strikes the breakwater. In this way the verbal narrator's choices tends to releases plenty of meanings and emotions.

In the next paragraph of the flash fiction, the narrator is addressed to favorite Senaida. As the narrator notes that it is totally owned to the place/ landscape mentioned, a new image is coming to be represented: "I belong here, among crab husk, sea-glass, and foil – all the things that held, that hold no longer.". But now the surrounding probably seaside place seems to have faded and lost any other meaning and past grandeur for the narrator. The paratactic syntax, with the sharp sentences seems to illustrate also in syntactical way the narrator's heavily charged emotional state: "I didn't tell them this is the spot where we watched the horizon, the first time you held my hand, so sure that closed seam would never crack open."

The narrator stays and notices the place where was sitting with her beloved; so inevitably she turns to remember the past happiness, but suddenly to the next sentence she returns back to temporal sadness and emotional impasse. She realizes that her faith that "closed seam would never crack open" has been proved completely false. The emotional charge of the narrator makes this thought an indisputable confession to "them", probably to the missionaries or even to anyone/ any reader, as it represents the fall and the abolition of her past hopes, rightly ascribed through the metaphorical correlation with the open seam. The reader-opened flash fiction invites once again the reader to interpret the meaning of the plot. In any case, this fragmented narration seems to suits with the emotional ruins of the narrator.

As was said before, except from the combination of literary and visual aspect of flash fiction, by the emergence of consecutive narrative images, the majority of them are accompanied with pictures relatives to their content. That's the reason why the present flash fiction is entitled *photo story: Senaida*. The photo seems to be simplified, easily understood by the reader who probably receives similar pictures in his everyday life. In addition to this, is totally incorporated to the flash fiction's meaning. The plot is referred to an exceptional place, where the narrator's love was

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[15] Perazzo-S.Dal (2017), pp. 4-5.

bloomed, based on the following reference: "I didn't tell them this is the spot where we watched the horizon.".

In the same time, the picture presents a relative spot; the reader gazes the prospective depth of a seaside landscape as if was the narrator. In addition to this, the photo's scenery is also cloudy and grey, exactly as the narrative picture. In this way, flash fiction is based not only to the narrative representation of pictures viewed by the narrator, but also to photos/ pictures chosen to accompanied it. So, the elliptical and fragmentary narration, with no spacetime references, seems to fulfill its gaps by respecting in the same time the strict word limit; the image comes to visualize the exceptional moment of the plot, the locus which gives birth to all the impasses, memories and emotions of the narrator by making it almost tangible for the reader.

In conclusion, the flash fiction presented on electronic sites and magazines is a new come, hybrid genre which is based on the emergence of pictures which represent the highest point of the elliptical plot; but in addition to this it tends to combine the visual/ graphic elements in order to facilitate the reader to complete its multiple meanings.

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Nadia Fragkouli

Iconic signs and filmic references in Greek prose texts of the 1960s and 1970s

1. A rising atmosphere of *cinéphilie*: Greece in the 1960s and 1970s

The perception of cinema changed significantly during the 1960s and 1970s in Greece. Greek intellectuals and filmmakers demanded the state's support for the national film industry. "In 1961, the first attempts to establish a functional institutional framework were made by the state". A new law was put forth with articles that "prescribed the protection of local films, the investment of money in the industry from the profits of imported blockbusters, and screening sessions for Greek films"[1]. The first Greek National Film Festival took place in 1960 in Thessaloniki. The Thessaloniki Film Festival gained quickly the acceptance of film critics, film makers and film lovers.[2] In the 1970s the screenings at the Thessaloniki Film Festival often became the occasion for heated reactions and long debates among the young movie buffs that became involved with the Greek New Wave cinema.[3] In 1963 the Athens Cinematography Association (est. 1950) evolved, under the Royal Decree 105/1963, into a foundation by the name "Film Archives of Greece – Greek Film Archive". Among its founding members were acclaimed writers, film critics, theater critics and filmmakers.[4]

Film journals dedicated to the discussion of film as an art form first appeared in Greece during the late 1960s and early 1970s. These introduced the discussion on film conducted abroad during the sixties to the Greek audience –focusing mainly on France and the *Cahiers Du Cinéma*, while also exploring the necessary conditions for the emergence of a Greek art cinema, a Greek New Wave. At the same time, much like the French, and other foreign examples, the emergence of the Greek New Wave in the beginning of the 1970s, was accompanied by the emergence of a new, dynamic, culture of *cinéphilie*, especially among the younger demographic. During the sixties,

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[1] Karalis (2012), p. 88.

[2] The Thessaloniki Film Festival became International in 1992, and continues to this day with a wide audience and a growing range of activities.

[3] Κορνέτης (2015), pp. 362-367

[4] *Greek Film Archive*, History, 2006, www.tainiothiki.gr/v2/lang_en/about/history/. Accessed 8 October 2019.

and even more during the seven years of the oppressive Junta regime, film became a vital part of the rising youth cultures and activism.[5] Overall, a rising atmosphere of *cinéphilie* became apparent in the Greek society during these two decades, and it was in in this context that film was first widely accepted in Greece as an art form. This change in the views of Greek society on film can, in my opinion, be linked to a variety of explicit or implicit *film references* in the work of young writers of the time. These were in turn mostly linked to the prevailing tendency among young writers to experiment and question the traditional narrative example.

2. Experimenting with literary narrative: young prose writers of the 1960s and 1970s

It became increasingly common among young prose writers to promote new tropes of literary fiction that open the literary text up to a variety of meanings. They produce texts that question –even if rather timidly at first– literature's ability to represent reality, a reality which seemed at that time to becomes increasingly complex and elusive to them. Affinities with the Theater of the Absurd or with the novels by the British Angry Young Men, are combined with extensive allusions and / or expressionistic elements in a prose fiction that reflects upon the rapidly changing Greek society of the sixties, and seeks to renew its narrative tropes.[6] In this context *filmic references* became increasingly popular among young writers as an interartial intertext which contributes to the renewal of literary narrative techniques through the use of already established filmic narrative techniques. Furthermore, the evocation of film within a literary narrative as a meaning constitutional strategy can be seen as a self-referential technique that disrupts the *aesthetic illusion*[7] deconstructing the usual literary narrative tropes and underlining the nature (and limits) of the fiction text as a narrative construction.

3. Filmic references as an intermedial form of intertextuality

In my thesis I studied postwar Greek fiction and its interrelations with the art of cinema. My study concentrates on the aesthetic convergences between Greek postwar fiction and three major tropes of the postwar cinematic tradition (Italian neorealism, French new wave, and Hollywood of the late twentieth century). I was especially

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[5] Κορνέτης (2015), p. 169-173.
[6] Νάτσινα, Καστρινάκη, Δημητρακάκης, Δασκαλά (2015), p. 7.
[7] Wolf (2004), pp. 325-326.

interested in exploring the ways in which a literary text evokes the cinematic code, thus creating an illusion of a filmic quality that readers and literary critics describe as filmic writing. As Keith Cohen describes it in his book *Film and Fiction. The Dynamics of Exchange* (1979), I wanted to analyze: "the mechanisms by which literary narrative could be exploded by the cinematic example"[8].

To explore and define the filmic quality of a literary text, however, is especially difficult in the postwar era, when film is so ubiquitous that it becomes increasingly hard to trace, much less prove, specific influences. Still, again as Keith Cohen stated, "[w]hether or not one can go so far in certain cases as to posit an influence is actually irrelevant: the object is rather, in the framework of a specifically comparative study, to use the peculiar vantage point of the rapidly developing cinematic language as a means of isolating similar innovations in the novel"[9]. My aim, therefore, was to identify *filmic references* in a literary text, and analyze their value as part of the meaning constitutional strategies of that text.

Filmic references are defined by Irina Rajewsky as a form of Intermediality: "Intermediality in the narrow sense of intermedial references, for example references in a literary text to a film, through, for instance, the evocation or imitation of certain filmic techniques such as zoom shots, fades, dissolves, and montage editing. […] Intermedial references are thus to be understood as meaning-constitutional strategies that contribute to the media product's overall signification: the media product uses its own media-specific means, either to refer to a specific individual work produced in another medium (i.e., what in the German tradition is called *Einzelreferenz*, 'individual reference'), or to refer to a specific medial subsystem (such as a certain film genre) or to another medium *qua* system (Systemreferenz 'system reference')".[10] More specifically, the *filmic references* analyzed here are filmic techniques that are adopted to text and contribute to the literary work's overall signification by enriching the literary narrative with connotations that readers and writers are accustomed to attribute as film viewers to that specific filmic narrative technique.

Intermedial references are defined and approached here, as by Rajewsky, as an intermedial form of intertextuality. As part of the meaning constitutional strategies of a literary text, *filmic references*, are not defined by their source, but through their

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[8] Cohen (1979), p. 10.
[9] Cohen (1979), p. 108.
[10] Rajewksy (2005), pp. 52-53.

function within the text. It is no longer important to identify the original source of a theme, scene, or technique. The goal is to analyze the way in which the literary gives rise to the illusion of the filmic (as a subcategory of the interart, or intermedial), thus establishing a different kind of a connection of the literary text to film. Exploring the *filmic references* found in a literary text, one no longer seeks to identify the source of a hypothetical influence. They analyze, rather, the hermeneutic value of film themes, techniques etc. within a literary text. For, in the postwar world, one does not need to trace a filmic influence. Film has become commonplace in the second half of the twentieth century. In addition, in the context of a rising *auteur* and *cinéphilie* culture, cinema, and more specifically art cinema, evolved to a significant common ground between writers and readers –and, as such, film found its way into literature. Film genres, film themes, filmic techniques are adopted to text and applied in postwar fiction, thus contributing to the overall renewal of postwar literary narrative.

4. Text images as filmic references

In this context, I will discuss a specific tendency I observed while studying Greek postwar fiction. It seems that around the 1960s and 1970s Greek prose writers tend to experiment more than ever before with the form, and in particular with the image, of their texts. They insert sketches or text images in their narrative taking quite a few liberties from the traditional image of a prose text. While I cannot confirm it, it seems that the prevalence of offset printing as a new, cheaper and more versatile printing technique around this period has contributed to this practice.[11] It is also in the same time period that experimentation with text collages as a form of a literary narrative became popular among the Greek writers of the avant-garde, who mostly published their texts in a series of self-funded magazines and/or books.[12] This form of intermedial literary narrative, combining image and text, seems to be unprecedented in Greek literature.[13]

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[11] Στάικος, Σκλαβενίτης (2000), p. 419.

[12] Hamalidi, Nikolopoulou, Walden (2011), pp. 965, 967.

[13] Hamalidi, Nikolopoulou, Walden (2011), p. 965: "An interest in the real beyond and often against the aesthetic conventions of realism characterizes the Greek avant-garde art of the 1960s and the 1970s. This is often expressed through different techniques of collage. The incorporation of ready-made 'documents' in the form of texts or images into works of visual or literary art, almost for the first time in Greece, coincides both with a renewed interest in political, social and everyday 'realities', as well as with the adoption of avant-garde strategies and interests –such as the integration of life into art– by a new generation of Greek writers, artists and filmmakers.":

I will explore here a few indicative examples of such narrative experimentations with text images drawn from some of the most indicative prose texts of the Greek 1960s and 1970s. The text images should, in my opinion, be interpreted in these cases as *filmic references*. The filmic quality of the following texts is established by the combination of an image or text-image (see below) with a narrative structure that evokes well-known filmic techniques for representing the act of seeing in film –the narrative sequence of the point-of-view-shot.[14] All the following examples include an image, incorporated in the text narrative. More interestingly, most of the examples are text images, that are read as texts, while retaining a distinct visual quality. They combine therefore two distinct forms of signification. They are instinctively interpreted by readers as both a text, whose linguistic content is read and absorbed, and as an image imitating real-life text images (signs, reports, labels, titles etc.). Furthermore, these texts enrich the literary narrative with the text appropriation of the filmic technique of the point-of-view shot, combining not only the visual with the textual signification, but also the literary with a cinematic narrative form.

5. Text Images as *iconic signs*

In Charles Peirce's taxonomy of signs, signs are divided, based on the relation of a sign to its object of reference, in Icons, Indexes and Symbols. An *Iconic sign* or *icon*[15] is a sign that "represents its object by means of similarity or resemblance; the relation between sign and interpretant is mainly one of likeness, as in the case of portraits, diagrams, statues, and on an aural level onomatopoeic words"[16]. *Iconic signs* are found in abundance in cinema. The film medium entails five tracks (moving image, dialogue, noise, music, written text) and thus involves many *iconic signs* in the tracks of the moving image and of noise.[17] Language, on the other hand, is dominated by the arbitrary relationship between signifier and signified in the linguistic signs, as posed by Saussure.[18] The only exception, of linguistic signs based on similarity, is that of onomatopoeic words, meaning words that are created as a form of imitation of a

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[14] Bordwell – Thompson (2008) 480: "Point-of-view shot (POV shot). A shot taken with the camera placed approximately where the character's eyes would be, showing what the character would see; usually cut in before or after a shot of the character looking".

[15] Short (2007), p. 215: "An *Icon* is a sign which refers to the Object it denotes merely by virtue of characters of its own which it possesses, just the same, whether any such Object exists or not".

[16] Stam, Burgoyne, Filterman-Lewis (2002), p. 5.

[17] Gardies (1993), pp. 17-19:18.

[18] Stam, Burgoyne, Filterman-Lewis (2002), p. 8.

specific sound (bark, swoosh, boo). In cases like this one, therefore, where a text is more than just a text, it is a text with visual qualities that functions as an *iconic sign*, one can speak of an intermedial quality of the literary text.

The intermedial quality primarily concerns the image (or text image) incorporated in the literary narrative and its dual function as text and image. However, in the texts analyzed here, the intermedial aspect extends beyond the images or text images themselves, and refers to the film medium and its narrative techniques. It is actually the *iconic* quality of these text images that I believe can be read as a non-verbal marker indicating a relation to the film medium –a medium, that is, unlike literature, rich in *iconic signs*. The text images become, therefore, essential in these examples for the identification and analysis of the existing *filmic references*.

Irina Rajewsky explains that the presence of an explicit marker is crucial for the intermedial reference to be verifiable and identifiable by all readers. Otherwise, the intermedial quality is dependent on the readers previous knowledge on literature and film, and is therefore only there as a potential interpretation of the text, and not an inherent quality of the text itself.[19] She also states that an explicit marker is not necessarily verbal, what it needs to be is identifiable by all.[20] In her opinion, however, it is rather rare for a non-verbal marker to arise in a literary text.[21] Still, what I propose here is to analyze these text images as non-verbal markers referencing the film medium, given that the way they are incorporated in the literary narrative justifies this interpretation.

6. Visual Poems

Literary texts have often experimented with visual attributes. *Visual or concrete poetry* is probably the most representative example. We see here a poem from Appolinaire's *Calligrams (Poems of War and Peace 1913-1916· first published in 1918*: image 1), in which the poet uses language and letters as a painter would use color. The practice of exploring visual qualities in printed texts seems to arise quite

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[19] Rajewsky (2002), pp. 146-148.
[20] Ibid. (2002), pp. 172-173.
[21] Ibid. (2002), p. 172.

early in Greek literature,[22] it never seems, however, to have become as popular in the Greek literature of the twentieth century as it became in the 1960s and 1970s.[23]

I will try to show how the new narrative tendency introduced by young Greek writers of the 1960s includes the experimentation with text images, and other intermedial narrative structures, among the ways of renewing the literary canon and questioning the realistic narrative trope.[24] I found it especially interesting that the practice of a "mixed" prose narration, with the insertion of an image or text image in the narrative of a prose text, which arises around 1960, and tends to concern film rather than painting. The images in this case are not simply accompanying or complementing the text. They are incorporated in the narrative and the text instructs the reader on how to approach them. In fact, the text, in all the examples I found, involves some kind of directions of the characters gaze –and the reader's gaze along with it. They are examples of a literary "adaptation", a textualization actually, of the filmic technique of the point-of-view shot, a long-established technique for cinema to show the character's gaze. These images, or text images, are thus worth exploring in the light of an interarts or intermedial study of literature, and especially in the light of the interrelations of prose fiction and fiction film.

The examples I chose to analyze come from texts that were first published between 1961-1970, and all the images included here, came from books that were printed within roughly the same period, that is from 1963 (*The Greek Trilogy* by Vassilis Vassilikos) up until 1970 (*The glory of the digger* by Menis Kumantareas). I will include the images from the Greek books, because printing played a key role in this case. When needed I will quote from the English translation of these works, otherwise I will simply be explaining what the images show.

> Before I go into the texts themselves, however, I want to discuss shortly, how the literary narrative structure mimics the filmic technique of the point-of-view shot. In each of these cases the literary narrative textualizes the different shots that comprise a cinematic point-of-view shot. A "subjective shot" or "point-of-view shot", in film, is an image shot from the height and angle of the human eye. This image is preceded by one shot of the character looking at the camera and is

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[22] Cf. Διαμαντοπούλου (2012), an analysis of a Greek picture poem (Bildgedicht) that was published in 1834.

[23] Cf: Hamalidi, Nikolopoulou, Walden (2011), p. 965.

[24] Νάτσινα, Καστρινάκη, Δημητρακάκης, Δασκαλά (2015), pp. 135-195.

followed by one of "the camera looking" at the character.[25] It is common practice in film to return to the character after having shared their point of view, in order to try and interpret what the character is feeling or thinking having seen that person, object, text etc. In each of these texts, the image/text-image is inserted in the literary narrative as the object of the character's gaze, which we, as readers, follow through its literary representation. We read about the character reading something, then we see (and read) what s/he is reading, also absorbing the visual qualities of that text image or image inserted in the text narrative at this point. Afterwards the narrative returns to the character, describing their reaction to what they read or saw. The literary narration is thus structured after the filmic point-of-view shot, a standardized way for filmmakers to show the character's gaze and thoughts.[26]

The first example comes from Vassilis Vassilikos's novella *The plant*, that first appeared in 1961. The translation, I quote from, is by Edmund and Mary Keeley and was published in 1964 in New York. This example has one more attribute, that the others are lacking. As we will see, the object of the gaze is not a still, but a moving image, thoroughly and explicitly directed by the narration. The relation to film is, therefore, in this case, even stronger and more evident.

> "Lazaros, before going in, stood by the entrance and read the names of his fellow tenants, listed in two columns on the doorbell panel. He read from the bottom up:
>
> TOULA and MARY
>
> Dressmakers
>
> GERASIMOS ANAGNOSTARAS
> Neurologist-Psychiatrist
>
> EMMANOUIL LADOPOULOS
>
> Textile Merchant
>
> KONSTANTINOS A. PLYTAS
>
> Civil Servant
>
> KEVORK POPOLIAN

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[25] Bordwell – Thompson (2008), p. 480.

[26] K. Thompson and D. Bordwell explain that one of the major problems of early filmmaking was to make storytelling comprehensible to film audiences. This lead to the establishment of a "system of formal principles that were standard in American filmmaking. That system has come to be called *classical Hollywood cinema*": Thompson – Bordwell (2003) 43. Despite its name, the *classical Hollywood* style was, even early on, more or less international, and it entails most of the formal principles mainstream cinema uses to unfold its stories, including the point-of-view shot. See also: Thompson – Bordwell (2003) 42-51; on the point-of-view shot see: Thompson – Bordwell (2003), pp. 49-50.

Lumber Merchant

RAILWAY WORKERS' CLUB

SYMEON EXADAKTYLOS

Brigadier General, Ret.

He jumped to the next column and started down

JEAN-JACQUES LEBELLE

RAILWAY WORKERS' CLUB

PERICLES L. KARMIRIADIS

High School Principal

ANTONIOS ANTONAKAKIS

Former Member of Parliament

MALVINA PERIVOLARI

Midwife

IOANNIS SOUSAMIDIS

General Agent

CHARALAMBOS I. KALFOGLOU

Cattle Dealer

PORTER

> The names of the tenants danced in front of his eyes. He saw them changing places in a thick, diaphanous liquid, each leaving its narrow, circumscribed world. He saw that he could not distinguish one from the other anymore, <u>as in the unending parade of supporting actors and production assistants on a movie screen</u>, as between the thickly planted vertical crosses of a graveyard. He rubbed his eyes to get rid of the dizziness. Then he went in".[27]

The reference to the movies, can be read as verbal marker to the film medium. A confirmation of sorts, for the *filmic reference* that preceded. This abstract is however a clear *filmic reference* even without naming the "supporting actors" and the "movie screen". The structure of the narrative that mimics the point-of-view shot, and the text, that simultaneously functions as an image, are both non (typically) literary characteristics. In this case, the gaze of the character is also explicitly directed by the narration in the manner of its movement, making the resemblance to the film medium even stronger. In fact, the *iconic sign* here is not the actual object of the names by the doorbells. It is the filmic representation of the character's gaze going through the names by the doorbells at the entrance of the apartment house where he lives. The

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[27] Vassilikos (1964), pp. 4-6.

inverted series of the names attests to that. The names are presented in the text not in the way they are actually arranged by the entrance, but in the series Lazaros's gaze presents them to us. At the same time, the literary text clearly imitates the image of doorbell panels of the Greek 1960s. The names and occupations of the tenants are listed in two columns that distinguish themselves from the rest of the text. The similarity is more striking in the original text (image 2), the visual quality of the abstract is, however, also preserved in the English translation by the creation of a similar name column at the center of the book page (image 3).

It is worth noting that all three novellas of the *Greek Trilogy*, as the novellas *The plant*, *The well*, and *The angel* became known abroad, include various examples of such text images, all of which are combined with the narrative representation of the character's gaze that more or less follows the structure of the point-of-view shot. Image 4 shows an example from the novella *The Angel*, also first printed in 1961. In this case the text imitates a sign. The visual aspect of this text-*iconic sign* concerns the style of the lettering and the positioning of the text-image at the center of the page with a clear spacing that distinguishes it from the rest of the narration. For those who are familiar with images of the Greek sixties it is clear that the text here mimics the signs on buildings of that time period (image 4).

Angelos, the main character, shocked and devasted after seeing his beloved in the arms of another man is wandering the streets of Thessaloniki. The narration traces his gaze and thoughts, constantly changing between the two. The objects of Angelos's gaze are incorporated in his narrative and they become part of his thoughts. In the following passage the signs announcing the demolition of a building, seem to be simultaneously announcing the final demolition of Angelos's love affair. The combination of the young character's inner monologue on life and love, with the images of him walking through the city recalls in many ways similar scenes from films of the French New Wave of the late 1950s and early 1960s, a popular theme of which is that of one young man or woman walking or driving through the city recounting his or her thoughts.

> Each morning I went by the house, I saw it further destroyed. The workers up on scaffoldings were finishing the demolition. […] Each morning I went by, and while the drills and the shovels worked incessantly and the workers moved constantly lower on the fractured walls, I couldn't look at those two square panels. The red and the blue, glued to the other house. They disturbed me… No, I don't feel any sadness over something that is deteriorating. When something is

finishing, it doesn't hurt me. But the trace of your kisses on my cheeks, the bruises of your teeth on my neck, the color you left on my house… Each morning I went by, and while the trucks were carrying off the rubble and scrap iron, I read the sign:

DEMOLITION MATERIALS FOR SALE

And further down:

LIQUIDATION OF ALL MERCHANDISE

And further down:

FINAL DISSOLUTION

By order of the Court of the First Instance

No. 27365/11/55

Oh, what I haven't done since we separated –the old vision, the Great Idea– to re-establish the frontiers of our ancestors, of our uncle Alexander the Great […]. Meanwhile the seasons changes on the face of our city enriched its front with apartment houses.[28]

Once more, we read about the character looking at the signs and then reading them. He is wandering aimlessly through the city thinking about his lost love, when he encounters the demolishing of a house and observes it. Observing it he reads the signs announcing the demolition of the building. The signs are only a short interruption in the characters thoughts, a visual interruption that is, which brings the narration, shortly, back to the present world of the city, only to be lost again in the trail of the characters thoughts. The character does not describe the city. He encloses small –and mostly visual– fractures of the city's reality in his narration. Just as in the filmic writing of modernist novelists, such as James Joyce or John Dos Passos, the narration speaks of single objects or sounds of the city, in an attempt to record them, much like a movie camera, without describing them. The text of Vassilikos goes a step further by literally quoting the object seen by his character: the object is a text, and much more it is a text that the printed book is obviously attempting to assimilate.

Antonis Samarakis's *The Flaw* (1965) is a dystopian novel about a man being wrongly accused, chased through the city, and arrested by the agents of an unknown totalitarian regime. A political thriller, Samarakis's novel engages in an interesting dialogue with the tropes of the detective film and involves a great number of *filmic references*. The narration of *The Flaw* entails a variety of *iconic signs*: a small sketch drawn by the character while daydreaming about his lovers breasts (image 5), which is in the eyes of the officer watching him becomes some kind of a secret code between conspirators, and therefore is interpreted as incriminating evidence leading to the

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[28] Vassilikos (1964) 237-238.

main characters arrest; a series of police reports that are printed in a font that mimics the style of the typewriters of the period (image 6); even a photograph of the "suspect" (which is actually a photo of the writer himself) (image 6). The *iconic signs* in this novel work interestingly as *filmic references*, as they are incorporated in the literary narration as part of a textual assimilation of the point-of-view shot, and at the same time they contribute to the self-referential quality of the novel, underlining the absurdity of the characters incrimination and at the same time calling out the reader to see and assess the absurd oppression exercised by the state authorities in the Greek sixties.

The last example I examine here comes from the short story "The glory of the digger" ["I doxa tu skapanea"] by Menis Kumantareas, first published in 1970. The short story revolves around a film screening in a soldier camp. The film, bearing the short story's title, has been created by a low level army film crew, and is now shown for the first time to the officials. The film is every now and again interrupted by the dissatisfied shouting of the army general. The irony of the short story is aimed at the Junta regime's censorship, a great issue for the literary world of the time: it is in 1970 that the anthology "Eighteen texts" was published as a form of protest of Greek writers against the dictatorship's prepublication censorship law. It is therefore an interesting fact that in this short story by Menis Kumantareas, a problem faced by literature is commented upon with a story in which film is a stand-in for prose fiction.

The *iconic signs* in this case are in the beginning and the end of the short story, and they entail a text imitation of movie titles. In the beginning, the text image presents the title of the short story –and movie–, in capital letters, at the center of the page and enclosed in a bold frame (image 7). The second time is even more effective, because a small frame with the phrase "THE END" appears in the midst of the short story (image 8), to declare the end of the film that was shown. The short story continues to describe the lights going on, to find half of the audience asleep. The *filmic reference* is obvious in this case, and it does not involve a filmic technique, but rather a standard practice of the movie industry. What is interesting in this case is that the use of the *iconic sign* as a *filmic refence* deepens the bond between the literary text and the film medium it references, enhancing the ironic indirect commentary of the writer on the censorship of literature.

Conclusions

As a form of interart intertextuality, *filmic references* contribute to the overall signification of each literary text in a great variety of ways. The 1960s and 1970s were a time when Greek prose writers experimented with the literary form, and they often included *filmic references* in their texts as a way to explore literature's potential –and limits. Most *filmic references* that appeared in the literary texts of this period fall under the category of the narrative evocation of a filmic technique. In the 1960s and 1970s the evocation of film tends to be executed silently in literary texts, only in rare cases are there key words that can be attributed to film –as was mentioned for the first example from Vassilikos's *The plant*, or the last example in Kumantareas's "The glory of the digger". Therefore, and since verbal markers were rare, filmic references on the other hand seemed to be abundant, inspired by Irina Rajewsky's theory about intermedial references and the crucial role played by the intermedial marker for their identification, I decided, unlike Rajewsky, to look for non-verbal markers in the literary texts. The conclusion I reached studying a great number of prose texts of these two decades was that the visual aspect of *iconic signs*, when found in a literary text should be evaluated as an interart or intermedial marker.[29] Because these *iconic signs* are combined with a narrative structure that evokes the use of the point-of-view shot in film, these *iconic signs* should, in my opinion, be seen as markers referencing the film medium,[30] thus calling for an overall approach of these texts as involving *filmic references*.

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[29] Rajewsky (2005), p. 57: "The evocation of the medium of painting is not achieved simply by means of subjective associations that may (or may not) be elicited in the viewers mind. Rather, the placement onstage of an oversized frame –a device that is iconically related to a picture frame and that effectively 'frames' the action taking place onstage– explicitly designates painting as the medial system being referred to, and thus marks the overall *mise-en-scene* as an intermedial reference to painting".

[30] Rajewsky (2005), p. 54: "This medial difference gives rise, or at least *can* give rise, to the so-called 'as-if' character of intermedial references, as well to a specific, illusion-forming quality inherent in them (with the exception of "mere thematizations" of the other medium)".

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APPENDIX
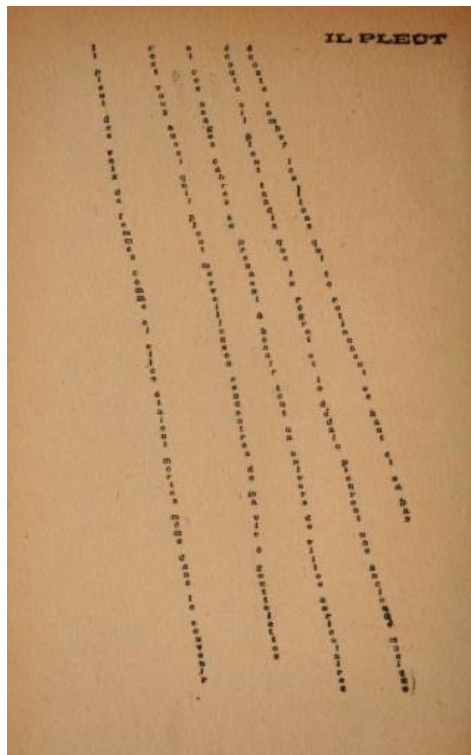
Fig. 1: Apollinaire (1918) 62.

Fig.2: Βασιλικός (1976) 10-11.

VASSILIKOS

more dangerous. With satisfaction, the Landlord saw the building take on proper dimensions and said: let the walls rise. And the square slabs were gradually enveloped by bricks, and so the house, which until then had been a simple skeleton, started taking on flesh and separating from the chaos around it. Only a few rectangular holes for the doors and windows remained open, communicating with the darkness of the chasm. And the Landlord saw that the cement mixer below stopped grinding, the hoists too stopped lifting and lowering, the scaffolding was dismantled and most of the masons were leaving, so he said: let the carpenters, painters, plumbers, and electricians come in. And through the main entrance, crowds of new workers pushed their way in, each with his own tools, to thread the nerves, infuse the blood and paint the soulless face of the house. The carpenters put in the frames for the doors and windows, fitted the closets and the shelves, dressed the floors with hardwood parquet. With planetree brushes, the painters coated the walls with oil paints, the door and window panels with water colors. The plumbers brought in water, fixed the faucets, the bathtubs, the pipes, the water mains. And the electricians completed the elevator installations, placed the meters down by the entrance, passed wires and cables everywhere, installed the switches, the plugs, the fuses. And other workers polished the marble staircase with sanding machines. And when the Landlord saw that everything in the apartment building was ready—five months had elapsed since he started building it—he said: now let the tenants come too.

Lazaros, before going in, stood by the entrance and read the names of his fellow tenants, listed in two columns on the doorbell panel. He read from the bottom up:

4

THE PLANT

TOULA and MARY
Dressmakers

GERASIMOS ANAGNOSTARAS
Neurologist-Psychiatrist

EMMANOUIL LADOPOULOS
Textile Merchant

KONSTANTINOS A. PLYTAS
Civil Servant

KEVORK POPOLIAN
Lumber Merchant

RAILWAY WORKERS' CLUB

SYMEON EXADACTYLOS
Brigadier General, Ret.

He jumped to the next column and started down:

JEAN-JACQUES LEBELLE

RAILWAY WORKERS' CLUB

PERICLES L. KARMIRIADIS
High School Principal

ANTONIOS ANTONAKAKIS
Former Member of Parliament

MALVINA PERIVOLARI
Midwife

IOANNIS SOUSAMIDIS
General Agent

CHARALAMBOS I. KALFOGLOU
Cattle Dealer

PORTER

5

Fig. 3: Vassilikos (1964) 4-5.

Καὶ παρακάτω :

ΟΡΙΣΤΙΚΗ ΔΙΑΛΥΣΙΣ

Ἀδείᾳ τοῦ κ. Προέδρου Πρωτ/κῶν ἀρ. δικ. ἀποφ. 27365/11/55

Ὦ, τί δὲν ἔκανα ἀπὸ τότε ποὺ χωρίσαμε—τὸ παλιὸ δρᾶμα, ἡ Κόκκινη Μηλιά, νὰ ξαναφτάσουμε στὰ σύνορα τῶν προγόνων μας, τοῦ θείου μας τοῦ Μεγαλέξαντρου, πλαταίνοντας τὰ σύνορα τῆς μικρῆς μας χώρας, φαρδαίνοντας τὰ σύνορα τῆς στενῆς μας κάμαρας, ὥσπου μᾶς πρόδωσαν οἱ σύμμαχοι, οἱ τάχατε φίλοι, καὶ γυρίσαμε πίσω μὲ καταματωμένα τὰ φτερά—τί δὲν ἔκανα ἀπὸ τότε ποὺ ἀφομοιωθήκαμε μὲ τοὺς πρόσφυγες, νὰ βρῶ κάτι ποὺ νὰ σὲ ἀντικαταστήσει, μιὰ ἄλλη χώρα νὰ πάρει τὴν θέση σου, μιὰ ξένη ἀγκαλιά... Μὰ ὑπῆρχε πάντα ἐκεῖνο τὸ φοβερὸ μέτρο σύγκρισης κ' ἔψαχνα νὰ βρῶ τὴν λησμονιὰ ποὺ εἶναι ἀδύνατη μὲς τοὺς ἀνθρώπους. Ἄν μᾶς ἔδενε μόνο ἡ ἐπέκτασή μας, αὐτὸ δὲν θὰ μ' ἐμπόδιζε νὰ χαρῶ. Ἀλλὰ ἐκεῖνο ποὺ μᾶς ἔδενε περισσότερο ἦταν ἡ καταστροφή μας κι αὐτὸ δὲν μποροῦσα νὰ τὸ ξεχάσω.

Στὸ μεταξὺ οἱ ἐποχὲς ἄλλαζαν πάνω στὸ πρόσωπο τῆς πόλης μας ποὺ ὁλοένα πλούταινε τὴν χαίτη της σὲ πολυκατοικίες. Ἀνεξάρτητα ἀπὸ μᾶς, τὸ καλοκαίρι γυάλιζε τὴν θάλασσα, πύρωνε τὴν ἄσφαλτο, πήχτωνε μὲ γαλαχτερὴ σκόνη τὸν ἀέρα. Τὸ φθινόπωρο ἔπαιρνε τὴν θέση του γυμνώνοντας τὰ κλαδιά, ὑγραίνοντας τὰ φῶτα, κοντσίνοντας τὸ ὕφασμα τῆς μέρας καὶ χαμηλώνοντας τὸν οὐρανό. Ὁ χειμώνας ἔκανε πάλι τὶς ἐφόδους του μὲ τὸν βαρδάρη, ἔριχνε τὸ πέπλο τῆς ὁμίχλης του, ἐρήμωνε τοὺς δρόμους κ' ἔκλεινε τὴν ζωὴ νωρὶς μὲς τὰ σπίτια ὅπως στὴν Κατοχή. Κ' ἡ ἄνοιξη ἐρχόταν ἀδέξια σὰν πρωτάρα, πρασίνιζε τοὺς τριγυρινοὺς λόφους, φόρτωνε τὴν γῆ μὲ λουλούδια καὶ τὸν οὐρανὸ μὲ χαρταετούς.

Χάθηκε τὸ φῶς κ' ἔχασε ὁ νιὸς τὸν ἑαυτό του.

Κ' ἔπειτα, ἀθόρυβα, μὲ θάψαν μὲ κρεμμύδια.

243

Fig.4: Βασιλικός (1976) 243.

Fig. 5: Σαμαράκης (1973) 47

Fig. 6: Σαμαράκης (1973) 44-45.

Fig. 7: Κουμανταρέας (1970) 179.

Fig. 8: Κουμανταρέας (1970) 227.

Juan Camilo Brigard Torres

Magical Realism in the Age of its Archival Canonization: García Márquez's and Rushdie's Political Filiation

Problems with the canon as way of introduction

My first approach to García Márquez (GM) was as a required reading of his short stories to be evaluated in the traditional, male, private catholic school from Bogotá, the Gimnasio Campestre. The resistance and the difficulty to understand 'Gabo' – as he is called often with an excess of familiarity – is imprinted in the repellence of enforced duty his author function produced in us, I recall it crystallized in the first email address of a fellow student: gaboisaafool@... [1]. Many years later, as a BA student, I would happen upon him and his work in the most unexpected of places: At the poshest Grill House and Club around Bogotá, Andrés Carne de Res – temple of Bacchus of the privileged classes of Colombia, celebrities and tourists, and according to tourist guides "the best party in the world". I was handed with the entrance ticket a sticker of a yellow butterfly – Mauricio Babilonia's butterflies – with a slogan[2] he formulated for the grill house and his signature. Something similar happened in 2013, when ProColombia, the entity of the government in charge of promoting Colombian tourism in foreign countries launched the campaign "Colombia, magical realism"[3]. The main objective of the campaign was, in the words of the María Claudia Lacouture president of Proexport, to create "a worktool for the entrepreneurs to sell the country"[4], a project for airlines, hotels, "looking forward to tell the foreigners why in this country one can live unique and magical experiences."[5]

On the other hand, my experience with Rushdie was quite different. The first time I heard from him was because of his visit to Colombia during the Hay Festival in 2009. He represented the existential consequences of literature I had never heard of – in the naiveté of my provincialism – and thought to be relegated to the past: a 'fiction' that wanted to be destroyed with explosives, a *political* book in the most realistic manner, as one that had configured the enmity to death from a nation, Iran, voiced by

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[1] "gaboesuncretino@..."

[2] "'Andrés Carne de Res donde se acuestan dos y amanecen tres [A. C. d R. where two go bed and three awake.]"

[3] "Colombia, realismo mágico". *YouTube.* Video File. Procolombia, April 12th 2013. www.youtube.com/watch?v=4cSFkHb37vg

[4] Ibid, 0:38-0:42. [My translation]

[5] Ibid, 0:29-0:33. [My translation]

a militant leader of institutionalized Islamic fundamentalism, Ayatollah Khomeini. Moreover, a world-renowned writer that was banned from his own land instead of being a commercialized nationalist icon[6]. In Rushdie, I believed to have found all that the institutional status of García Márquez – whom I was dodging with effort in my BA in Latin American literature – wasn't.

Since 2016, Gabriel García Márquez's face has been printed in the bill of 50.000 pesos, the second highest value in Colombia. Since he won in 1982 the Nobel Prize for Literature, he has become an alternative in the global system of value to symbolize coin Colombian identity besides other figures and symbols such as the drug lord Pablo Escobar, Shakira, football players, or the two most coveted psychoactive Colombian commodities consumed massively in Europe and the US, cocaine and coffee. I look forward to analyzing critically the intellectual correspondence between these two cosmopolitan authors and focusing on the role that their 'fiction' has played in the 'real' world, especially in the ground in which they have become global archetypes: the disputed chimeric genre of magical realism, which filiates both and is the backbone of Rushdie's reception, discourse and the heritage of GM. I will proceed to discuss many marvelous yet real parallels in the lives of these two writers as well as in the reception of their works. Then I will conclude with a critical discussion of the acquisition of sources of archival and empirical practice for studying GM's works by the Harry Ransom Center in Texas and Rushdie's participation in its celebration.

1. García Márquez and Rushdie as intellectuals

The fluid position of both writers as cosmopolitans is well known. The way Rüdiger Kunow described Rusdhie's subjectivity corresponds historically to García Márquez as an intellectual: "a subject position [that] is multiply determined, when somebody does not write from *one* place but *many*, from a sequence or series of locations, when somebody is not merely 'positioned' but multiply positioned. [...] In James Clifford's terms, 'roots' have given ways to 'routes'."[7] García Márquez lived and wrote in different countries, moving and writing simultaneously at local, national and continental levels: in his native land Colombia, in some of its varied regions, in

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[6] For a detailed narration from Rushdie's perspective on Indira Gandhi's ban of *Midnight's Children* refer to Rusdhie's 2005 "Introduction" to the novel; on the difficulty of shooting an adaptation of the same novel read the essay "Adapting Midnight's Children" in *Step Across This Line*; and in more general and mediatic terms of the banning of *The Satanic Verses* worldwide see Malik's book in the bibliography.

[7] Kunow (2006), p. 369.

Europe (in Paris during 1956 and in Barcelona 1967-75), later in Mexico City, where he took as his most permanent location until his death. With Rushdie it has not been any easier, as reported synthetically by Kunow he lived "like some of his characters – from Bombay/Mumbai to England and back, again to England, then to a series of undisclosed locations during the *fatwa*, and most recently to the United States [since 2000]."[8] Both shared a life of routes, rather than roots, and a sustained spatial dislocation that converged with a disjunction of time: while García Márquez became a public figure on a global scale during the end of the sixties until the first part of the 2000s, Rushdie came later, at the beginning of the eighties up to the present.

The mastery of a practice and its social reception were essential to understand the conditions and intersections that allowed both writers to be recognized as public intellectuals. First and foremost, their craftsmanship as writers, and second, derived from the first, the institutional value production, which by becoming best-sellers and/or earning some of the most notable literary prizes of their language, gave them a name and position in the global economy of prestige. These decisive facts enabled them to attract widespread visibility in an international stage and in this way be considered renowned intellectuals. In GM's case the moment of inflection was the publishing of *One Hundred Years of Solitude*, which was an immediate best-seller[9], later earning the Rómulo Gallegos Prize (1972) and a decade later the Nobel Prize (1982). The latter he had studied thoroughly as evidenced in two texts of the 80s.[10] In Rushdie's case the Man Booker Prize (1981) and the Booker of Bookers (1993). Both *One Hundred Years of Solitude* and *Midnight's Children* gave their authors, as Rushdie would put it himself in an interview, the public's recognition, their legitimization as writers and an economic autonomy[11]. These prizes also gave them the traditionally contested power to (mis)represent their nations abroad. Their work in different fields is another noteworthy intersection: in literature, journalism, cinema, advertising, with varying intensities in each case.

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[8] Ibid., pp. 369-370.

[9] Here I am following Gerald Martin's account of the publishing process of GM's best know novel in his authorized biography, my statement is also based in the wave of English translations of his works published in English until 1972. In brief, as put by an analysis of the reception his English translations: "García Márquez's reputation and financial security were sealed." Munday (1998), p. 138.

[10] See his essay in two parts "The Ghost of the Nobel Prize" [El fantasma del Premio Nobel] published in October 1980.

[11] "It created people's sense of me as a writer. It made me financially independent." Rushdie (2015b).

Moreover, another decisive fact was – once having the best-seller/prize as a solid launchpad to visibility and worldwide recognition – the performance of stunt acts with power in the limelight, even putting their well-being in danger. García Márquez like Rushdie was also threatened to death, while working in 1959 for the Cuban revolution *Prensa Latina*, the official Cuban press agency in Manhattan. Similar to this was his (self-)exile from Colombia to Mexico in 1981: an article signed with the pseudonym Ayatolá – to add another resonance with Rushdie's threat – accused him falsely of having connections with the armed group M-19 and supporting the occupation of southern lands by guerrillas in Colombia. As put by a journalist: "such a statement during the Julio César Turbay Ayala's government was an equivalent to torture and jail."[12] His close relationship with powerful figures of world politics, earned him the disdainful remark from his fellow, best well-known Latin American writer of the following generation – who emphasizing his own empowering act turning up his nose, performing his hierarchizing distinction, called him: "a man terribly pleased to have hobnobbed with so many Presidents and Archbishops"[13]. Looking at the collection of pictures of hobnobs, one must remind, the paradoxical political orientation of "the spokesman for left-wing causes"[14]. He had a long lasting close friendship with Cuban dictator Fidel Castro – which he used diplomatically, in more than one occasion to facilitate the release and emigration of writers and their families, while being willfully blind to torture and execution – which cost him becoming *persona non-grata* of the US; he got to meet Indira Gandhi – Rushdie's first censoring compatriot –, and even the US ex-president Bill Clinton who granted him again a visa to visit the US. García Márquez's as a political activist denounced with telegrams US-backed dictators, for example when Pinochet took power in Chile in 1973. Furthermore, he donated the Rómulo Gallego's to the Venezuelan party Movement Towards Socialism, as well as being vice-president on the Second Bertrand Russell Tribunal from 1975 to 1980. He renounced ambassadorships and counselships in Europe during the governments of López Michelsen and Betáncur in Colombia, as well as "he summarily rejected any suggestions from his fellow left-wingers that he runs for chief of state."[15] A chance that other contemporary Latin

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[12] "en pleno gobierno del Estatuto de Seguridad divulgado por el gobierno de Julio César Turbay Ayala, una acusación de esas equivalía a tortura y cárcel." Torres (2014).
[13] Roberto Bolaño qtd. by Rushdie (2014b).
[14] Bell-Villada (2016), p. 313.
[15] Ibid., p. 313.

American writers with a similar profile – such as Mario Vargas Llosa and Miguel Ángel Asturias – would not miss. He invested his money in independent, left-wing magazines as *Alternativa* during the second part of the seventies, not to mention establishing the Foundation for New Latin American Journalism in 1994. He also bought the Colombian magazine *Cambio* during the end of the 90s to diversify the one-dimensional political journalism of Colombia. All these acts of altruism are mixed with politically unpleasant facts which evidence an asymmetry between his discourse and his habits. For example, having been "a wealthy man, with seven homes in glamorous locations in five different countries" and being "able to demand (or, more usually, refuse) $50,000 for a half-hour interview."[16] Or bathing under the Cuban sun for family vacations on the dictator's yacht *Acuaramas*.[17]

In Rushdie's case, the clearest example is the *fatwa* triggered in February 1989, which forced him to be a star in seclusion and the embodiment of the tensions between Western liberal democracies and radical Islamic state terrorism[18]. Albeit, this had other benefits, as his memoir *Joseph Anton* (2012) reveals, which enabled his Jet-Set encounters, from (ex-)heads of states like Margaret Thatcher, to the thrill "to swap sunglasses with Bono on stage at Wembley" (Shakespeare 2012), to doing cameos in Hollywood chick-flicks like in *Bridget Jones Diary,* or to visit parties at the Playboy mansion. Even becoming a "knight" in 2007 for his literary services to Queen Elizabeth II and further collecting a repertoire of at least 21 prizes (as tabulated by the British Council)[19]. He has since then, a clear political position as a defender of "the secularist-humanist principles on which the modern is based"[20]. His first book as a journalist, *The Jaguar's Smile* (1987), brings him closer to GM, showing his closest adherence to left-wing ideas. The secularist-humanist principles were – he argued after 9/11 – the only way that terrorism could be defeated. This position is most clearly evidenced in his support of Western armed interventions, as US invasion of

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[16] Martin (2009).
[17] The information of this paragraph is based on Martin's official biography, the chronology of the Instituto Cervantes, and Martyris' and Bell-Villada's articles. I would like to thank Prof. Bell-Villada for generously sharing a copy of the quoted chapter.
[18] For a detailed genealogical reception of *The Satanic Verses* that triggered both the *fatwa* from Ayatollah Khomeini and the censorship in different countries, read the "Introduction" and chapter 1 of Malik's *From Fatwa to Jihad.*
[19] See English (2005), p. 345.
[20] Rushdie (2001).

Afghanistan, or his fluctuating and timely support to the war in Iraq[21]. He, just like García Márquez followed his ideological lines, has been part of altruistic projects such as advising non-profit organizations for daily meals in South Africa, the Secular Coalition of America, being patron of the association of Humanists UK or as president of PEN American Center defending freedom of speech.

García Márquez has been called "a classic example of the free-standing public intellectual" and a "spokesman for left-wing causes"[22]. Rushdie's sympathizers consider him, " a promoter of cosmopolitan ideals – of transnational allegiances – and as a practitioner of what Walkowitz calls 'cosmopolitan style', or mixture of styles, that 'contaminates' his prose."[23] Both authors share secular principles but there is a political difference between them, as none of García Márquez political dilemmas were focalized in a religious subject, as is the case with Rushdie, and none was as flammable or made him subject to such imminent danger. What is more, both writers' liberal position would be drawn closer, after the dissolution of the Soviet Union at the end of the 80s.

Timothy Brennan was probably the first one to point out the first filiation between Rushdie and GM as intellectuals at the end of the 80s. He fashioned them as "literary celebrities", "Third World cosmopolitans"[24], "Third World author-entertainers", "literary agents"[25], or even more mockingly they were called members of "the Cosmopolitan Club"[26] of their nationality or cultural continent. In Brennan's postcolonial approach[27], it is worth noting how he related formally the work of both writers with the success of their reception, as well as calling into question their legitimizing discourses on their work[28]. He would also – during the second part of the

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[21] For Rushdie's differentiated position along time read "No fondness for the Pentagon's politics" in *The Guardian*, 09.07.2007.

[22] Bell-Villada (2016), p. 313.

[23] Zimring (2010), p. 6.

[24] Renan (1991), p. viii.

[25] Ibid., p. 79.

[26] Mangolly (1991), p. 103.

[27] As Marangoly put it acutely in her review of Brennan's book, although it never clearly takes a clear ideological position: "Brennan's major argument can be located in two citations from Frantz Fanon [...] first, Fanon's assertion that 'it is at the heart of the national consciousness that international consciousness lives and grows'. Second, his claim that any culture that is not national is meaningless." (1991, p. 103)

[28] Brennan explains with three reasons the attraction produced by Rushdie's literature: first, visualizing the condition of the subject and the relationship between centre and periphery; second, by this means, not only representing his national identity, but helping to bring into public view other groups – as he illustrates it with the black communities in the case of *The Satanic Verses* in Britain; third, he brought, and translated magical realism into the anglophone canon.

nineties – revise and typify more clearly this category, based again – implicitly – on this filiation, by means of a discourse of liberation, imperialism, neocolonialism and nationalism. This characterization of the "public face of the 'Third-World' writer" portrays them bitterly and ironically in the book's title, as if they were *At Home in the World*[29]. At his best Brennan managed to capture the dialectic, paradoxical tension embodied in these two writers, as he illustrated their amphibious condition, moving between the Gramscian "imperial universal" and the "national popular"[30]. Most of Brennan's critique of Rushdie is of someone who comfortably makes a living from what he criticizes, localized in the imperial centre, engaging in an extractive business, trafficking and monopolizing the political representation of the periphery. He characterized the third world intellectual, as someone that both appeals for the pathos of his national identity, but focuses, and benefits of the liberal subjectivity and its individualism[31]. Brennan argued that this is the model of the Latin American boom, which Rushdie successfully imitated and translated in the Anglophone world. Moreover, he makes a long list of parallels of Rushdie's novels – *Midnight's Children* and *Shame* – in the same lineage of *One Hundred Years of Solitude[32]*, as of their "successful intervention into the metropolitan bookmarkets"[33]. This interpretation would make a large career in the 90s and 2000s with the rise of postcolonial studies, and it frames my narrative.

García Márquez and his heritage of magical realism would be subject to a similar critique from part of the Latin American literary and sociological world of the 90s. The literary anthology of *McOndo* (1996) aimed to introduce the short stories of various male Latin American writers that described another face of the mythical continent. In the words of the editors:

> Our McOndo is so Latin American and magic (exotic) like the real Macondo (that, with all this, it isn't real but virtual). Our country McOndo is bigger, overpopulated and extremely polluted, with highways, metro, TV-Cable and

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[29] See Brennan (1997), pp. 38-51.
[30] Ibid (1991), p. 61.
[31] Ibid., pp. 140-141.
[32] Ibid., p. 66.
[33] Ibid., p. 36.

slums. In McOndo there are McDonald's, Mac computers and condos, amen, five star hotels built with money laundering and gigantic malls.[34]

The anthology opens with the story of two Latin American writers[35] that are attending a creative writing course at an US-American university, and who are invited to publish in a famous magazine, yet at the end semester their work is rejected because it does not mimic magical realism. In Mexico, the reaction came from a literary group, the "Crack", in the words of Ignacio Padilla, one of their representatives in his "Crack Manifesto" (1996): "There is… a reaction against exhaustion; weariness of having the Latin American literature and the dubious magic realism converted, for our writing, into tragic magicians."[36] The diagnostic was not only in the literary field, but also the Chilean sociologist José Joaquín Brunner coined in the term *macondismo* at the beginning of the 90s: "the one [view] that tends to read Latin America through its cultural products, removed from their context. The same pretension of trying to make literature a historical text, to make it reality's testimony, depriving it from its temporal frame. It turns itself, in its own way, into the great narrative of the 'Latin American', and enables to uproot the location and disjoint its temporalities."[37] The whole history of the term of magical realism goes back to the beginnings of the twentieth century. It has a long and disputed career in the anglophone literary and cultural studies, emphasizing one or the other face of the slippery, polysemic, paradoxical term, sometimes as a flag of the postcolonial studies or as a denounced postmodern vice.[38]

In India during the nineties, Rushdie received not only the state censorship, but also in the academy he had a similar reception to that of GM's. As put by Singh, there was a response to magical realism, specifically in the case of Rushdie's *Shame*, "it is as if they [the anglophone Indian writers] wished to assure their Western

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[34] Fuguet and Gómez (1996), p. 17. [My translation]

[35] Both writers, as Fuget recalls 20 years later, were C. E. Feiling and himself. See his revision "McOndo" of 2016.

[36] Ignacio Padilla qtd. By de Castro 2014.

[37] "Esta es la mirada que José Joaquín Brunner llama macondista: la que tiende a leer a América Latina desde sus productos culturales, desprovistos de contexto. La misma pretensión de convertir la literatura en el texto de la historia, en el testimonio de la realidad, permite el desanclaje. Se convierte a su manera en la gran narrativa de 'lo latinoamericano' y permite desactivar el lugar y sus temporalidades." Von der Walde (1998), [my translation]. For a differentiated history of the terms, adaptations and criticisms, read the entrance of the word in the *Diccionario de pensamiento alternativo* Biagini and Roig (2008).

[38] For a deeply theoretical and historical approach on the academic debates of the term until the first decade of the 2000s refer to chapter 1 of Eva Aldea's *Magical Realism and Deleuze* (2011).

audiences that a 'journey' to the West is essential to attaining an Indian identity."[39] Later, other cosmopolitan Indo academic critics would take Brennan's approach further. For example, Leela Gandhi pointed out the condition of the postcolonial Indian English novelist, Rushdie being the paradigm, as he who is in a "deliciously 'win-win' situation", "an enviable position of privilege and dissent"[40]. Later, in the late 2000s, he would be interpreted as exercising "strategic exoticism" (Brouillette 2007, p. 5), and developing "self-conscious gestures", that "are highly saleable to the audiences that arise within this same milieu."[41]

Rushdie has pointed at the way his writing, in his cosmopolitan condition, produces "frictions" that "make sparks"[42]. Under the light of his liberal[43] convictions and notions of freedom, he has asserted: "Free people strike sparks, and those sparks are the best evidence of freedom's existence."[44] I have tried to make a brief parallel of the paradoxical results of the literary magical realism of these two authors up to the 2000s. The following section of this text aims to answer the question, following Rusdhie's reception of García Márquez: Can Rushdie's magical realism, reflecting on itself, thematizing the literary field *still* produce enough friction to make sparks?

2. In the Name of the Father: Rushdie's tribute to GM

Rushdie's admiration for GM is clear from the original title of his first review, which consistently would resemble the name of one of the main characters of *The Satanic Verses* – with a slight orthographic diacritic – "Angel Gabriel". Rushdie first published reviews of GM's *Chronicle of a Death Foretold* and *Clandestine in Chile*[45] in the 80s. As Rushdie would later as a master of ceremonies perform – as we will see – in its most dramatic fashion, he stated in his first text on García Márquez, that one of the extraordinary aspects of the most well-known messenger magical realism was "to make the real world behave in precisely the improbably hyperbolic fashion of

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[39] Singh (1992), p. 151.
[40] Gandhi (1997-98).
[41] Ibid.
[42] Rushdie qtd. by Brennan (1991), p. 64.
[43] When I speak of liberalism, I refer to, following the intellectual historian Faisal Devji: "the elaboration of a social order based upon the freedom of ownership and contract. It is this kind of freedom that alone makes a liberal regime of contending interests possible. For it is the freedom of ownership that determines the actions of men by the status, property or labor they might possess, exchange or acquire, all within a framework of contractual relations that makes interests what they are." Devji (2012), pp. 68-69.
[44] Rushdie (2002).
[45] Both of them were published independently under the titles "Angel Gabriel" and "A Donkey's Tail for Pinochet", both collected later in the essay anthology *Imaginary Homelands*.

Márquez story."[46] The Colombian writer reciprocated this admiration, as he put it in a personal letter rejecting an invitation to the PEN America in New York in August 9 2003[47].

After GM's death the 17th of April 2014 Rushdie wrote two obituaries, one after the other, at his two homes in the West: in the *New York Time*s and London's *The Telegraph*. The title of the obituaries establishes the acknowledgement of the Colombian writer's literary legacy, one as literary figure and intellectual, "His world was mine", as the notion and definition of magical realism preferred by both: "Magic in the Service of Truth". A quick review of GM's conceptualization of what Rushdie in his reception calls magical realism will be handy before proceeding. GM never assumed the coinage, but he often spoke in interviews, the most quoted is perhaps the "frank but carefully calculated conversation – expertly staged" (Martin 2009), book length interview *The Fragrance of the Guava* (1982). The other key texts are the Nobel lecture, "The Solitude of Latin America" (1982) and the two rarely mentioned newspaper articles – not yet translated into English – that are the proto-texts which he rewrote and fused into the Nobel speech: "Fantasy and artistic creation" and "Something else on literature and reality"[48] (published in June and July 1981). The guiding thread that is implicit in all these texts is summed up in the statement: "All our [Latin American] history, since the Discovery [of America], has been distinguished for the difficulty of making it believable."[49] He constantly repeated this same line, always emphasizing the Latin American identity, and himself entitled as a witness to represent it, "I was born and grew up in the Caribbean. I know it country by country, island by island"[50]. Worth noting too, is the medial, neutral role he asserted for himself, as put by Martin, he only regarded himself as "just a 'poor notary' who

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[46] Rushdie (1991), p. 300.

[47] I did not have access to Rushdie's letter, but following the evidence in the coming paragraphs besides these words of GM, it is safe to derive the judgement from the implicit text: "Querido Salman Rushdie: Gracias por tu carta, cuyas dos líneas iniciales debía haberlas escrito yo en una primera carta para tí. Más aun [sic]: una vez escritas por tí no encuentro cómo empezar esta carta, pues en realidad la tuya debía habértela enviado yo hace muchos años cuando eras un fantasma errante y perseguido." [Dear Salman Rushdie, thank you for your letter, whose two initial lines I should've written in a letter for you. Moreover, now, once they have been already written by you, I don't find how to start this letter, because the truth is that I should've sent it to you many years ago when you were a wandering and persecuted ghost.] (Letter to Salman Rushdie. Typed letter and photocopy of letter from Rushdie to GGM, 2003 Container 75.5 Harry Ransom Center, [my translation]).

[48] "Fantasía y creación artística" and "Algo más sobre literatura y realidad". All the translations of these texts are mine.

[49] "Toda nuestra historia, desde el Descubrimiento, se ha distinguido por la dificultad de hacerla creer." García Márquez (1995), p. 148.

[50] "Yo nací y crecí en el Caribe. Lo conozco país por país, isla por isla". Ibid, p. 156.

copies down what is placed on his desk"[51] or in his words: "The farthest that I've been able to go, is to transpose reality with poetical resources"[52]. Or, as he would render it one year later, clearly directed to a European audience and captured in a self-staged image of helplessness fashioned in the central theme of his most famous novel: "we have had to ask but little of imagination, for our crucial problem has been a lack of conventional means to render our lives believable. This, my friends, is the crux of our solitude."[53]

Another line that he insistently repeated was: "There's not a line in any of my books which is not originated in a real fact."[54] After making this statement, he proceeds to illustrate what he means with the correlation between facts and his fiction. He gave different examples from his novels, clarifying specific moments that were rendered 'magically', and here he puts it in 'real' terms: the baby with the tail of a pig[55], the yellow butterflies of Mauricio Babilonia and the ascension to heaven of Remedios the beauty[56]. Rushdie adopted a similar move with *Midnight's Children*, in an article on the 40th anniversary of Indian independence "The Riddle of Midnight: India, August 1987", he revisited it – in their logic – the "real" midnight's children. His nonfiction making the real world behave precisely in the improbably hyperbolic fashion of a Rushdie novel.

Rushdie's definition of magical realism is in the same line, always in reference to GM. Both obituaries repeat it, as his statements in the BBC radio programme *Open Book* after the death of the Colombian writer and the key lecture to "Gabriel García Márquez: His Life and Legacy" at the Harry Ransom Center to celebrate the arrival of his archive to the Texan institution. All of them repeat the following lines:

> This is the trouble with the term magical realism: that when people say or hear it, they're really only hearing or saying half of it, magic without paying attention to

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[51] Martin (2009).

[52] "Lo más lejos que he podido llegar a es a trasponerla con recursos poéticos, pero no hay una sola línea en ninguno de mis libros que no tenga su origen en un hecho real." García Márquez (1995), p. 156.

[53] Ibid (1982b). Consider Miller's commentary: "The main problem with adopting an attitude towards the outside world based on resentment is that it is founded on extremes: either foreign influence is completely shunned, or it is wholly embraced. Intellectuals, who for several decades had been." Miller (1999), p. 208.

[54] García Márquez (1995) 157; Martin (2009) quotes almost the same line of an interview in an US-American newspaper and *The Fragrance of the Guava*.

[55] Ibid (1995), p. 156, this same comment will be reproduced in *The Fragrance of the Guava*.

[56] Ibid (1982).

the other half, realism. But if magic realism were just magic it wouldn't matter, it would be near whimsy, writing in which because anything can happen, nothing has affect. It's because the magic in magic realism has deep roots in the real, because it grows out of the real and illuminates it beautiful and unexpected ways that it works.[57]

Moreover, according to Rushdie, the central point of magical realism is that "[t]he real, by the addition of the magical, actually gains in dramatic and emotional force. It becomes more real, not less."[58] He, furthermore, has remarked the similar parallel Macondian reception of *One Hundred Years of Solitude* and his *Midnight's Children*: the latter "whose first Western readers saw it as a straightforward fiction, fantasy, while its Indian readers read it almost as a history book."[59] He has insistently repeated this same point, on his essay anthology[60].

When he aimed to distinguish magical realism as a genre[61], he attempted to differentiate it from two other "in vogue" by means of broad generalizations and an intent disregard to any close reading. The first one, "a kind of writing that is almost the antithesis of García Márquez. The vogue term [... of] auto fiction, the literature that shies away from everything invented, that trusts only the deeply autobiographical, the nakedly personal."[62] His examples were the pseudonymous Italian Elena Ferrante and the Norwegian Karl Knausgaard. The other point of comparison and distinction is what he called "the vogue for fantasy fiction", specifically "alternate worlds", he exemplified them with "Tolkien's Middle-earth, Rowling's Hogwarts, the dystopic universe of *The Hunger Games*, the places where vampires and zombies prowl"[63]. What he appears to point at, is two different genres that one appears as strictly "real",

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[57] Rushdie (2014a; 2014b; 2014c; 2015a 41:10-49). I quote the key note to the congress at the Harry Ransom Center, because it is the last version and it incorporates and refines all the previous.

[58] Ibid 2015a 42:35-43:23; 2014c.

[59] Ibid., 38:20-38.

[60] For instance: "On the novel's first publication, Western critics tended to focus on its more fantastic elements, while Indian reviewers treated it like a history book." (2002), "His story is not history, but it plays with historical shapes. Ironically, the book's success – its Booker Prize, etc.– initially distorted the way in which it was read. Many readers wanted it to be the history, even the guidebook, which it was never meant to be" (1991) 23.

[61] In my opinion, the most interesting and exhaustive intent to define magical realism as literary genre from an academic perspective is from Amaryll Chanady in her book *Magical Realism and the Fantastic* (1985). She approaches the problem from Todorov's symmetrical analysis of genres, through a narratological vantage point, where none can be defined by the laws of reality but rather by the narrative approach and treatment of natural/supernatural events. Following Todorov, she makes a distinction between: the marvelous, the fantastic and the uncanny, to derive her definition.

[62] Ibid 2015a 48:16-51:26.

[63] Ibid 2014b.

while the other as an autonomous fictional alternate world. Magical realism appears to be a kind of literature that manages to keep the tension between the autobiographical realistic writing and fantasy fiction, as coexisting and articulated realities, not as exclusive ones.

3. *Chronicle of a Theft Foretold*: The Texan Acquisition of the Caribbean

GM's 1982 novella, *Chronicle of a Death Foretold* tells the story of a murder announced publically, of which a whole town is aware, but no one prevents. Like a murder, socially consented and legitimized, a theft in a globalized world took place, where Frantz Fanon's dictum appears to rule: "it is at the heart of the national consciousness that international consciousness lives and grows"[64]. I aim to show to which extent the culture industry is an accomplice that subverts literature's power to imagine different worlds from our own and to make its critical heritage mimic mockingly the laws of the market.

The Harry Ransom Center (HRC) at the University of Texas bought García Márquez archive in 2014. Sometime later, in October 2015 Rushdie was invited to celebrate the acquisition as the main lecturer. Just before presenting, in a Macondian fashion, a letter by the ex-president Juan Manuel Santos was read impersonating the "decorative authority"[65] of Macondo's mayor, Don Apolinar Moscote congratulating everyone. Afterwards Rushdie was introduced to the stage, where he remolded and expanded his GM's obituaries. Close to the end of his lecture, after complimenting the Harry Ransom Center for its acquisition, he quoted and corrected biographically a well-known fragment of *The Autumn of the Patriarch*:

> The occasion of the arrival of his archive here in Austin is perhaps comparable to that fictional American acquisition of the Caribbean… [the audience laughs] You too have carried it off in numbered pieces, to plant it far from the hurricanes in the blood-red dawns of, in this case Texas, not Arizona, with everything it had inside, with the reflection of our cities, with our timid drowned people, with our demented dragons, as that great sea of literature is transported to Austin.[66]

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[64] Fanon (2014).
[65] García Márquez (1995), p. 199. [My translation]. This powerful coinage is translated by G. Rabbasa as: "Don Apolinar Moscote was once more a figurehead".
[66] Rushdie 2015a 59:03-1:00:40.

Rushdie's biographical correction of the previous passage restages how the Colombian Nobel Prize winner interpreted his dictator novel personally back in the 70s. As he put it in an interview on *The Autumn of the Patriarch*: "It's almost a personal confession, a totally autobiographical book, almost a book of memoirs. What's happened, of course, is that they are encoded memoirs; but if instead of seeing a dictator you see a very famous writer who is terribly uncomfortable with his fame, well, with that clue you can read the book and make it work."[67]

Rushdie's approach to the meaning of the acquisition of the García Márquez archive by an US-American academic institution broadens, when contextualized with the brief public discussion, which took place in Colombia after the writer's death. Some years earlier, in 2013 a delegate of the Colombian Ministry of Culture was sent to communicate to the family the interest to buy it[68]. However, there was no public offer. One year later, the discussion took place some days after his death, the economic battle lines were drawn: on the one hand, nationalism, that argued for the need to acquire and preserve national cultural, the "material legacy" and the "material debt of Colombia with its beloved Nobel Prize laureate"[69]. On the other hand, some months later, the 25th of November of 2014, the family ruled out the discussion with a communiqué, informing of a deal that was long ago closed. They stated that they had sold it under criteria of the skills of conservation and preservation of the literary archive. That was "the Harry Ransom Center" (HRC), which could do it "better than anyone else"[70]. Moreover, that "in any moment was it auctioned or offered to the highest bidder"[71] (ibid). However, the sum for which it was sold was kept secret as long as possible and it was only revealed in February 2015. The Harry Ransom Center was required by the state attorney general's office in Texas to reveal the number they would have otherwise preferred to keep in secrecy. They paid 2.2 million US-dollars for the archive. In December 2017 a representative part of the archive was digitized and made public to the general audience with around 27,000 images open for anyone with internet access in English and Spanish. Most of the archive, with some few

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[67] GM qtd. by Martin (2009).
[68] See Badawi (2014).
[69] "deuda histórica con su Nobel amado". Ibid. [My translation]
[70] "Con ese fin, nosotros decidimos que el archivo de los documentos literarios y del correo fuera al Centro Harry Ransom, por ser uno de los lugares que hace éste tipo de archivo y preservación de documentos mejor que nadie." García Barcha 2014.
[71] "En ningún momento se ofreció este archivo a otros Centros y en ningún momento ni se subastó, ni se buscó al mejor postor." Ibid.

exceptions – as his unfinished novel – was made public, like for instance the manuscripts of the author's most well-known novels.

An article in the *The New York Times* appeared flag bearing, in a US-American manner, bragging about liberal liberty, and with a critical provincial blindness towards structural asymmetries: "Gabriel García Márquez's Archive Freely Available Online"[72]. Most of the archive, with some few exceptions – as his unfinished novel – were made public, even some of the most longed for academic work, like the manuscripts of the author's most well-known novels. The article affirmed, "to make so much material from a writer whose work is still under copyright freely available online is unusual"[73]. One must dutifully say, it is not surprising going against the national interest in a world ruled by this form of identities and after receiving such a significant sum. Why would they pay 2.2 million dollars then?

A Colombian grantee who performed research at the Harry Ransom Center in the GGM archive last year explained to a certain extent the interest of the institution in the archive, in terms of digital economy:

> The number of unique monthly visitors to the webpage, that in average it was of 2600, shooted up to 54,5000 with the digital publication, from which 8,000 were Colombians. Today the Ransom Center uses the case of their negotiation with the family García Barcha to convince other writers to permit to show openly their work, still under the surveillance of copyright. This way, they managed to make public some digital archives of the writer David Foster Wallace[74] (Pernett 2018)

To complement this view, I decided to dive into the archive testing the HRC project librarian's statement in the press release: "Anyone with access to the internet can have an in-depth look at García Márquez's archive"[75]. The archive is without a doubt well organized, designed for research and easy to navigate; one can use the Mirador image viewer that facilitates the comparison between different images of the

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[72] Schuessler (2017).
[73] Ibid.
[74] "el número mensual de visitantes únicos a la página web, que en promedio era de 2600, se disparó tras la apertura de la versión digital del archivo garciamarquiano a 54.500, 8000 de los cuales fueron colombianos. Hoy el Ransom Center usa el caso de su negociación con la familia García Barcha para convencer a otros escritores de permitir mostrar libremente en internet sus trabajos, todavía bajo la vigilancia del copyright. De esta manera, también se logró la presentación de algunos archivos digitales del escritor David Foster Wallace, que también reposan en el centro." Pernet (2018).
[75] *Harry Ransom Center* (2017).

same archive. I also tried to access the objects that were not part of the digitalized public collection. At the beginning, this was not very clear, as they appeared digitalized and when pressing a given image, one suddenly had access to a different image from the archive. Then I decided to write to the HRC describing my problems and requesting a copy of a letter from García Márquez to Rushdie from 2003, in the frame of this academic project and emphasizing that I did not have the financial support to travel to Texas. As this text itself has already evidenced[76] (see note 19), I received it via email in less than 24 hours, the only requirements were creating an online Research Account and writing to the HRC's staff.

Under the light of academic research – as is the case of the cosmopolitan writer of this paper –, who was able to speak in English being a Colombian native, to write emails, and get a copy of an unpublished letter from García Márquez to Rushdie transcontinentally from Texas to New Delhi, it's hard to deny the legality of the HRC's acquisition of the material literary heritage of a totem of the Caribbean. That is, recognizing how it was bought justly – as we could argue along with the definition of justice of GM's Colombian reactionary, literary and intellectual counter figure: "As Justice is the observance of the legal rule, the act according to the rule is just, and the act that breaks it is unjust"[77]. But no, let me put it clearly, it was *legal* not *legitimate*. Counterfactually stated, it would have been highly improbable, that I had access under these circumstances to such a letter in this condition if the archive had been acquired by the Colombian Ministry of Culture, and if the letter would have been residing in the Biblioteca Nacional or in the Biblioteca Luis Ángel Arango in Bogotá. The size, the specialization and skills of the HRC's staff is hard to compare – almost 100 persons, from public affairs, marketing, curators, digital librarians, to technicians –, the efficiency and sophisticated system of conservation, cataloging and digitalization is hard to match.

The asymmetry between the technical speed, the economic power of the US-American research institution, with already a decade archival digital experience with its Colombian fellows can be expressed, mockingly, in brief with a sport competition simile – which fits so well our neoliberal regime: like a race between an US hypersonic rocket-powered aircraft against a Colombian animal-powered mule cart. The correlation between technical proficiency and economic power is not arbitrary. A

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[76] See note 47.
[77] Gómez Dávila (2017), p. 37.

materialist approach on some national hard facts might yet be meaningful to understand to which extent the consented law ruling the cultural material is – twisting geopolitically the law given by the pig-bureaucrats of a fable – that *all nations and institutions are equal, but some nations and institutions are more equal than others*. The digital humanities are no exception. The 2.2 million dollars for the archive recall more than one McOndian scene, the gesture of such an offering is like one performed by the Yankee figure of Mr. Herbert, the embodiment of US imperialism, founder of the banana company in Macondo. The gesture resembles the one of the short story "The Sea of Lost Time", in which Mr. Herbert makes one of his spectacular interventions in the economy of the town: "He appeared suddenly, he put a table in the middle of the street, and on top of the table two big trunks bursted at the seams of money"[78].

Now, I will move away from the "magical", to move back to the "real", the material, to see if it actually might gain more "dramatic and emotional force". *From an economic perspective the Colombian government or any institution could not have easily afforded the GGM archive*. To compare the sum of 2.2 million US-dollars with Colombia's economy of culture, makes clear to which extent we are still very close to the abyss separating Macondo's profit from the surplus of Mr. Herbert's banana company. This is evident in contrast to the only similar historical cultural purchase comparable in terms of literary heritage as part of the Colombian national archives: the philosopher Nicolás Gómez Davilá's (NGD) legendary 30,000 volume personal library acquired by the Bank of the Republic in 2009[79] – probably the only national contemporary writer in such a polar political opposition, whom GM gave the recognition of an equal[80]. A fact easily explained because of the library's owner's infamous – for the secular and liberal sensitivity – self-fashioning as an anti-democratic "authentic reactionary", as well as his systematic elusion of the limelight.

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[78] "Apareció de pronto, puso una mesa en la mitad de la calle, y encima de la mesa dos grandes baúles llenos de billetes hasta los bordes. Había tanto dinero, que al principio nadie lo advirtió, porque no podían creer que fuera cierto." GM (1962). [My translation]

[79] I follow the dates in which it was made public that it was bought in the media, the first article that mentions it is, to my knowledge, from the 22nd of March 2009, see Pizano's article. The archive opened for researchers on April 2011, see Rabier's article.

[80] As reported by the philosopher Franco Volpi, the editor of Gómez Dávila works, who does not reveal his source: "García Márquez, his gentlemanly adversary, admitted in private: 'If I wasn't communist I would think of everything and for everything like him" ["García Márquez, su caballeroso adversario, en forma privada admitió: 'Si yo no fuera comunista pensaría en todo y para todo como él'"]. Volpi (2001), p. 498.

For these same reasons, he is still on the margins of the Anglophone bookmarket[81], while being translated long ago to every other major Western language. This special condition gave enough time – the generous sum of 15 years – to the Colombian Bank of the Republic to purchase the library even against other bidders[82].

The information of the exact economic value is not public, but a testimony, during the years which it was bargained, left some evidence to strike the magic and the real sparks out of our cosmopolitan debate: "during the mid-nineties, the Department of National Planning reserved 400 million pesos for the acquisition of this collection [NGD's library], however, the family found the offer too low, refusing to sell it for less than 1,200 million pesos"[83]. Melo's testimony is from the year 2000. The Colombian government's trunk of money is comparable on the base of an economic analysis[84] with Mr. Ransom's trunks: the money paid for the GD's library would represent approximately 670 thousand dollars, which is evidently only approximately the 30% of the money that ransomed the archive from its national identity. The same evidence can be drawn shifting the countries interests from another point of view, from the perspective of the General Budget of the Nation (GBN), in which the effort of the state would represent 0.0008% of it to acquire NGD's library and in relation to it, the acquisition of García Márquez archive would have represented an effort of the 0.00238% to acquire GM's archive. But these numbers pale in comparison to the money invested in the auto-immune civil war and the self-destructive business of self-defense, which for the year 2014 represented 17,9% of the

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[81] His work has been published in more strange and surprising ways, resisting the economic regime of the market: in a blog *Don Colacho's Aphorisms* (2010-2011) by an anonymous 'Stephen', later in 2012 by a small selection of his scholia by a Professor of Mathematics, Architectural Theory and Urbanism at the UTSA. The former effort would probably later censored by the copyrighted translation of the same selection in English but published in the Spanish speaking world in 2013, in Bogotá, which has conserved its location systematically, in his fashion, in the periphery of the Anglophone book market.

[82] An article in 1997 said before its condition was defined: "many universities of the world have been interested in its acquisition" ["varias universidades del planeta se han interesado en su adquisición"]. (*Semana* 1998)

[83] "a mediados de los años noventa, Planeación Nacional reservó 400 millones de pesos para la adquisición de esta colección [la biblioteca de NGD], sin embargo, a la familia le pareció muy baja la oferta negándose a venderla por menos de 1200 millones de pesos, prefiriendo conservar la biblioteca un tiempo más." Jorge Orlando Melo qtd. by Badui-Quesada, p. 182. [My translation]

[84] I thank my friend Diego Ramos-Toro, Ph.D. candidate in economics at the Brown University for helping me analyse and making the time-value conversions of the given sources. He gave me two possible interpretative cases based on the given evidence: 1. "The transaction was made for a value equivalent to 1200 million pesos during the mid nineties (i.e. 1200 million pesos taken to the present value of 2009)". 2."1200 millions were paid in year 2009 for NGD's library (i.e. 1200 millions of the year 2009)". My interpretation opts for the second speculation, considering that it would have been unlikely that the family would have bargained for less than what they marked as its minimum price during the mid-nineties. His more detailed account can be read in the appendix.

GBN, i.e. 13 billion dollars for killing ourselves[85].

Rushdie's critical approach is thought provoking to discuss the acquisition of sources of archival and empirical practice of GM's works in the frame of a cosmopolitan debate, where genre branding, the marketing of authorial identities, and the commodification of the their inheritance plays an important role. Interesting to point at is that Rushdie, in this case, moved away from his traditional defense of cosmopolitanism and through literary strategies showed solidarity towards Colombian nationalism. A position understandable from the following point of view: first, of a world far from the subjection of national identities and with no clear alternative in the horizon. Second, Colombia and its institutions being in an evidently weaker and more vulnerable and economic condition than the US-American. Third, because of the symbolic, cultural and social capital that such an acquisition represents having such an archive inland; i.e. the researchers that will come to visit it and the technical and archival challenges that such an archive would have implied to a Colombian institution, as well as its visibility enabled by clicks. All these were exchanged and bought by the alliance of economic capital and technical skills of the HRC in the system of production of self-validation of schemes of justification, as shown previously.

After Rushdie recited the rewritten and dissenting fragment of *The Autumn*, he proceeded to quote with no biographical corrections Aureliano Babilonia's re-reading of the annihilating cataclysm that finalizes *One Hundred Years of Solitude*. This fragment is often interpreted politically as "a cyclical view of history – a denial of any accumulation of collective experience and a return to the fables with which the history of the Americas began in the late fifteenth century"[86]. However, García Márquez rewrote and read aloud the ending of his deep meditation on Latin American loneliness, not as political literature which he did in his novel, but later as he said, as

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[85] See *Semana* (2014).

[86] Miller (1999) 242. Parkinson Zamora has made a good summary of the many approaches to this interpretation, from which, she, as I following her take distance: "Several critics have commented on the cyclical movement inherent in Macondo's structure. Ricardo Gullón and G. D. Carillo emphasize the repetition of the Buendías' names and personalities, the recurring events and activities from one generation to another; the seemingly endless series of futile civil wars that involve one character after another; Carmen Arnau describes Macondo as cyclical in the Spenglerian sense that the town participates in birth, growth, maturity, decline, death, and rebirth. This is certainly so during the course of Macondo's 100-year history, but those 100 years do come to an end, and a rebirth ultimately fails to occur." (2007), p. 185.

"a political speech presented as literature"[87]. That was the political progressive speech he read when he earned the Nobel Prize. Then he stated how he longed Latin America to be seen with eyes that would enable social equality with different methods in dissimilar contexts, as he had managed to do and be valued with literature. He asked Europeans to let us be measured by our own yardstick, he asked for a reconsideration of how Latin Americans were defined by the hierarchizing fixed gaze of more powerful neocolonial nations. GM changed his narrative discourse from an apocalyptic narrator of his novels[88] to an utopist one[89] in his political speech. Let's remember why García Márquez made such a narrative turn in the stage of society. He was there because of his literature, which like a biblical apocalyptic visionary mode developed in response to political and moral crises, its forms flourished when the established understanding of the history of a community was challenged. Apocalypse proposes radical changes in the organization of future world governance, in reaction to existing inadequacies and abuses, it is, to use Spivak's understanding of the experience of reading literature, "the experience of the impossible, ethical discontinuity shaken up in a simulacrum."[90] Let's remember why his face is in a bill, why he socially served a community to become an alternative value to the simple stereotypes of banana republics and still competes with the commodities most leisurely and compulsively consumed in the global market and associated with the Colombian identity, the psychoactive substances of coffee and cocaine. Instead of using him indifferently as a token of exchange, let us understand why the bill gained the picture and not simply why it should matter only as the virtual representation of the weight of gold as a form of exchange. Let's remember how he performed an

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[87] GM qtd. by Parkinson Zamora (2007), p. 209.

[88] Here I am following Parkinson Zamora's article, which I consider is much more consistent interpretation than the cyclical one. She traces and parallels García Márquez narrators with Judeo-Christian apocalyptic writings. She describes the narrator, Melquíades, as who "recounts the past, present, and future of Macondo from a point beyond the future." (2007), p. 184. "For Melquíades, the future is past." Ibid; the characters "are inextricably bound to their pasts and, at the same time, long for the future." Ibid 187; and politically it means: "the paradigms of apocalypse impose an ending that confers historical significance." Ibid 204. "Apocalypse is inextricably tied to political realities; it both responds to and imaginatively embodies social and political upheaval. The biblical apocalyptic visionary mode developed in response to political and moral crises, as I have said, and its forms have flourished when the established understanding of the history of a community is challenged. Apocalypse proposes radical changes in the organization of future world governance, in reaction to existing inadequacies and abuses." Ibid.

[89] "A new and sweeping utopia of life, where no one will be able to decide for others how they die, where love will prove true and happiness be possible, and where the races condemned to one hundred years of solitude will have, at last and forever, a second opportunity on earth." García Márquez 1982b.

[90] Spivak (2002), p. 23.

excess to the symbolic political economy that triggered a new configuration of the field and the conventions that set the demands of readers of what to expect from a writer of a postcolonial country.

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APPENDIX

By Diego Ramos-Toro

Supuesto 1:

La transacción se hizo por un valor equivalente a los 1200 millones de pesos de mediados de los noventa (i.e, 1200 millones de mediados de los noventa llevado a valor presente del año 2009). En ese caso el cálculo del primer ejercicio no cambia en nada, y llevado a dólares del 2014 la transacción de Gómez Dávila seguiría siendo aprox. 58% del valor de los archivos GGM

Bajo este supuesto, el segundo ejercicio cambia ligeramente porque ahora el denominador ya no es el presupuesto general de la nación del 98 sino el PGN de 2009, mientras que el denominador es el valor presente de la transacción en el año 2009. El segundo ejercicio arrojaría que el estado hizo un esfuerzo correspondiente al 0.00191% del PGN de 2009 para comprar la biblioteca de GD, lo cual es significativamente menor que el esfuerzo fiscal que habría tenido que hacer para conseguir los archivos GGM (como digo en la nota, un esfuerzo equivalente al 0.00238%). En este caso, la no compra del archivo GGM podría ser entonces la consequencia de un estado que le faltan capacidades fiscales para efectuar la compra.

Supuesto 2:

Se pagaron 1200 millones en el año 2009 por la biblioteca GD (i.e., 1200 millones del año 2009). En este caso, llevando esa plata al año 2014 tendríamos que el estado gastó aproximadamente 670 mil dólares por la biblioteca GD, lo cual es significativamente menor que el archivo GGM (2.2 millones de dólares) al representar solamente el 30% de tal gasto.

El segundo ejercicio arrojaría una conclusión similar y de hecho aún más fuerte en términos numéricos que arriba, pues eso implicaría que el estado hizo un esfuerzo equivalente al 0.0008% del PGN del 2009 para conseguir la biblioteca GM, lo cual languidece frente al esfuerzo del 0.00238% que habría tenido que hacer en el 2014 para conseguir los archivos GGM.

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