Mapping the Unconscious, trapping into taboos, snapping out of it
## - a scenic performative essay in depth-hermeneutical ART in three acts
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Act II: Crossing over – bordermatrixial meshes
Intro

Mapping the Unseen is an artistic research project, investigating the unseen, undiscussed, marginalised – topics that are absent from public discourse. Based in Austria, it is realised with three countries: Croatia, Bangladesh and Iran. With the support of linking and guiding people, marginalised culture-specific and country-specific
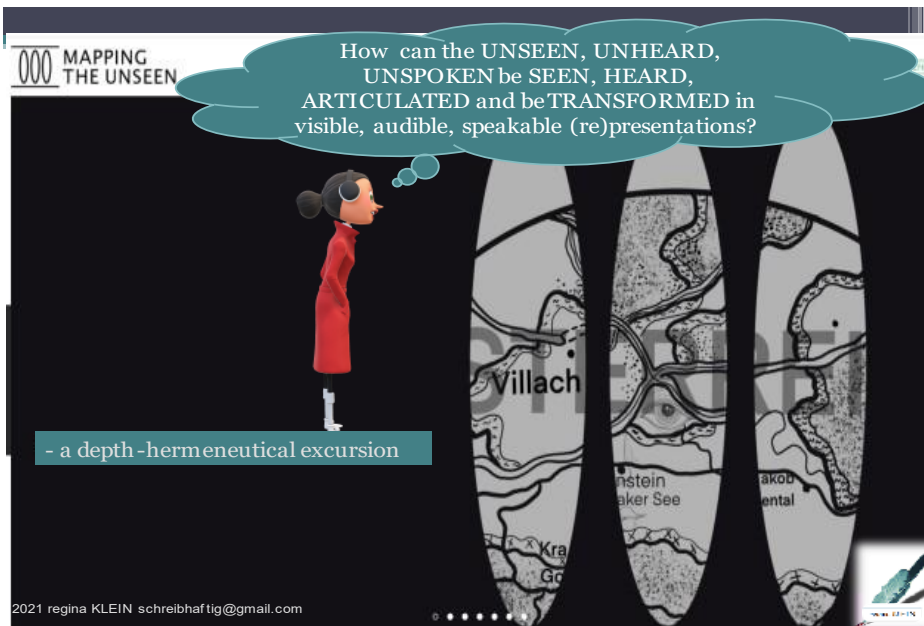
topics were identified. For Croatia, the chosen topic is LGTBQ; for Bangladesh it is 'flight, devoid of subjecthood and invisiblility of Rohingya; for Iran it is 'discrimination, artistic freedom and censorship'.

Each topic is mapped through an analogue and virtual exploration and representation by artistic means. The first step is its artistic, performative, interventionist realisation in the respective country. Then the participating artists are in-vited to Austria, enabling a transcultural dialogue regarding the chosen topic. These action phases of '*analogue mapping'* are accompanied by reflection cycles. Depth-hermeutical analysis is part of the latter. The final step of the whole project is the creation of a virtual web-based space as '*virtual mapping'* of the explored spaces and topics. The artefacts of artistic and performative works, the research material (autoethnographies, biographical stories, interviews, transcultural and depth-hermeneutic analysis) and all participants can be seen and met here.

You are now located in the second act of our hero's journey and enter the threshold to room 2 of the virtual archive: Bangladesh/Villach, experiencing 'Flight, devoid and displacement' topics, reading my depth-hermeneutical analysis.

Important reading instructions: The following *essay in preparation* is an unfinished and very special work.

It seeks to provide fragments, small spots on the bleak and shady corners of what Ernst Bloch calls the utopian "not-yet", an "overturning of all circumstances in which (humanity) is a degraded, a subjugated, a forsaken, a contemptible being". [1]

It needs you as the reader to finish it in a deeply dialogical way. It is a collaborative work - together we will co-creatively explore, how what is *not-yet* apparent may become so. Therefore, you may expect a quite unfamiliar reading experience, but only if you expect to quickly skim through. It turns out to be a deeply intertwined 'Reading-Writing-Experience': Reading is writing, and writing is reading. The not separable from the other. Everything you read, you are welcome to rewrite: describe, prescribe, monoscribe, counter-write, underwrite, subwrite, supwrite, overwrite, perwrite, transwrite and vice-versa. It is an adventurous reading-writing-excursion with surprising twists and turns. You will find small collages, picturing the text. You are led to etymological writing excursions and exposed to intriguing free-writing impulses. We use vivid imagery: figurative language, linguistic

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[1] Bloch, Ernst (1959): *Das Prinzip Hoffnung*, Frankfurt am Main, Suhrkamp/Bloch, Ernst (1986) *The Principle of Hope*. MIT Press, Chicago

and visual images trying to leave the familiar but unifying ground of our common speech acts. The following dialogical essay is a treasure chest filled with suggestions.
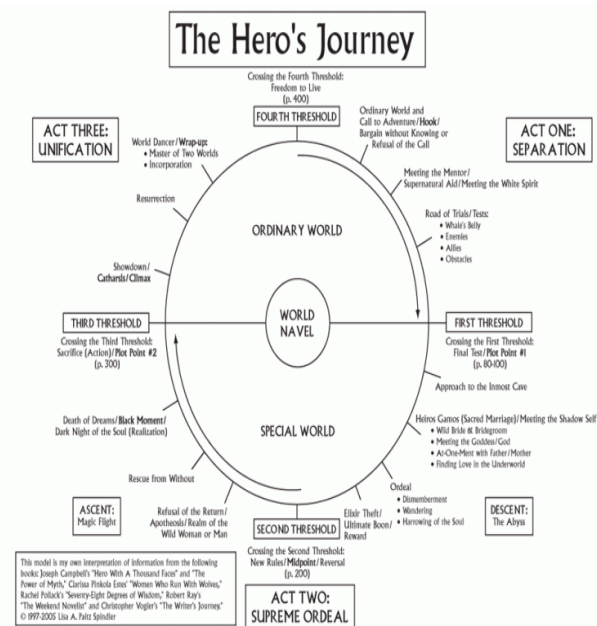
In short: We are playing language-games and thank you for joining me as teammates

With this newly developed format of 'scenic-performative writing', I will lead you through the mapped topics stored in three virtual rooms in three acts:
Act I: Walking along – heteromatrixial strips.
Act II: Crossing over – bordermatrixial meshes
Act III: Sliding out – transmatrixial gaps

The excursion to be undertaken is unique. It is a Hero's Journey[2] of one, who set forth to unlearn what fear is and who becomes aware how deep unseen taboos cut. Each act of your hero's journey, our excursion into tabooed topographies, has a beginning, a middle and an end. It starts in a preparation camp, a safe space where we learn crucial information about our excursion and achieve a tool-kit by mastering 7 levels. Well armed, we transgress several thresholds: walking along heteromatrixial strips, crossing over bordermatrixial meshes and finally sliding through transmatrixial gaps.

That challenging Hero's Journey is requiring in-depth preparation. I as a depth-hermeneutic researcher, will be your personal guide and will lead you. Each of our three acts has two parts. *Part 1: Departure Phase and Preparation Package* and *Part 2: Initiation Phase with the specific happing act: hetero-, cross- and trans-entanglements as strips, meshes or gaps.* Additional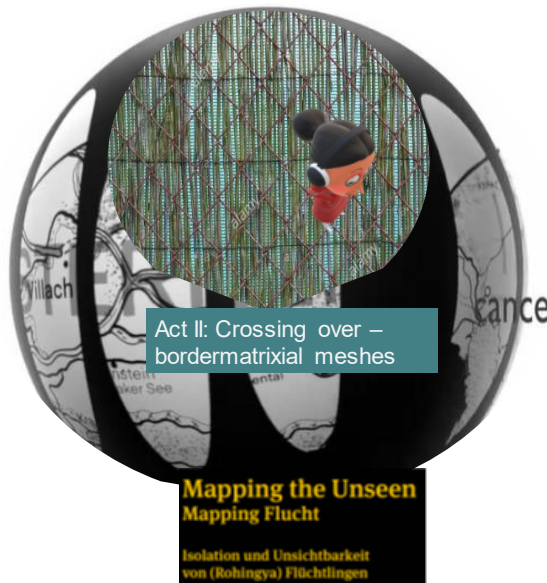ly in the last Act III 'Sliding out – transmatrixial gaps' you will find the 'epilog', with a conclusive summary and a potential *not-yet* glimpsed outlook.

During our excursions, wandering through the different acts, you are free to switch from one point to the other and from one level to another. You may cross the different thresholds between Act I – III, as well as between the two parts of 'preparations' and 'acting in and out' in each act. You may even directly advance to the end of act III, where we will be coming to terms and, I can tell you already, easily travers the eye of the needle in oder to enter the kingdom of the desperately sought-after 'not-yet-known-land'.

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[2]The **hero's journey** is the common template of stories, that involve a hero who goes on adventure, is victorious in decisive crisis, overcoming tresholds and comes home changed or transformed. It goes back to Joseph Campbell, *The Hero with a Thousand Faces*. Princeton 1949, in which the author discusses his theory of the mythological structure of the journey of the archetypal hero found in world myths. Graphic: https://www.reddit.com/r/JordanPeterson/comments/8a2l16/a_cool_diagram_outlining_the_archetypal_heros/

Act II: Crossing over – bordermatrixial meshes.

We are right now passing the treshold into 'Act II: Crossing over - bordermatrixial meshes', facing dis- and mis-identifications about subjecthood, topographies and speech acts.

Act II: Crossing over – bordermatrixial meshes

Mapping the Unseen
Mapping Flucht

Isolation und Unsichtbarkeit
von (Rohingya) Flüchtlingen

Before being totally entangled, in- and ex-meshed in the bordermatrixial space itself, you have the second chance to visit our preparation camp. Needed equipment can be taken, stocked, and compiled: valuable depth-hermeneutic basics, risks, side effects, challenges, skills and tools. There will be *seven levels* to conquer in the preparation camp.

But if you have already mastered the *seven levels* and if you feel well-prepared, be free to manoeuvre to our next stop, go directly to ►

Part 2 Initiation phase within Bordematrixial Meshes with 7 ½ levels to go through.

Part 1: Departure phase and Preparation Package

Level I: Opening the scene/seen

In the light of *depth-hermeneutic cultural analysis,* "Mapping the UNSEEN" means "Mapping the UNCON-SCIOUS", a mostly hidden, marginalised, veiled and often *tabooed* reservoir of thoughts, feelings, experiences, memories, values, codes and discourses, excluded from conscious, rational and communicative awareness and recognition. 'Unconscious' is defined at once as individual *and* supraindividual, thus a collective, social, cultural unconsciousness, containing content that is individually and/or collectively unacceptable, repressed, excommunicated from speech and eliminated into the 'dark continent'.

As another metaphor that the prominent founder of the 'unconscious' Sigmund Freud uses, there is the iceberg model. The tip of the iceberg, which one can see above the water, represents the conscious – only 10 % represents the tip of the culture presented in signs, symbols (language, flags, food, fashion, customs…). The part of the iceberg that is submerged below the water, still visible, but difficult to see, is the pre- or subconscious (practices, agency, behaviour, habits, rituals, rules). The bulk of the iceberg that lies unseen beneath the darkened waterline represents the unconscious (core

The Unconscious- what we can/may/ shouldnot see

values, embodied habits, sensations, memories, taboos). Even if the unconscious is banished to inhospitable, inaccessible regions, hidden deep under scorching waters or behind darned 'seven mountains', does not mean that it does not exist. In fact, it dominates our individual and supraindividual living world, ever-present as a dark and floating undercurrent.

Signs, Symbols

Surface Culture
Above the Surface
Emotional Load: Relatively Low

10%

Deep Culture

90%

Practices, Agency

Unspoken Rules
Just Below the Surface
Behavior-Based
Emotional Load: High

Unconscious Rules
Far Below Surface
Value-Based
Emotional Load: INTENSE

Values, Taboos

Cultural clashes are mostly anchored there and any repression cannot diminish their vivid intensity. With insuppressibly strength, it bubbles underneath stormy waters or sweeps through rough mountain chimneys. The doors to these intangible and highly queer regions are closed, even doubly with two 'censorship thresholds': the first imposed between the unconscious and the subconscious, the second between the subconscious and the conscious.

Hence *depth-hermeneutical cultural analysis* asks how to find access to these secluded life and language worlds. In a profound, thorough and constantly iterative deconstructing and reconstructing of 'classical' psychoanalytical paradigms, Alfred Lorenzer, a post-Frankfurt-school scientist, integrated the social facts and cultural matrix in the self-contained and monadic reference system of psychoanalytical theories. He criticises the way psychoanalysis at the same time *individualises* and *universalises* psychic processes between the id / unconscious / subconscious/superego, excluding the societal and cultural consensus. In accordance with him, psychoanalysis focusing on monadic structures of family and the individual leads to an uncritical, ahistorical, apolitical and anti-emancipatory reading of self-world relationships. Accordingly, the individual and with it the unconscious is seen as social to the core and as cultural to the bones. Therefore *depth-hermeneutic* has an 'incontrovertible situational foundation', and psychoanalytical knowledge is an *understanding of scenes* based on *forms of interaction* physically stored as embodied memory traces. Calling it *depth-hermeneutic of the body,* Lorenzer is thereby developing an intersubjective, relational conception of psychoanalysis.[3]


The Unconscious how may/can we explore it?

Alfred Lorenzer

Level II: depth-hermeneutical ART = playing 'language-games'

Depth-hermeneutic belongs to the hermeneutic methods – the ART of interpreting written, spoken as well as performed expressions. Hermeneutic can be traced back to Hermes, the famous Greek herald of the Gods who promoted the divine messages to humanity. His reports were not mere 'one to one copies' of Zeus orders and advice, but rather *trans*lated into the human lay in carrying, in removing *trans*fering a certain to another, bridging the

> Interim question: what do you think is the difference between 'translator' and 'interpreter'?

commented, interpreted, language. Hermes's skill - in other words: in meaning from one place boundaries between the

two different worlds of the Gods and humans. Due to this role as a powerful speaker, Hermes is considered as the inventor of language and speech. He is also considered to be the inventor of hermeneutics, because he could handle the huge and ambiguous semantic field ranging from revealing to concealing possibilities of words - a trickster, liar, *translater* and *interpreter* of meaning and sense. Apart from being a mediating traveller between

[3]Klein, R. (2014): „Kultur Körper Konflikt – aktualisierte Skizzen zur "Hermeneutik des Leibes". In: Gerspach, M.; Eggert-Schmid Noerr, A.; Naumann, T.; Niederreiter, L. (Hg.) Der spezifische Beitrag der Psychoanalyse zur Professionalisierung in sozialen Berufen. Klett-Cotta, 2014 Bohleber, W. (2016): Introduction to Alfred Lorenzer's paper 'Language, life praxis and scenic understanding in psychoanalytical therapy. In. J. Psychoanal 97: 1393-1398

the Gods and humans, Hermes was to guide the phantoms of the *dead* from the upper to the lower world. They descend as shadows into the endless and dark Hades – only blank shapes without body and mind. Cerberus, the big, three-headed dog guarding the entrance of Hades, lets them enter willingly but prevents them from leaving the underworld. In a similar way, *depth-hermeneutic* also descends into these murky depths under the sea and into the dark continents, where the unconscious lives an excommunicated existence. Similar to Hermes, *depth-hermeneutic* researchers are "shadow walkers" and "border crossers", in search of the shadows which are left by the shape of the spoken word and in search of holes in the censoring borders to find an entrance into the inhospitable unconscious terrain.
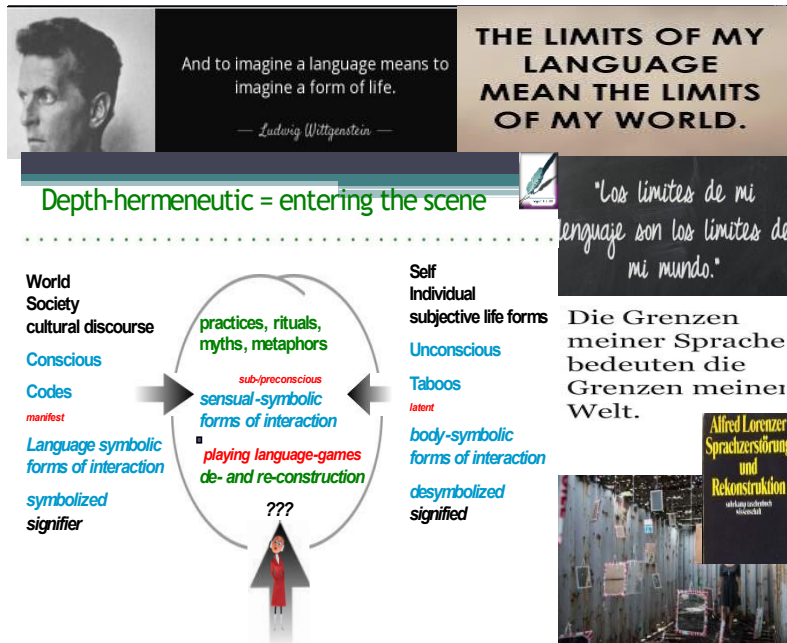
The *depth-hermeneutical ART* is an extension of the traditional hermeneutic enquiry (Gadamer) – that 'only' explains and interprets the manifest content. We seek to arrive at an idea of what a text means or is about - in its latent dimensions: What is told between the lines, behind or even beyond the articulated phrases. Following Alfred Lorenzer, a word isn´t just a word, whose meaning can simply be looked up in a dictionary. Words are "language games" (Wittgenstein), interwoven with connected individual experiences, forms of life and cultural habits. Wittgenstein's conception deeply reflects the socially shared use of *signs*, of signifying and representing in the cultural context in which the language game occurs.

Every child learns through interaction (= *scenes*) with their small world. They see, feel, touch things, first not knowing the name of it. These interactions are repeated and repeated, a thousand times. The door opens, mother or father is coming in, saying the nickname of the baby and hugging them. In this way the child learns to connect word and embodied experience (including practices, customs, habits, patterns, rituals, as well as atmosphere, sensations, emotions, feelings, desire, wishes = a wide range of interwoven meanings). In the process of learning language, each interaction between a child and significant others is labelled with the 'culturally correct name/term' appropriate for this special period of time and space. So as a first step, it seems that a word, a sentence is rapidly understood - provided that we speak the same language and we have the same cultural background – but also here the precise meaning, the rich connotation in its latent, private, practical, moreover embodied, sensual dimension underlined by culture still has to be found out. Learning, speaking and understanding language is an interwoven co-construction of acts, practices, symbolic signs, performativity and intersubjectivity.
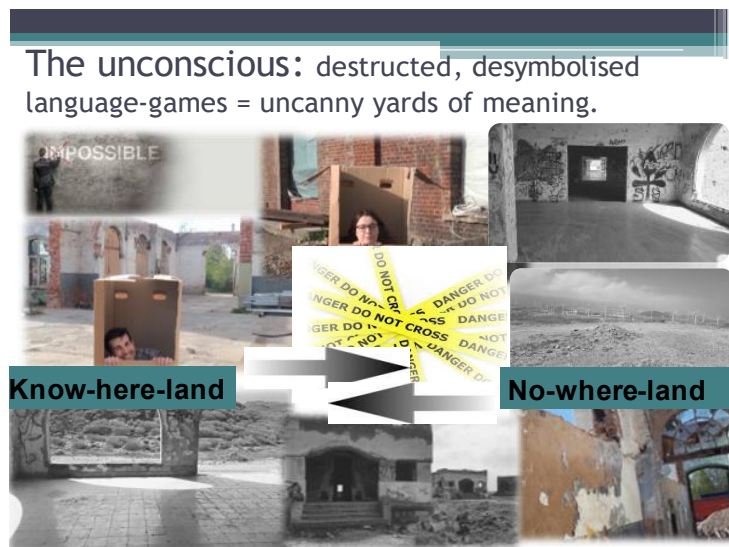
Each word/text/discursive symbol has its more or less large 'yards of meaning' (Bedeutungshof) – that could be a royal yard, a farmyard, an industry yard, or a shipyard, a graveyard, a slaughter yard – pardon a slaughterhouse.

The 'yards' we are roaming, could be burnt down, littered, smashed, devastated, destroyed, scrawny, withered, steep, impassable, swampy, muddy or tabooed. But regardless of their appearance, they are a kind of **'(k)now-**

here-land' ready to be recognized, to be transformed from a '**no-where-land'** into a '**not-yet'** but soon reachable, knowable, utopian land where people settle, encounter, just walk along, cross over and find nice spaces to live, laugh and love. And above all: where we all could plant, whatever we want, anything goes, including not-yet known, not-yet grown and not-yet recognized 'plants of utopian hopes and dreams'. You will experience all this, especially when you encounter the performative-scenic writing impulses.

However, there is one more problem: sometimes the "language game" is destroyed: not every embodied experience has got a word to name it; and not each impression we make has got an expression we can share. The meaning of a word is nothing other than the set of (in)formal rules governing the use of the expression in actual life. Some experiences are too conflicting, some memories are too painful, some desires are too shaming. Then (supra) individual and cultural repression does its destructive work, the doubled forces of censorships are poised to attack, blame and desymbolise the unwanted languages-games into *unconscious figures*. The desymbolised 'form of interaction' loses its symbolic features and falls back again into a mere stimulus-reaction pattern. Whenever a situation occurs that triggers it, either in the imagination or in external reality, the interaction follows the unconscious 'script'. This process often described as a 'compulsion to repeat' takes place in the background of the subject, because the 'script' has been excluded form language (Bohleber 2016).

In that case, the words we use remain empty phrases, just hollow clichés, crudely drawn or *empty signifiers*, separated from their vivid content and meanings shaped by life. Some experiences have not yet found a fitting expression in the common, generally accepted discourse of our culture and are subject to the "societal production of unconsciousness" (Erdheim). Definitely in *all* cases we can find the basis for human resistance, creativity and

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Interposing depth-hermeneutical basics, focusing the **NOT YET**

The *depth-hermeneutical concept* of 'language game' as a *symbolic interaction* is perfectly suited to analysing sociocultural 'reality' in all (un)conscious macro, meso, micro layers. It seeks to open the doubly closed thresholds situated between on the one hand what is known, visible, audible, speakable, conscious and culturally acceptable and normal on the surface and on the other hand what is unknown, invisible, silent, muted, unconscious and culturally repressed and taboo: hidden behind the cultural gaze, blurred by societal waters, unreachable beyond walkable tracks. Depth-hermeneutics attempts to break the waves, illuminate the darkness, seeking and finding pathways in order to transfer, transform, transgress the potential of not-yet-conscious into utopian ways of living, articulations and identities.

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change, because the fact that an experienced scene has not achieved symbolisation does not mean that it lies dormant or is deleted. In embodied practices, enactments and performativity it arises again and again, silently affecting behaviour, attitudes and habits, waiting to get out of its immaturity to be symbolised.

Level III: depth-hermeneutical ART + skill equipment for the excursion

Let us consider: why is it a risky and difficult excursion? Because firstly we are going to detect with 'verbs' *non-verbal facts* and secondly (what makes it even worse) because the unconscious is an unpopular, unscientific category - not at all in accordance with the principles of objectivity in evidence-based, randomised, standardised methods. To embed this residual category is definitely a challenge and thirdly how we do it as well, it is again a strike against not-to-tangle principles of objectivity – because the *depth-hermeneutic* belongs to the reflexive social research practices – and talking about one's own subjectivity is not at all welcomed in *objectivity-driven* science.

What do we need to be well-prepared for this *triply risky depth-hermeneutic* excursion into black and murky no-man's-lands?

It needs to be said in advance that we actually have everything already with us. So, keep calm! Because the most important instrument is the researcher him or herself – his/her subjectivity. Research – exploring, understanding, analysing, interpreting and representing independent from the researcher does not exist. "Knowledge is inherently subjective, inherently structured by the subjectivity of the researcher" (Breuer, Roth 2003)[4]. All we have

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[4] Roth, Wolff-Michael & Breuer, Franz (2003). Reflexivity and Subjectivity: A Possible Road Map for Reading the Special Issues
Forum: Qualitative Social Research, *4*(2), Art. 24, http://nbn-resolving.de/urn:nbn:de:0114-fqs0302242.

to do is to open up our own black and murky box of our subjective impact on what we are doing during the whole process. It only needs to talk about ourselves (Breuer, Mruck 2003)[5]. Sound easy, isn't it? But doing so is like *breaking a taboo* in the so-called window-pane-framed world of academic discourse. It is still an undiscussable imperative to *exclude* the researcher's subjectivity and to *include* only methodically controlled and evaluated bits for reaching the golden randomised star of the non-contaminated, valid and reliable, in short: *objective* knowledge. Although in the 1960s Georges Devereux already broke the rules, stating that neutralising, objectifying and 'de-subjectifying' practices leads to deformation, incorrect and corrupted data. His radical advice was "to put the physicist back into the experience of physical observations (Einstein, Heisenberg), the painter into the painting (Velásquez, Frida Khalo), the director into the film (from Jean Renoir to Agnès Jaoui), the therapist into the therapy, and, with Devereux, the observer and their affectivities in the social sciences" (Laplantine 2014 https://booksandideas.net/Thinking-Between-Shores-Georges.html).

Depth-hermeneutic takes Devereux seriously and works with his proposed anti-method: to analyse the nature of

Scenic understanding
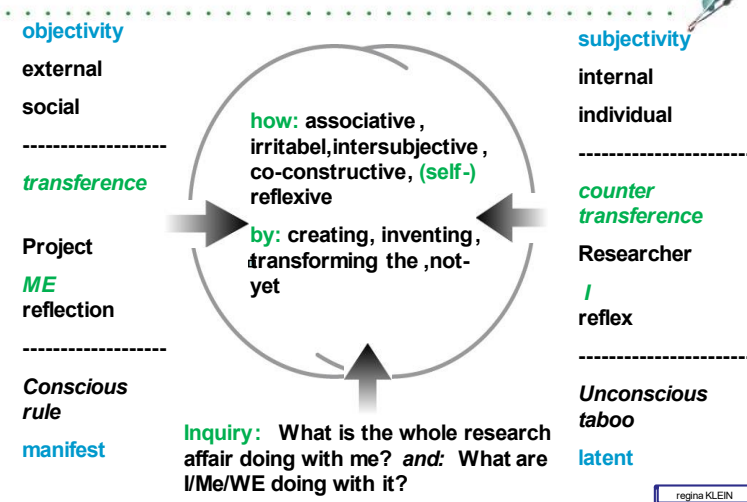
the *counter-transference disturbance,* occurring in every step of the research process. Counter-transference can be broadly defined as researchers' global orientation, including their subjective choice of profession, theories, methods and also the non-reflected parts of their unconscious, their embodied habits. It acknowledges that the researcher cannot be changed into a neutral expert. Constitutively *depth-hermeneutic ART* is a processual 'interaction product', shaped by the researcher as well as respondents, overlapped by patterns, dispositions, assumptions, limits and options, in short: the embedding culture. The way we act, react, speak, talk or do not act, speak, talk; situations we meet and situations we avoid; efforts we make, efforts we spare and so on and on and on – have multiple effects on the construction of knowledge. Accepting and handling this inescapable fact, in Lorenzer's words: *understanding the scene* arising between me/us and all and everyone and everything within our research project, all what happens during the research process, is the way to reconstruct the "split language games" via finding hidden puzzle pieces. *Scenic understanding* gets its central data through a consequently self-reflexive awareness of counter-transference. Especially 'working through' our own unconscious dispositions lead to a greater understanding of the overlapping, dialectical relation through which research project and researcher, conscious and unconscious, social and individual, ME and I are constituted. Without self-reflexivity, unconscious fears surround the research topic; ideological, unreflected beliefs act to limit the production of knowledge. Then methods to control unconsciousness and subjectivity threaten to act as a defence mechanism.

The *depth-hermeneutical* 'royal road` to the bewildered land of unconsciousness are *sensual-symbolic interaction forms,* as aesthetic symbols of art, dream images, myths and metaphors, which correspond to Susanne Langers concept of presentative symbolism. Presentative symbols are polyvocal and ambiguous, standing for a central realm of experience in which we give expression to impressions in an image, a dance figure, a musical variation, a playful act or ritual. They fill the *potential intermediate space*, between conscious/unconscious, rule/taboo, external/internal, we/other.

Perfect 'intermediate space openers' are irritations, serving as a signpost to the latent meanings. Irritations emerge when the familiar, expected, routined or planned operation is disturbed. In these moments, our impressions - what we feel, see, hear – do not fit the presented facts or the explanations we are used to drawing. But don´t worry. Irritations are not problems to be eliminated but rather the source of qualitative enrichments. Why? In these fleeting moments, the difference between manifest spoken sense and accompanied latent meanings peeks through. The induced interruption opens for a very short instant a hole in the border to take a brief look into the for every short moment elevated "dark continent". Irritations occur during the whole research process, from the very beginning up to the end, e.g. when an agreed appointment does not take place or the wrong person is waiting

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[5] Mruck, Katja & Breuer, Franz (2003). Subjektivität und Selbstreflexivität im qualitativen Forschungsprozess – Die FQS-Schwerpunktausgaben *Forum: Qualitative Social Research*, *4*(2), Art. 17, http://nbn-resolving.de/urn:nbn:de:0114-fqs0302233.

at the wrong place. When I forgot my mobile phone, the bus, my digital camera or digitalrecorder. During an interview situation, irritations occur during strange misunderstandings, embarrassing silence, or for example when the interviewed person takes my role, asking me the questions I had planned to ask. That´s not at all a research mistake, which should be avoided, maybe by a special qualitative skill or interview training, but rather a first hint of latent dimensions.

How can we benefit from recognised irritations? The answer is simple and harks back to the premises of reflexive research practice and *scenic understanding*: we have to analyse our interacting, our co-constructive role in the emerging research plot, starting at the moment we are going to find a research question and ending at the point we decide to draw a conclusion A and not B or C. Therefore, the overall and continuously present depth hermeneutic question is: what does the whole research affair do with me? could be answered with: follow the irritations, take your subjective feelings seriously.

Level IV: Depth-hermeneutical ART + entering the matrix

Doing so, how does *depth-hermeneutical research* overcome an isolated subjective reflexivity level? To put it simply: by using group analytic approaches and settings to generate a wide, deep, in particular intersubjective and multi-perspective reflexivity on the research material. *What is said or not said, what happens or does not happen, everything is or has to be (re)integrated into an intersubjective system* (Stolorow 1997)[6]

Why? A group is in sui generis a paradigmatical sociocultural situation, where each participant - from the first moment of the encounter - is *in relation to* others. The interplay between different subjectivities emerges in

Matrix, noun lat14c., *matris, matrice*, "uterus, womb," from Old French *matrice* "womb, uterus" and directly from Latin *mātrix* (genitive *mātricis*) "pregnant animal," in Late Latin "womb," also "source, origin," from *māter* (genitive *mātris*) "mother". The many figurative and technical senses are from the notion of "that which encloses or gives origin to" something. The general sense of "place or medium where something is developed" is recorded by 1550s; meaning "mould in which something is cast or shaped" is by 1620s; sense of "embedding or enclosing mass" is by 1640s. The mathematical sense of "a rectangular array of Foulkes S. H. (1964) Therapeutic Group Analysis, George Allen and Unwin, London.quantities (usually square)" is because it is considered as a set of components into which quantities can be set. The logical sense of "array of possible combinations of truth-values" is attested by 1914. As a verb, in television broadcasting, from 1951

verbal communication, sometimes verbal duelling and conscious debating (manifest level), in practises (facial, gesticulatory, sensory, tactile, visual level) and embodied unconscious acting in + out (latent level). Acknowledging the complexity of the 'interpenetration of the individual by culture', the 'reciprocal interrelationship of people', the 'transpersonal body/mind-connections', the 'experiential figurations', the 'substranded networks of nodal points' as 'sedimented underground spreading rhizome', the founder of group analysis, S.F. Foulkes[7] referred to the term matrix: "The group matrix can be regarded as the *operational basis* of all the mental processes in the group. The lines of forces can be conceived as passing through all the individual members in the group, and may be called a *transpersonal network,* comparable to a magnetic field. The individual is thought of as a *nodal point of* this network, suspended within it". He points out that *matrix* is the 'hypothetical web of all communication and relationship' and the 'common shared ground' which determines the *meaning and significance* of all events and upon which all communications verbal and non-verbal, conscious or unconscious, rest. In English, matrix has a bewildering variety of meanings with a central theme running through the usage of the word:

According to Roberts[8] who collected and combined other sources, further meanings can be noted:
- of uterus or ovary as a place or medium, in which something is bred, produced or developed and/ or a growing point, as a (part of a) body on which a fungus or lichen grows
- as the inward pithy part of any tree or plant.

- as roll or register, which clearly includes the idea of something which unrolls or unfolds.
- as embedding or enclosing mass, especially the rock mass surrounding or adhering to things embedded in the earth, as metals, fossils, gems and the like.
- as a substance situated between animal and vegetable cells.
- as a mould in which something is cast or shaped.
- as dentistry, a plate of metal serving as a temporary wall for a cavity during filling
- as rectangular arrangement of quantities and symbols.
- as a brain or central nervous system, the "Matrix of the Mind".
- as an alternative mathematical approach to the formalising of the interactions of elementary particles.

He concludes: "It is possible to abstract from this a clearer view of the sort of thing a matrix is and the properties it might have. One group of abstractions is as follows. Matrices (1) are female and often maternal. 2) often comprise a background or interstitial substance. (3) they are the womb or mould in which structured things may be formed, contained or supported."

In the light of these rich and open 'yards of meaning', Foulkes distinguishes between:
- a) *foundation matrix*, which is laid down in the culture where one has grown up and works as embodied *Habitus*, seen as internalised structures, schemes of perception, conception, apperception and world view.
- b) *the dynamic matrix*, which is co-created by all group members from the start on in the flow of themes, exchanges and development of group codes.

In other words, when we join a group, we have our embodied experience, history and cultural background in our backpack, a largely unconscious set of experiences and expectations, forming the *foundation matrix*. Thus the *foundation matrix* amends our 'templates of culture and sociality', showing how I/self/me relates to the world and to others. Becoming involved in the real group, the *dynamic matrix* is being co-constructed in a processual, polyvocal concert of forms of interaction into a shared group culture.

In group analytic practice, the 'language-game' that is played focuses on speech *and* body acts, such as affirming, promising, asking, suggesting, refusing, enabling *and* acting in, acting out, enacting, reacting, mirroring, touching, avoiding e.g. to commonly understand the directions and movements.
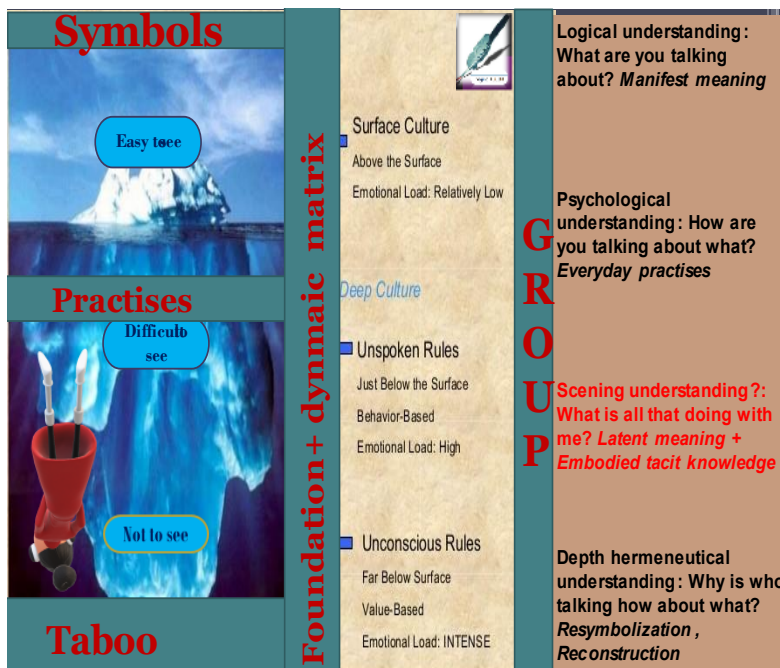
Adding Lorenzer's descriptions, *matrixial webs* are woven, knitted, entangled by physical-symbolic, sensual-symbolic and language-symbolic forms of interactions. In the context of *depth-hermeneutical analysis,* the group setting as a esearch workshop[9] is an essential instrument to check one's own glasses and to reflect on the scenic participation in the latently acting 'unconscious sense contents'. In accordance with the group analytic modus of 'free floating association ', we open a space of differing interpretations, manifold readings *and* interwoven logical, psychological and scenic understandings, tracing the hidden thread between manifest and latent themes. Extremely irritable, sometimes close, sometimes distant to the research material (here: transcribed protocols of all biographical workshops), each group member put their impressions forward for a common debate. At first, as many ideas as possible are collected but no interpretations are favoured. Different readings have their say, and perspectives that are difficult to achieve in a solitary preoccupation with the material are brought together.

One's own definition of the relationship with its presuppositions is exposed to open, free and unclogged confrontation, scrutiny and revision. Preconceived lines of perception and knowledge are thereby 'relativised' in the sense of suspicion and error in the group setting. Ideally, during the joint discussion, associations merge into association complexes, irritations into irritation complexes. These condensing *key scenes* offer clues to latent contexts of meaning that have not yet been tapped. For this reason, the group sessions are recorded, transcribed and systematically evaluated. During the reflective evaluation of the transcribed group protocols, we again proceed according to the maxims of depth-hermeneutic understanding. Sometimes it is the transpersonal interaction that stands out; often it is rather the group-specific interaction with certain facts of the research material. The group process also condenses into a *scenic pattern* that intersubjectively completes the subjective countertransference. Excluded group contents leave traces of non-articulated, non-integrated practices, because the specific form of the common defence against certain topics reflects the way in which the conflict drama of the research context is acted out.

Key scenes gradually emerge, mirroring conflicting themes, in Lorenzer's words *desymbolised forms of interaction.* Gradually, the single key scenes condense into a coherent matrix web of a sound scenery. During the entire scenic understanding process, we expand our (inter)subjectively collected perspectives through: 1) a systematic historical-cultural framework analysis and 2) a theory-guided contextualisation. The latter does not proceed with subsumption logic, but rather draws on various theoretical explanations in an abductive and insight-generating manner, with the open option of also being able to reject them. In doing so, we always return to the 'transcribed text' in a hermeneutic circle, which is characterised by its unchanging solidity throughout the

entire evaluation process and remains unchanged despite different approaches and attempts at interpretation. It is important to hold back as long as possible with the decision for a final interpretation until previously hidden, superposed and juxtaposed meaning matrices gradually emerge. Strictly speaking, it is not a matter of reinterpreting individual scenes, but of uncovering a multilayered network of potential 'yards of meanings', which rises from its shadowy existence to the surface. What is individually and culturally marginalised, suppressed and tabooed is brought back into the symbolic discourse, in Lorenzer's words: *resymbolised.*

Attention: we need to dive deep to reach the *foundation matrix ground,* where taboos live their sacred and untouchable existence.

Level V: Tracing back taboos + pulling out etymological roots

Enough is enough. I reject this bunch of theoretical and methodological reassurances. I could talk for years about *depth hermeneutic art*, it will never reach the final level of veracity and there will always be breaches found by opponents, teammates, all my known and unknown preludes and postludes in this struggle of knowledge recognition. It has to be exactly this way, I know, only as such is co-creation of new knowledge possible. The everlasting and never-ending wonder of knowledge construction.

The growing bunch of papers tells me I am well equipped, maybe too much so, too heavily weighted? Anyhow, for what we have planned, it should be enough, I think. But still I do not advance, I am caught up in ideas, entangled in thoughts, knotting myself up into seemingly directional Ariadne's threads interlaced with underworldly rhizomes. During my meandering cerebration, I see the adventurous excursion, our collective Hero's Journey with all its challenges, quests, thresholds and unforeseen encounters and turning points. We will meet foes, friends, travelling companions and mentors, we will set out to strange shores, travel through trackless steppes, cold terrains, dry deserts and immerse ourselves in tabooed waters. We should be finding our sought-after treasure, the unseen, the unconscious, the taboo. The call to adventure has reached me. And what about you?

But as soon as I try to put these astounding thoughts into words, everything is gone. Gone with the wind, vanished into thin air. Impressions stay. Expressions are lacking. The pages to be filled rest empty, time races past, the countdown running, the deadline snarling from the corner.

I feel blockaded, captivated. It is cursed, I feel banned, my body is shaking, restless fingers, legs and mind. I am suffering, the not writing inflicts me with great pain and I cannot see any way out. What scares me so that I am paralysed, congealed and holding out. What do I fear to such an extent? I repeat the basic *depth-hermeneutical question:* what is all that doing with me?

What is this 'all that'? To pinpoint the painful research objective, I need to ask: can taboos be so powerful? What actually is a taboo? Quite a common word, it is in there with the others in the dictionaries:

Tabu https://www.duden.de/rechtschreibung/Tabu	Taboo https://www.merriam-webster.com/dictionary/taboo
1. Verbot, bestimmte Handlungen auszuführen, besonders geheiligte Personen oder Gegenstände zu berühren, anzublicken, zu nennen, bestimmte Speisen zu genießen 2. Ungeschriebenes Gesetz, das aufgrund bestimmter Anschauungen innerhalb einer Gesellschaft verbietet, bestimmte Dinge zu tun	*adjective* 1a: banned on grounds of morality or taste b: banned as constituting a risk 2: forbidden to profane use or contact because of what are held to be dangerous supernatural power
	verb 1: to set apart as taboo especially by marking with a ritualistic symbol 2: to avoid or ban as taboo *noun* 1a: a prohibition imposed by social custom or as a protective measure b: something that is not acceptable to say, mention, or do : something that is taboo 2: a prohibition against touching, saying, or doing something for fear of immediate harm from a supernatural force 3: belief in taboos

Aha, it is just there, cowering in the underground of our culture, provided with many invisible, but knowledgeable prohibitive signs: forbidden to touch, forbidden to interpret, forbidden to speak (on + out), forbidden to view, forbidding thought and ordering opinion.

Thus taboos are considered as foundations of culture(s), drawing its veiling circles around and around, marking boundaries between 'in' and 'out', 'outsiders' and 'insiders', 'inclusion' and 'exclusion', the 'own' and the 'foreign', the 'normal' and the 'deviant', the 'allowed' and the forbidden. They include 'these', who are able to read the invisible taboo signs and they exclude 'those', who lack the required literacy competences.

They act as significant cultural codes, innate assumptions and non-codified regulations, serving as safeguards of deep-layered cultural and social values, common beliefs, societal cohesion and group affiliation. Mostly they are taken for granted, seem quasi-natural and therefore are rarely discussed, questioned, looked at or even touched. Taboos with their ambivalent 'yards of meaning' are seismographs for any sociocultural progress, development and innovation up to dissolution, disintegration and decay, as well as for sociocultural rigidity, solidification up to fundamentalism, anachronism and societal production of unconsciousness. Taboo-breaking activities are 'openers', often showed by artistic articulations, performed by new movements or carried out in reflexive research practices.

Taboos are universal *and* they are not universal. Only a few taboos, such as the taboo of killing or incest, have universal significance. Many taboos are culture-specific, mostly gender-coded and overall **body-related**, nearly embodied/enfleshed They refer to cultural fields that have strong emotional connotations. Therefore, taboo violations are not only punished by concrete punishments, but are primarily regulated by affect economies with involuntarily arising feelings of guilt, shame and embarrassment.

The etymological interludes, which will from now on escort our excursion, are no bypaths, detours or cul-de-sac but instead provide the soil/foundation matrix for a shared understanding of the underlying "yards of meaning". They are an offer to take, a gift to accept or deny – a reservoir you can skip, return and re-enter again and again. **It is a treasure chest to be opened, closed and plundered.**

https://www.dwds.de/wb/Tabu	https://www.etymonline.com/word/taboo
Tabu n. kultisches Gebot bei Naturvölkern, gewisse als heilig und geweiht verstandene Lebewesen, Gegenstände, Pflanzen, Orte, Wörter u. ä. zu meiden, Entlehnung (Anfang 19. Jh.) von engl. *tabu* bzw. *taboo*, siehe Cook (1777) polynes. *tapu*, eigentlich 'gekennzeichnet' (als Reservat des Herrschers), daher 'unberührbar, heilig', wiedergibt. In übertragenem Sinne 'heilige, unberührbare Sache, Unverletzlichkeit' (2. Hälfte 19. Jh.), auch 'konventionelle Schranke, Vorschrift, über bestimmte Dinge nicht zu sprechen oder bestimmte Handlungen nicht auszuführen' **tabu** Adj. 'heilig, unantastbar, verboten' (2. Hälfte 19. Jh.), aus gleichbed. engl. *tabu*, *taboo* **tabuieren** Vb. 'für tabu erklären, mit Tabu belegen' (1. Hälfte 19. Jh.), heute mit **tabuisieren** Vb. (Mitte 20. Jh.) konkurrierend.	**taboo** (adj.) also *tabu*, 1777 (in Cook's "A Voyage to the Pacific Ocean"), "consecrated, inviolable, forbidden, unclean or cursed," explained in some English sources as being from Tongan (Polynesian language of the island of Tonga) *ta-bu* "sacred,"from *ta* "mark" + *bu* "especially." But this may be folk etymology, as linguists in the Pacific have reconstructed an irreducable Proto-Polynesian *tapu*, from Proto-Oceanic *tabu* "sacred, forbidden" (compare Hawaiian *kapu* "taboo, prohibition, sacred, holy, consecrated;" Tahitian *tapu* "restriction, sacred, devoted; an oath;" Maori *tapu* "be under ritual restriction, prohibited"). The noun and verb are English innovations first recorded in Cook's book.

Tracing back the etymology of taboo, we found ourselves at sea with the sailor James Cook, who brought it back from his third voyage to the Polynesian Tonga islands, and was further spread in many other languages. "Ta'bu" is used there for objects, places, people and behaviour which is 'not allowed' and 'inexcusable' but also 'holy', 'sacred' and 'untouchable', as such both negatively and positively connotated, therefore of prohibited or restricted use within societies. In every case "taboo" means an irrevocable, sociocultural norm/order which is to be respected. Phonetically nearly unchanged, it has been adopted by many languages. The most distinctive attribute: **non-translatability.** One cannot simply **translate** a thing that is not such thing as a word from one space in the world to another space, crossing oceans, mountains, mentalities.

Level VI: Depth-hermeneutical ART + scenic performative writing

Aha, what I am looking for is **non-translatable.** So, will I just give up then?! At last, we have two birds to kill with one stone. I had to reconstruct, resymbolise rationally, linguistically speakable expressions for unsymbolised, deconstructed, embodied muted impressions – a hard **translation** challenge anyway. This, let's call it translation **challenge 2,** is multiplied with that previously dismantled translational **challenge 2**, seeking to translate the non-translatable.

Gosh, how to get out of this constricting matrix fabric, in which I entangle myself more and more? Okay, I will set a thief to catch a thief and follow the underlying matrixial in-, pre- and superscriptions. What are they muttering from their mouldy and covered swamp of taboos? Unfortunately, the *unconscious* is muted, but only should it stay in self-induced damnation. It clearly depends on the **significant other**, then it learns to speak, otherwise there is deathly silence.

We see that the **for**biddance of translatability is joined by the **com**mandment of **dialogue-ability**, able to rescue the disjointed circumstances somewhere in betwixt and in between. Thus, we can transgress the **double-bind challenges** together – dialogically.

https://www.dwds.de/wb/etymwb/dia-	https://www.etymonline.com/search?q=dia
dia- Präfix in aus dem Griech. entlehnten Wörtern mit der Bedeutung 'durch-, hindurch-, über … hin, quer-, auseinander-', wie in *Diabetes, Diarrhöe, diabolisch, Diagnose, diagonal*, vor Vokalen **di-²**, z. B. in *Diözese*. Griech. *dia-* (*δια-*) ist wohl verwandt mit lat. *dis-* 'entzwei, auseinander' (s. dis). Das Präfix *dia-* tritt auch in modernen, sich ans Griech. anlehnenden Bildungen auf, s. diachronisch **Dialog** m. 'Unterredung, Wechselrede, Zwiegespräch'. Griech. *diálogos* (*διάλογος*) 'Unterredung, Gespräch', wie Dialektik zum Verb *dialégesthai* (*διαλέγεσθαι*) gebildet, ergibt lat. *dialogus*, das im 14. Jh. als literarische Gattungsbezeichnung für 'in Gesprächsform aufgezeichnete Erörterungen' ins Dt. übernommen wird und bis ins 18. jh. lat. Form und Flexion behält. Erst dann (Ende 18. Jh.) begegnet, wohl unter Einfluß von frz. *dialogue*, eingedeutschtes *Dialog* für 'Wechselrede' und daher auch für die 'Gesprächsszene' (im Gegensatz zum Monlog, eines Bühnenstücks.	**dia-** prefix before vowels, *di-*, word-forming element meaning "through, in different directions, between," also often merely intensive, "thoroughly, entirely," from Greek *dia* "through; throughout," **dialogue (n.)** is more than the art of talking to another person, it has not its etymological root in 'di', meaning two people speaking together, just as monologue is one person speaking. Rather ist he root in Greek 'dia' which is through, across, between, beyond, as a diameter, through the center, in each corner diagonal – moving out of our own centre into a duet between ourselves and world. c. 1200, "literary work consisting of a conversation between two or more persons," from Old French *dialoge* and directly from Latin *dialogus*, from Greek *dialogos* "conversation, dialogue," related to *dialogesthai* "converse," from *dia* "across, between" (see dia- + *legein* "to speak" (from PIE root *leg (1) "to collect, gather," with derivatives meaning "to speak (to 'pick out words')").

So, let us go across, between, beyond, through the middle, in each corner, diagonal – moving out of our own centre into a duet between ourselves and world.

We are going to manage our Hero's Journey as a collaborative scenic-performative writing play **in dialogue**.
Scenic-performative writing is a self-created, therefore unstable and exploratory term that attempts to hold in tension both: writing and its performance, performance and its writing, while oscillating back and forth within the **interplay** between reader and writer, writer and reader.
Scenic-performative writing is an invitation to step directly into the scene between my writing *and* your reading to empower the **not-yet**, waiting to be kissed awake.
Scenic-performative writing walks along the outlined **'royal road'** to the bewildered land of unconsciousness, riding on presentative symbols of arts to pass the interstitial passage between unconscious *and* conscious in order to populate the '**potential space**' (Winnicott) in between.
Scenic-performative writing is transporting and making transparent the **making of** – the textual co-production itself and providing an axis for new **co-creations**.
Scenic-performative writing is **citational** and thereby it figures writing as rewriting, as the repetition of given discursive forms, exposing the fragility of identity, history and culture constituted in rites of textual recurrence (Pollock 1998: 92).

In his book 'Paths in Utopia' (1996: 137), the German 'philosopher of dialogue' Martin Buber plotted the "image of perfect space" as one composed of lines that allow no fixed definition, the zone between the individual and collective constantly recalibrated according to the free creativity of its members. "The relationship between centralism and decentralisation is a problem which (…) cannot be approached in principle, but …only with great spiritual tact, with the constant and tireless weighing and measuring of the right proportion between them." Accordingly, his utopia is based on a constant "drawing and redrawing of lines of demarcation".To co-create utopian spaces, while 'drawing and redrawing the lines of demarcation', the German word 'ver-rückt' opens 'yards of meaning' to imagine the shifting, (re)moving, dis- and relocating, transferring and

Scenic-performative writing opens our minds, our comfortable boxes and familiar practises. It shakes up and **de-ranges/ver-rückt** the mapping frames of our world views, without breaking them into 'no-more-to-put-together pieces' but putting them together to build newly utopian spaces.

https://www.dwds.de/web.verrückt	https://www.etymonline.com/word/crazy
verrückt Part.adj. 'nicht bei Verstand, geistesgestört, irre, unsinnig', eigentlich 'an eine andere, eine falsche Stelle gebracht' (16. Jh.), zumal in Fügungen wie *verrückt im Kopf*, *im Hirn* 'töricht, närrisch' (17. Jh.), aus denen sich rasch absoluter Gebrauch im oben genannten Sinne entwickelt. **rücken** Vb. 'sich vorwärts bewegen, zu einem bestimmten Ort aufbrechen, (weg)marschieren, (mit einem Ruck, ruckweise) an einen anderen Platz schieben, in eine andere Lage bringen, von der Stelle bewegen', ahd. *rucken* (9. Jh.; vgl. *irrucken* 'unterstützen, aufrichten', 8. Jh.), mhd. *rücken* (obd. *rucken*) 'sich fortbewegen, etw. schnell bewegen', mnd. mnl. *rucken*, nl. *rukken*, anord. *rykkja*, schwed. *rycka*, dän. *rykke* (germ. **rukkjan*). Herkunft nicht geklärt. Verwandt sind mhd. nl. (holl.) *rocken* 'rücken', aengl. *roccian*, engl. *to rock* 'wiegen, schaukeln' (s. Rock and Roll) nord. *rugga* 'schütteln,schaukeln,wiegen', schwed. (mundartlich) *rugga* 'schaukeln'. **abrücken** 'wegrücken, -schieben, aufbrechen, sich entfernen, abmarschieren, sich distanzieren', mhd. *aberücken* 'wegziehen, entfernen'. **anrücken** Vb. 'aneinanderschieben, sich nähern, anmarschieren' (15. Jh.). **einrücken** Vb. 'einsetzen, einmarschieren, den Militärdienst beginnen, eingezogenwerden', mhd. *īnrucken* 'hinein-schieben'; **entrücken** Vb. 'wegnehmen, entfernen, versetzen' (an einen anderen Ort, in Ekstase, in eine andere Wel **entrückt** Part.adj. 'abgelegen, fern, geistig abwesend, weltverloren' (13. Jh.). **verrücken** Vb. 'wegrücken, an einen anderen Platz schieben, verschieben ahd. *firrucken* mhd. *verrucken*; **vorrücken** '(weiter) nach vorn, vorwärts rücken, vorwärts marschieren, auf dem Vormarsch sein, 'vorbeiziehen, **berücken** Vb. 'bezaubern, entzücken, betören, verlocken', ursprünglich ein Ausdruck des Vogel- und Fischfangs mit der Bedeutung 'listig, täuschend fangen', eigentlich 'ein Netz über das Tier rücken, das man fangen will', von Luther (1. Hälfte 16. Jh.) in die Literatursprache eingeführt. Im Frühnhd. und vor allem in der Barockzeit (17./18. Jh.) wird *berücken* oft bildlich mit dem Aspekt des Betrugs und der Liebeslist verwendet. Im 18. Jh. geht das Gefühl für die ursprüngliche Bedeutung verloren, und *berücken* steht gleichbed. neben *bezaubern*	**crazy** (adj.) 1570s, "diseased, sickly" (a sense now obsolete); 1580s, "broken, impaired, full of cracks or flaws," from **craze** + **-y** (2). Meaning "deranged, demented, of unsound mind or behaving as so" is from 1610s. Jazz slang sense "cool, exciting" is attested by 1927. Related: *Crazily; craziness*. To **drive (someone) crazy** is attested by 1873. To do something *like crazy* "with manic vigor or frequency" is by 1905. Phrase **crazy like a fox** has origins by 1935. **Crazy Horse**, name of the Teton Lakhota (Siouan) war leader (d. 1877), translates *thašuka* ertisement *witko*, literally "his horse is crazy." **Crazy-quilt** (1886) preserves the original "break to pieces" sense of *craze* (v.). **Crazy bone** as an alternative to *funny bone* is recorded by 1853 **craze** (v.) late 14c., *crasen, craisen* "to shatter, crush, break to pieces," probably a Germanic word and perhaps ultimately from a Scandinavian source (such as Old Norse **krasa*"shatter"), but it seems to have entered English via Old French *crasir* . Original sense preserved in *crazy quilt* (1886) pattern and in reference to cracking in pottery glazing (1815). Mental sense of "derange the intellect of, make insane" (late 15c.) perhaps comes via the transferred sense of "be diseased or deformed" (mid-15c.), or it might be an image of cracked or broken things. *Crazed; crazing*.... there is little assurance in reconciled enemies: whose affections (for the most part) are like unto Glasse; which being once cracked, can neuer be made otherwise then crazed and vnsound. [John Hayward, "The Life and Raigne of King Henrie the IIII," 1599] **craze** (n.) late 15c., "break down in health," from **craze** (v.) in its Middle English sense of "to shatter, break to pieces." In 16c. also "a flaw, a defect, an infirmity." Perhaps via a notion of "mental breakdown," by 1813 the sense was extended to "mania, irrational fancy, fad," or, as The Century Dictionary defines it, "An unreasoning or capricious liking or affectation of liking, more or less sudden and temporary, and usually shared by a number of persons, especially in society, for something particular, uncommon, peculiar, or curious ...

In this way, **scenic performative writing** is not just 'writing' and/or 'reading', not just 'listening' and/or 'saying', not just what we do with pen to paper or with fingers to keypad. It includes reflection, repetition, patience, meandering conversation (within and outside your head), associated memories and things forgotten, misplaced or destroyed, residual waste papers and constant curiosity to find more than you ever expected, thought, even wanted to find out.

In the following excursion, the interposed *scenic-performative writing impulses* draw on basic creative writing exercises, such as 'free writing' (Peter Elbow), 'clustering' (G.L. Rico), 'creative flow' (Julia Cameron) 'journal writing' (Kate Thompson) and 'what-if' (Anne Bernays + Pamela Painter), and are creatively modified according to the emerging virulent taboo topics. The inherent challenge of how to translate the non-translatable and not-speakable is going to met by:

- **exploring the etymological roots**, spreading like subterranean rhizomes, connecting cultures, histories, ethnicities in movements, often delineating its spread from one language to another and its evolving changes in form and meaning.

Following Maggio (2007: 432) in his reflection about Gayatri Chakravorty Spivaks essay on 'Can the Subaltern speak', he states, that the **translator** must look at the interaction between languages und must explore the ‚**intention underlying each language as a whole‘**, because translation is the ‚coming to terms with the foreignness of types of communications the ‚**getting of the elements of language that creates an aporia‘**. The task of the translator is ‚to echo the original in a way that helps illuminate the intended meaning and elevate the original‘.
Accordingly my stage direction is: **Let us map significant etymological roots!**

- **playing as a dramatic performance**, blurring the demarcations between actor/spectator (Augusto Boal), writer/reader, passive/active, doer/done (Jessica Benjamin), perpetrator/ victim and according to reflective research: practise object/subject.

In our depth-hermeneutical context, 'the scenic' as well as 'the performative‘ could be understood as a metaphor for the **stage of a theatre**, where a play invites emotional identifications and sensory embodiments. The scene, with its condensed matrix of setting, characters, his/her story, mentalities, actions, talk and relational encounters can be accessed by the 'audience' through the individual's biographical writing experience and imaginary interaction with common sociocultural references. Through the reflexive design of depth-hermeneutic it is possible to bring this scene to life, as an affective and embodied register of not-yet-known meaning that we can recognise and relate to. (Hollway, Frogett 2012, slightly adapted)
For Lorenzer, it is "about opening and shaping a playing space, a leeway, room for manoeuvre, in which scenic understanding can advance to become a means of cognition, in an effort to break free from the linkage with the discursive ordering power of language, on the way to opening up a latent context of meaning" (1998, 13).
Accordingly, his stage direction is: **let us play with the material!**

https://www.dwds.de/wb/Spiel	https://www.etymonline.com/word/play
Spiel n.	**play (n.)**
'nicht auf Nutzen ausgerichtete, vergnügliche, mit Ernst betriebene Tätigkeit, Zeitvertreib, Vergnügen, Wettkampf'. Die Herkunft des nur kontinentalwestgerm. bezeugten Substantivs (bzw. Verbs, s. unten) ahd. spil 'Tanz, Zeitvertreib, Scherz, Unterhaltung, Vergnügen, Musik, Waffen-, Kampfspiel,	Middle English pleie, from Old English plega (West Saxon), plæga (Anglian) "quick motion; recreation, exercise, any brisk activity" (the latter sense preserved in swordplay -- Old English sweordplegan -- etc.), from or related to Old English plegan (see play(v.)). By early Middle English it could mean variously, "a game, a martial sport, activity of children, joke or jesting, revelry, sexual indulgence." Of

Wett-
kampf', asächs. spil, nl. spel, (schwed. spel, dän. spil, norw.
spill sind wie aengl. spilian, schwed. spela,
dän. Spille. Vom Substantiv westgerm. *spila- ist abgeleitet
schwach flektierendes spielen Vb. ahd. spilōn (8.
Jh.), mhd. spiln, spilen 'Scherz treiben, sich vergnügen (mit
Leibesübungen, Kampfspiel, Brett- oder Würfelspiel), sich
lebhaft bewegen, fröhlich sein musizieren, asächs. spiloni-
lon, mnd. spēlen, spillen, mnl. spēlen, nl. spelen, af-
res. spilia (westgerm *spilōn).
Die Ausgangsbedeutung ist 'Tanz, tänzerische Bewegung'
bzw. 'tanzen, sich lebhaft bewegen'. Das Substantiv er-
scheint vielfach in festen Wendungen, vgl. das Spiel ver-
derben 'einen Spaß zunichte machen', (mit) im Spiel
sein 'aktiv beteiligt sein, von Bedeutung sein' (16. Jh.), die
Hand mit im Spiel haben 'beteiligt sein', ins Spiel brin-
gen 'beteiligen, einbeziehen' (18. Jh.).
spielend Adv. 'leicht, mühelos wie im Spiel' (17. Jh.), ei-
gentlich Part. Präs. zum oben genannten Verb. abspie-
len Vb. 'probeweise durchspielen' (16. Jh.), 'etw. bis zum
Ende darbieten' (17. Jh.), '(sich) durch Spielen ermüden,
abnutzen' (17. Jh.), 'abgewinnen' im Spiel (17. Jh.), 'von
einer Vorlage spielen' (19. Jh.), im Fußball 'den Ball an
den nächsten Spieler abgeben', auch 'eine Schallplatte, ein
Tonband ablaufen lassen' (20. Jh.), reflexiv 'sich ereignen,
vor sich gehen' (Anfang 19. Jh.). aufspielen Vb. '(auf ei-
nem Instrument Musik) vortragen, musizieren' (16. Jh.), re-
flexiv 'sich in den Vordergrund rücken, großtun' (19.
Jh.). zuspielen Vb. 'jmdm. etw. (heimlich) verschaffen, ei-
nen Vorteil zukommen lassen' (17. Jh., ausgehend vom
Kartenspiel). Anspielung f. '(versteckte) Andeutung' (17.
Jh.), nach gleichbed. lat. allūsio. Spieler m.
'wer spielt' (besonders Schauspieler), 'wer ein Glücksspiel
spielt', ahd. spilāri 'Handpaukenschläger, Tänzer, Gaukler,
Schauspieler' (um 900), mhd. spilære, spiler. spiele-
risch Adj. 'ohne ernste Absicht, locker, leicht' (17. Jh.),
'wie ein Spieler' (16. Jh.). Spielmann m. 'volkstümlicher
Musikant' (16. Jh.), 'Regimentsmusiker' (18.
Jh.), ahd. spilman 'Spaßmacher, Schauspieler, Musiker' (9.
Jh.), mhd. spilman 'fahrender Sänger, Musikant, Gaukler'.
Spielraum m. 'Bewegungsraum, Möglichkeit' (18. Jh.); an-
fangs besonders das Verhältnis der Weite eines Geschütz-
rohres zu dem angepaßten, die Gleitfähigkeit gewährenden
Durchmesser des Geschosses. Spielsachen Plur. 'für Kinder
zum Spielen hergestellte Gegenstände', Spielwa-
ren Plur. 'Spielsachen als Handelsgegenstand' (beide 18.
Jh.). Spielzeug n. 'Spielsachen' (17. Jh.), 'Musikinstru-
ment' (17. Jh.), 'Gewinnspiel, Brett-, Würfel-, Kartenspiel'

physical things, "rapid, brisk, or light movement," by 1620s. Meaning "dramatic performance" is attested by early 14c., perhaps late Old English. Meaning "free or unimpeded movement, liberty and room for action," of mechanisms, etc., is from 1650s. The meaning "activity, operation" (1590s) is behind expressions such as in full play, come into play. The sporting sense of "the playing of a game" is attested from mid-15c.; that of "specific maneuver or attempt" is from 1868. The U.S. slang meaning "attention, publicity" is by 1929.

play v. Middle English pleien, from Old English plegan, ple-gian "move lightly and quickly, occupy or busy oneself, amuse oneself; engage in active exercise; frolic; engage in children's play; make sport of, mock; perform music," from Proto-West Germanic *plegōjanan "occupy oneself about" (source also of Old Saxon plegan "vouch for, take charge of," Old Frisian plega "tend to," Middle Dutch pleyen "to rejoice, be glad," German pflegen "take care of, cultivate"), which is apparently connected to the root of plight (v.), but the ultimate etymology is uncertain and the phonetic development is difficult to explain. Meaning "to take part in" a martial or athletic game is from c. 1200. It has been opposed to work (v.) since late 14c. Meaning "perform or act on the stage" (transitive) is by late 14c., as are the senses of "take the role of" and "make a pretense of, make believe" and "act thoughtlessly or wantonly." Sense of "put forward, move, throw, lay on the table, etc." in the course of a game or contest is by 1560s of chess pieces, 1670s of playing cards. Sense of "operate or cause to operate with continuous or repeated action" is from 1590s. Meaning "to cause (a recording) to reproduce what is on it" is by 1903, probably from the "make music" sense. Related: Played; playing. Many expressions are from the stage, sports and games, or music, and it is not always easy to say which is from which. To play up "emphasize" is from 1909 (perhaps originally "play music more vigorously"); to play down "minimize" is from 1930; to play along "pretend to agree or cooperate" is from 1929. To play fair "be nice" is from mid-15c. To play house as a children's activity is from 1958. To play for keeps is from 1861, originally of marbles or other children's games with tokens. To play (something) safe is from 1911; to play favorites is attested from 1902. To play second fiddle in the figurative sense is from 1809 ("Gil Blas"). To play into the hands (of someone) "act in such a way as to give the advantage to one's opponent or a third party" is from 1705. To play with oneself "masturbate" is from 1896 (to play with "have sexual intercourse with" is from mid-13c.).

Level VII: Liminal play-writing + overriding the threshold

Before finally leaving the preparation camp, let us perform a trial run in *scenic performative writing* in order to try out what kind of writing product we are going to co-create.

I originally intended to write a *personal essay*, a format in which the subjective and personal can be embedded and with it, the supreme command of clarity in scientific language, the 'self-taboo' could be avoided.

Even though since the 'crisis of representation' there are now different reflexive research writing approaches, we still dare to talk about ourselves. A scientific research writer has no age, no sex, no smell, no habitus, no history, no colour, no race (except the scientific affiliation), no desires, no dirty, impure or at all improper thoughts or other biographical skeletons in their private closet. The ritualised space citing the self is the preface. Here, in the "antechamber prelude' the 'researching-writing self' has space to speak out, express my self-shaping during the 'longue durée' of the research project; I can thank my partner, that they had or had not left me; thank my children, that they had endured more or less my permanent (mental) absence (but bedtime stories were always possible); I can thank my parents that they gave birth to me, education, self-esteem and a free choice to be as I am – more or less.

But after the preface is closed, my 'SELF' and with it I am gone, I must purge my work of myself. Each following sentence starts with the dominant NOT-self. But who else is in charge of writing? The BIG A whom Jacques Lacan invented to legitimise the inscribed symbolic order?

https://www.dwds.de/wb/Essay	httphhttps://www.etymonline.com/search?q=essay
Essay m. n. 'knappe, allgemein verständliche Abhandlung über einen wissenschaftlichen Gegenstand', literarische Kunstform in Prosa. Montaigne nennt (1580) seine philosophischen Abhandlungen frz. *essais* (Plur., eigentlich 'Versuche'). Daraufhin übernimmt Bacon das aus dem Frz. stammende engl. *essay* in gleichem Sinne in den Titel seiner Traktate (1597). Im 18. Jh. wird engl. *essay* teils unverändert im Dt. gebraucht, teils mit *Versuch* übersetzt; endgültig setzt sich *Essay* im 19. Jh. durch. Frz. *essai* 'Versuch, Probe' beruht auf lat. *exagium* 'das Wägen, Gewicht', spätlat. auch 'Versuch', einer Ableitung von lat. **exagere*, vgl. *exigere* 'abmessen, wägen, untersuchen'; zu lat. *agere* (*āctum*) 'treiben, in Bewegung setzen, handeln' und **ex** (s. d.). **Essayist** m. (18. Jh.). **ex-** **Präfix** 'aus-, heraus-' (daneben *e-*, *ef-*, *ek-*), im Dt. vereinzelt seit dem 13. Jh. und häufig vom 16. Jh. an als Bestandteil von Nomina und Verben lat. (z. B. *Exempel*, *Exekution*, *Eminenz*, *Edition*, *Effekt*, *exzellent*, *exquisit*, *examinieren*, *exerzieren*, *evakuieren* griech. Ursprungs (z. B. *Exegese*, *Exanthem*, *Ekstase*, *Eklipse*, *Ekzem*) *ek-* (*ἐκ-*) 'heraus-, aus und wahrscheinlich (trotz unerklärtem i-Anlaut) auch mit gleichbed. lit. *iš*, *iš-*, lett. *iz*, *iz-*, aslaw. *iz*, *iz-*, russ. *iz*, *iz-* (*из*, *из-*) auf eine Grundform ie. **eĝhs* 'aus'. **Ex-** Präfix 'ehemalig, gewesen', seit der 2. Hälfte des 18. Jhs. gebräuchliche, heute noch produktive Vorsilbe, die Personenbezeichnungen vorangestellt wird und zum Ausdruck bringt, daß es sich um den früheren Inhaber der genannten Stellung handelt, z. *Exminister*, *Exkönig*, *Expräsident*	**essay n.** 1590s, "trial, attempt, endeavor," also "short, discursive literary composition" (first attested in writings of Francis Bacon, probably in imitation of Montaigne), from French *essai* "trial, attempt, essay" (in Old French from 12c.), from Late Latin *exagium* "a weighing, a weight," from Latin *exigere* "drive out; require, exact; examine, try, test," from *ex* "out" (see ex) + *agere* "to set in motion, drive" (from PIE root * ag- "to drive, draw out or forth, move") apparently meaning here "to weigh." The suggestion is of unpolished writing. Compare a assay also examine **ex- prefix** word-forming element, in English meaning usually "out of, from," but also "upwards, completely, deprive of, without," and "former;" from Latin *ex* "out of, from within; from which time, since; according to; in regard to," from PIE **eghs* "out" (source also of Gaulish *ex-*, Old Irish *ess-*, Old Church Slavonic *izu*, Russian *iz*). In some cases also from Greek cognate *ex*, *ek*. PIE **eghs* had comparative form **eks-tero* and superlative **eks-t(e)r-emo-*. Often reduced to *e-* before *-b-*, *-d-*, *-g-*, consonantal *-i-*, *-l-*, *-m-*, *-n-*, *-v-* (as in *elude*, *emerge*, *evaporate*, etc.).

After letting go of my first intention to write an unpolished, unfinished essay, I deeply hope that I have now found a way to softly break self-taboos and some others with the idea of a *scenic performative writing format*, to find and represent my own voice. Moreover to hear and interweave multiple voices of others, moving beyond a single authorial writing style in order to catch glimpses of transcultural not-yet-seen glimpses and tabooed elements.

Let's join my *Self-Taboo Writing Exploration* and start with the first co-creative writing play.

(We use the great free writing style:)

Writing impulse: What are your experiences with Self-taboos?

Write freely, openly, associatively, everything that comes into your mind – anything goes! *7 minutes.*

After this first taboo-breaking-activity, we now seem well-prepared for our Hero's Journey, almost ready to emerge from the camp and traverse towards our first great stopover. We are soon to enter virtual room 2, our second stopover: **Bordermatrixial Meshes.** For some of you it may have taken too long already, but before we ultimately cross over, here is a little etymological comparison that, as we will come to find out, says more than a thousand words and will bring forth necessary 'yards of meaning', because it gets to the heart of the matter.

https://www.dwds.de/wb/%C3%BCbersetzen	https://www.ety-monline.com/search?q=cross+over https://www.etymonline.com/word/translate
Über – setzen - 1. jmdn. mit einem Boot, einer Fähre ans andere Ufer fahren - 2. einen Text schriftlich oder mündlich in eine andere Sprache übertragen **setzen** Vb. 'sitzen machen', reflexiv 'sich auf einem Platz niederlassen', auch 'an einer bestimmten Stelle abstellen, einpflanzen, festlegen, bestimmen', ahd. *sezzen* 'ab-, aufstellen, festlegen'mhd. *setzen*, auch 'stellen, legen, erzählen, bestellen, bestimmen', reflexiv 'sich niederlassen', asächs. *settian*, mnd. mnl. *setten*, nl. *zetten*, *setta*, aengl. *settan*, engl.*to set, setja* schwed. *sätta*, got. *satjan* (germ. **satjan*) sind Kausativa zu dem unter sitzen behandelten Verb und verwandt mit den zur gleichen Wurzel gehörenden Kausativen air. *adsuidi* 'schiebt auf, verzögert, hält auf', aslaw. *saditi*, russ. *sadít'* (*садить*) 'setzen, pflanzen, anbauen' sowie umgebilde- tem lit. *sodìnti* 'setzen, flanzen'. **gesetzt** *gesetzen* 'sich setzen machen, einrichten, beruhigen, stillen'. **Setzer** m. 'Schriftsetzer'ahd. *sezzāri* 'Stifter, Ordner, Verfasser' *setzer* 'wer etw. setzt, Aufsteller, Taxator'. **Setzling** m. 'zum Verpflanzen bestimmte junge Pflanze; **absetzen** 'des Amtes entheben, außer Funktion setzen, abtrennen, herunternehmen, abziehen, mindern, verkaufen, entwöhnen, **Absatz** m. 'Unterbrechung, Abschnitt, Abstufung' 'Verkauf, Vertrieb' **Absetzung** f. 'Entlassung, Herabsetzung' (15. Jh.), mnd. *afsettinge* **aufsetzen** auf den Kopf setzen, schriftlich formulieren, ahd. *ūfsezzen* ' auf etw. setzen, aufhängen'. *ūfsetzen* 'aufladen, aufs Haupt setzen, zuerkennen, auferlegen, anordnen, einsetzen, feindselig behandeln, sich aufmachen'; **Aufsatz** m. 'Aufbau, aufgesetzter Teil, '(Auferlegung von) Steuern, Festsetzung, Bestimmung, Vorsatz, Plan, Feindschaft'. **aussetzen** 'festsetzen, zur Verfügung stellen, ins Freie setzen, unterbrechen, aufhören, beanstanden', **beisetzen** 'neben anderes hinzusetzen, hinzufügen' (15. Jh.), 'begraben, bestatten' (17. Jh.); **besetzen** 'einen Platz belegen, eine Stelle vergeben, einnehmen, erobern, mit Truppen	**cross-over (n.)** also *crossover*, 1795, a term in calico-printing, "superimposed color in the form of stripes or crossbars," from the verbal phrase; see **cross** (v.) + **over** (adv.). From 1884 in railroading; from 1912 in biology. As a general adjective from 1893; specifically of musicians and genres from 1971. **cross (v.)** c. 1200, "make the sign of a cross as an act of devotion," from **cross** (n.) and in part from French *croiser*. Sense of "to go across, pass from side to side of, pass over" is from c. 1400; that of "to cancel by drawing a line over or crossed lines over" From late 14c. as "lie across; intersect;" also "place (two things) crosswise of each other; lay one thing across another." From early 15c. as "mark a cross on." Meaning "thwart, obstruct, hinder, oppose" is from 1550s. Meaning "to draw or run a line athwart or across" is from 1703. Also in Middle English in now-archaic sense "crucify" (mid-14c.), hence, figuratively, crossed "carrying a cross of affliction or penance." Sense of "cause to interbreed" is from 1754. In telegraphy, electricity, etc., in reference to accidental contact of two wires on different circuits or different parts of a circuit that allows part of the current to flow from one to the other, from 1884. Meaning "to cheat" is by 1823. *Cross my heart* as a vow is from 1898. To *cross over* as euphemistic for "to die" is from 1930. To *cross (someone's) path* "thwart, obstruct, oppose" is from 1818. Of ideas, etc., to *cross (someone's) mind* "enter into" (of an idea, etc.) is from 1768; the notion is of something entering the mind as if passing athwart it. **over (prep., adv.)** Old English *ofer* "beyond; above, in place or position higher than; upon; in; across, past; more than; on high," from Proto-Germanic **uberi* (source also of Old

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belegen, ahd. *bisezzen* 'einnehmen, bewachen' 'umstellen, umlagern, festsetzen, bestimmen, anklagen, in Beschlag nehmen'; **durchsetzen**[1] 'mit etw. versehen, ausstatten, etw. miteinander vermischen, einer Masse beimengen', mhd. *durchsetzen* 'vollständig mit etw. besetzen, belegen, auslegen, zieren'; **durchsetzen**[2] 'sich hindurchbewegen', 'ein Vorhaben (gegen Widerstand) ausführen' (17. Jh.). **einsetzen** 'in etw. hineinsetzen, ernennen, wirksam werden lassen, beginnen', ahd. *insezzen* 'ins Grab legen, jmdn. mit etw. beladen' (9. Jh.), mhd. *īnsetzen* 'ein-, hineinsetzen, -legen, verpfänden'; **Einsatz** m. 'das Einsetzen, das Eingesetzte, Beginn, Anstrengung, Bemühung, auswechselbarer Teil', mhd. *īn-, insaz* 'das Hineinsetzen, Hineingesetzte, Einsetzung'. **ersetzen** Vb. 'auswechseln, als Ersatz dienen, vertreten, erneuern', ahd. *irsezzen* 'wiederherstellen', auch (z. B. von Grütze) 'ansetzen' (8. Jh.), mhd. *ersetzen* 'eine entstandene Lücke ausfüllen, ansetzen, anflicken, mit Gewürz versetzen, bereiten'; **Ersatz** m. 'was als Erneuerung, Vertretung oder Wiederherstellung dient' (18. Jh.), älter 'Strafe' (15. Jh.). **nachsetzen** Vb. 'hinterherjagen, verfolgen' (16. Jh.), 'später dazugeben, unterordnen, beifügen' (15. Jh.). **übersetzen** 'von einem Flußufer zum anderen fahren, bringen', ahd. *ubarsezzen* 'von einem Ort an einen anderen bringen' 'hinüberversetzen'; **übersetzen**[2] Vb. 'aus einer Sprache in eine andere übertragen, dolmetschen' (17. Jh., vgl. bereits mnd. *ōversetten*, lat. *trādūcere* oder *trānsferre*;
vgl. mhd. *übersetzen* 'übermäßig besetzen, besteuern, schriftlich verfassen'; **Übersetzung** f. 'Übertragung in eine andere Sprache' (16. Jh.), in der Technik 'Getriebeteil' (um 1900); vgl. mhd. *übersetzunge* 'Überordnung, Erhöhung'.
umsetzen[1] Vb. 'umhegen, einfassen, umstellen, umzingeln', ahd. *umbisezzen* 'umschließen, umstellen' (um 1000), spätmhd. *umbesetzen*; **umsetzen**[2] an einen anderen Ort bringen' (14. Jh.), 'umtauschen, verkaufen' (17. Jh., vgl. mnd. *ummesetten*, um 1400), 'in eine andere Form bringen' (17. Jh., vorher bereits mnd.); **Umsatz** m. 'Tausch, Kauf und Verkauf im Handel' (Anfang 18. Jh., zuvor mnd. *ummesat*). **untersetzen** Vb. 'daruntersetzen, unterlegen', mhd. *undersetzen*; vgl. ahd. *untarsezzen* 'unterwerfen, unterordnen **Untersatz** m. 'Unterlage', mhd. *undersaz*;
untersetzt Part.adj. 'gedrungen, kräftig' (16. Jh.), eigentlich wohl 'mit Muskelfleisch unterlegt, fleischig'.
versetzen Vb. 'zusammenfügen, anordnen, an einen anderen Platz setzen, verrücken, zum Pfand geben, verkaufen, antworten, einen Schlag zufügen' (*eins versetzen*, 17. Jh.), ahd. *firsezzen* 'abwenden, aussetzen, verpflichten' (9. Jh.), mhd. *versetzen* 'hinsetzen, legen, als Bürgen stellen, verpfänden, beiseite setzen, verlieren, abwehren, parieren, versperren, aufstauen'. **vorsetzen** Vb. 'weiter nach vorn setzen (in der Ordnung oder Reihenfolge), vor jmdn. hinsetzen,anbieten', ahd. *furisezzen* **Vorgesetzter** m. 'Chef, Leiter' vgl. ahd. *foragisaztēr* von lat. *praepositus* 'Aufseher, Vorsteher'; **Vorsatz** m. 'Vorhaben, Plan, Absicht', *vürsaz*.
zusetzen Vb. 'hinzufügen, draufzahlen und damit verlieren, Reserven angreifen, jmdn. bedrängen' *zuosezzen* 'hinzufügen' hinzustellen, feindlich eindringen, verfolgen'; **Zusatz** m. 'Hinzugefügtes, das Hinzufügen', auch 'Hilfstruppen, Besatzung, Beisitzer'.
über Präp. zur Angabe einer räumlichen Lage 'oberhalb'unmittelbar darauf'einer nach oben gerichteten Bewegung (*über etw. springen*) oder Erstreckung, einer von oben nach unten gerichteten Bewegung, einer in die Zukunft weisenden Zeitspanne, eines Zeitraumes (*über Ostern*); Adv. zur Bezeichnung des Überschreitens einer Quantität, Qualität, Intensität außergerm. Verwandten aind. *upári* 'oben, über', awest. *up-airī*, griech. *hýper, hypér* (ὕπερ, ὑπέρ) 'über, im Übermaß, über … hinaus, oberhalb', lat. (mit s-Präfix) *super* 'oben, auf,

Saxon *obar*, Old Frisian *over*, Old Norse *yfir*, Old High German *ubar*, German *über*, Gothic *ufar* "over, above"), from PIE root ***uper** "over." As an adjective from Old English *uffera*. The senses of "past, done, finished; through the whole extent, from beginning to end" are attested from late 14c. The sense of "so as to cover the whole surface" is from c. 1400. Meaning "leaning forward and down" is from 1540s. The meaning "recovered from" is from 1929. In radio communication, it is used to indicate the speaker has finished speaking (1926).
Above expresses greater elevation, but not necessarily in or near a perpendicular direction; *over* expresses perpendicularity or something near it: thus, one cloud may be *above* another, without being *over* it. *Over* often implies motion or extension where *above* would not; hence the difference in sense of the flying of a bird *over* or *above* a house, the hanging of a branch *over* or *above* a wall. In such uses *over* seems to represent greater nearness.
root ***uper** "over" *Over* and its Germanic relations were widely used as prefixes, and sometimes could be used with negative force. This is rare in Modern English, but compare Gothic *ufarmunnon* "to forget," *ufarswaran* "to swear falsely;" Old English *ofercræft* "fraud."
In some of its uses, moreover, *over* is a movable element, which can be prefixed at will to almost any verb or adjective of suitable sense, as freely as an adjective can be placed before a substantive or an adverb before an adjective.
translate (v.)
early 14c., "to **remove from one place to another,**" also "**to turn from one language to another,**" from Old French *translater* and directly from Latin *translatus* "**carried over,**" serving as past participle of *transferre* "to bring over, carry over" (see transfer) from *trans* "across, beyond" (see translates + *lātus* "borne, carried" Related: *Translated*; *translating*. A similar notion is behind the Old English word it replaced, *awendan*, from *wendan* "to turn, direct" (see wend).
trans-
word-forming element meaning "across, beyond, through, on the other side of, to go beyond," from Latin *trans* (prep.) "across, over, beyond," perhaps originally present participle of a verb **trare-*, meaning "to cross," from PIE **tra-*, variant of root ***tere** (2) "cross over, pass through, overcome." In chemical use indicating "a compound in which two characteristic groups are situated on opposite sides of an axis of a molecule" [Flood]
wend (v.)
"to proceed on, to direct (one's course or way)," Old English *wendan* "to turn, direct, go; convert, translate," from Proto-Germanic **wandeja-* (source also of Old Saxon *wendian*, Old Norse *venda*, Swedish *vända*, Old Frisian *wenda*, Dutch *wenden*, German *wenden*, Gothic *wandjan* "to turn"), causative of PIE **wendh-* "to turn, wind, weave" (see wind v.1)). Surviving only in *wend one's way,* and in hijacked past tense form went It is related to wander.
Tere-
*terə- Proto-Indo-European root meaning "cross over, pass through, overcome."It forms all or part of: avater, caravanserai, nectar, nostril, seraglio, thrill, thorough, through, tranche, trans-, transient, transom, trench,

darüber', air. *for* 'über, über … hinaus' auf ie. *upér(i)* 'über, oberhalb', auch 'über … hinaus', -Suffix zu ie. *upo*, *up*, *eup* 'unten an etw. heran', dann 'von unten hinauf, über'. geht auf das Adverb ahd. *ubari*	truculent, trunk. It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *tirah*, Avestan *taro* "through, beyond;" Latin *trans* "beyond;" Old Irish *tre*, Welsh *tra* "through;" Old English *þurh* "through

The German "übersetzen" derives from "pflanzen" (to plant), meaning to put a botanical element into soil and wait for the seeds to sprout and new "cultures" to develop.

It has two meanings:

- to cross over: take a ferry and transfer goods and oneself from one shore to the other, transcend the highest mountains, cross the windiest sea, transpose the heaviest burdens
- to translate: transferring one word from one linguistic place to another, turning it from one language into another, just interpreting.

Both meanings exhibit a quasi physical, "spatial" movement as a driving force, overcoming the old, simultaneously creating the new.

In English we have two words, each with their implicit 'yards of meaning':

cross over and **translate**, the latter having lost the momentum of its motion since the Middle Ages. The terms "cross" and "trans" symbolise the threshold situation, the transcendent, the moving beyond marked borders.

You will not believe it, at last we are marching on. Pack only what you need, we are leaving the preparation camp. Let's explore together the *transitional* phases, we are salespeople trading fragile, veiled, crated, wrapped and submerged, often non-translatable goods from one region to another. What happens to us travellers in these potential spaces, betwixt, between and beyond, where the heart of the matter has shifted: from outside to inside, from here to there, from others to us, from heaven to hell, from uncanny to familiar, from day to night, from dark continents to virgin paper (to be filled with black characters). And, of course, in reverse: from inside to outside, from there to here, from us to others, from me to you, from hell to heaven, from familiar to uncanny, from night to day from virgin paper (to be filled with black characters) to dark continents.

You see, there is always some important news to be considered, to be viewed and digested. It is going to stay that way.

But let us now march onwards to the first stopover. If you, at any point on our hero's journey, feel overwhelmed, turn around, find a safe space in one of the already constructed junctions and nodes, which are underlying and interwoven into formerly invisible "yards of meaning matrices". Pursue the excursion as soon as you can, want, may, know, wish.

Part 2: Initation phase within bordermatrixial meshes

Hi, my name is Regina, I am in charge of the depth-hermeneutical research on biographical workshops with some Rohingya people, planned to take place in **Bangladesh**. In March 2020 we were already sitting on our suitcases, plane tickets in hand. Then the world clocks changed to Covid time. And with Covid, the superficialities of human interaction changed fundamentally, 'zoomed' up, in and out. Digital, virtual, distant messages superseded lively, physical, close contacts. Still equipped with the important tool of my reflexive research practice: a key, normally enabling access to 'dark, closed and unconscious continents', I seemed stuck, could not get out of my 'home box', which deludes any illusion. *Mapping the unseen* after Covid means *mapping the unconscious* which arises, enlarges and multiplies itself in polyvocal, manifold, digital voices and channels. The current challenge of Depth hermeneutic researchers is to find the 'road to know-where', taking virtual and real and pseudo real paths, fictional and documentary channels, trying to catch a glimpse of the taboos hidden behind the framing digitized transcultural gaze. This attempts to enlighten the overly clouded horizons and enable us to see outside of our premade colonising boxes. We are trying to trace the sense of 'amidst' and 'beyond' media channels to discover the intrinsic need for human (be)longing, territorial safety and utopian placement.

The guide-chosen topic of our partner from Bangladesh, Ebadur Rahman, an artist, theoretician, filmmaker and curator, is: 'Mapping the devoid of subjecthood of the invisible Rohingya refugees'.

In Days That Shook The World (…) we will (re)write, and/or (re)organize connections between grand narratives of *living* histories—in organic and ephemeral forms—vis-à-vis displacements; we will trace the physical, behavioral, political and chemical realities enacted through these grand narratives in the Bangladeshi society. We will, a, t the same time, describe and appraise the underlining relationships of world-making—that displace feminized labor, erase genocide and activate politics of erasure—that sustain these grand living histories, by investigating and making visible the organic and synthetic *relationships* that composes these histories, rather than with strictly social or personal facts or artistic objects. Without abandoning our positions of intersectional artists and collaborators, we submit our practice to participate in a performative architecture that shows a keen grasp of different strata of displacement by utilizing Rohingya refugee crisis as a central and polemizing issue in Bangladeshi society which is, ironically, virtually invisible in the US agenda dominated international news cycle. Disavowed by history, and devoid of subjecthood the invisible Rohingya refugees, do not even qualifies as what Michael Hardt and Antonio Negri call 'Multitude' which proclaims the 'multitude' as an 'active social subject' which acts on the basis of what singularities share in common (…) On these premises we can immediately begin to trace an ontological definition of the concept of the people which took shape within the hegemonic tradition of modernity and precludes Rohingya as a category of people or subject. Adopting a low-brow relational account, *10 Days That Shook The World*'s one of the most prominent operational activities is inaugurating a performative architecture to embed a *temporary autonomous zone* for community interaction formed as radical hospitality: for cooking and sharing meals, teaching, reading, watching or making film, playing music, sleeping. Within this space, the power dynamics between host and guest or self and other interchange and dissolve into those of multitudes in spontaneous social action. Building *10 Days That Shook The World* as a site of open ended experimentation, we set up the conditions for which social interactions—in all its possibilities, uncertainties and paradoxes—are negotiated and continuously performed and reperformed by invisible bodies, spoken and re-spoken in inaudible voices—*10 Days That Shook The World* carries important voices that celebrate years of resistance - of resilience - of making more visible voices and stories that must be heard. *10 Days That Shook The World* clears new paths for discourse via a form of sensuous knowledge production: food, spiritual traditions, erased oral histories, modern myths, as well as scholarly research. Our collective practice is based on three activities: performance, adda-social interaction and documentation-dissemination (from Curatorial note, Ebadur Rachman

Then, in December 2020, the depth-hermeneutical analysis of gathered life stories during the interventionist phase **Villach**, enables access to locked doors of unbearable 'fleeing, displacement, arrival and adjustment' memories, revolving around seeking a place of belonging, integrity and recognition. *Mapping the unseen* in this context means *mapping the unconscious,* displaced to the 'excluded margins' or 'hidden cellars' of the 'regulatory spaces' in the powerful (arrival) countries. Depth hermeneutic researchers are pathfinders,

accompanying migrant and diaspora flows, trying to catch a glimpse beyond the omnipresent First World's cultural power gaze. This attempts to transform preliminary 'not yet' recognised puzzles into new utopian liminal spaces of *trans*itional belonging and *trans*identities. While going along with stories of fleeing, we are meeting postcolonial displacement disorders, clashing with white elephants and trying to come to terms with *trans*national and *trans*generative guilt and shame remembrance.

The proclaimed topic of the following interventionist week in Villach focused on flight, isolation and invisibility:

BURNING ISSUES – HELPING HANDS - IN GERMAN AND ENGLISH

"How marginalized is the topic of the refugee crisis here in Austria and Carinthia?" is the question that will be the focus of the dialogue events accompanying the exhibition. At the latest because of the burnt down refugee camp in Moria and the hermetic position of the Austrian Federal Government, this topic is more current than ever. NGOs, humanitarian associations and individuals play an important role in supporting refugees. They often counteract the tendency of the society, to seal off against refugees and set an important signal with their actions. Such forces can also be found in Carinthia. In panel discussions they report about their motivation and their experiences. This is to be placed particularly against the background of the current situation, when a whole state refuses to help people. On four evenings, Carinthian refugee workers, scientists and Carinthian artists, who deal with refugee issues in their projects, and who are committed to refugees and the topic of flight, will discuss these **"burning issues"** from December 16th to 19th December 2020. On two of these evenings, there will be the focus on 'Helping Hands': while most refugees are accommodated mainly in camps, people gave their private space to asylum-seeking persons. On two of these evenings, there is the opportunity for these people to met again and exchange their experiences. (from: Program booklet 'Flight, isolation and invisibility of Rohingya refugees'.

As can be seen from these very differing statements according to the two ‚action phases of the analog mapping', all went very differently than the previous topic LGTBQIA + did.

LGBTIQIA+   had undergone its interventionist and artistic realization a) in collaborative presence, first in Zagreb/Croatia, then in Klagenfurt/Austria. b) the chosen marginalized/tabooed topic was taken over and out to Klagenfurt word-for-word.

With this topic now, multiple adaptations had to occur due to the unforeseen pandemic and the changed conducts of living practice:

a) The interventionist phase in Bangladesh had to take place in absence of the Austrian team, and without biographical workshops.

b) The series of events planned for Dhaka, Bangladesh could not be carried out from the 29th – 5 th April, but limited interventions took place during several months and are stored at curator's website http://10daysthatshooktheworld.com/,

c) The subsequent collaborative event in Villach was realised as a zoom conference with a slightly transformed theme: 'Flight, Isolation and Invisibility of Rohingya refugees', thematizing

In short: Firstly, the 'action phases of the **analog** mapping' took place **virtually,** and secondly, the tabooed topic was not translated 1: 1. It was linguistically varied and predictively adapted to the current Western European context.

Level 1: Becoming enmeshed, wearing white masks and go overbo(a)rd(ers)

This room, we are now in, is filled by a melange of identities, origins, ethnicities, of territories, topographies and the current state of belonging, fellowship, collectivity and affiliation, which all together do not present a clear structure. We experience just further chaos and entanglement of stories **about**, rather that stories **from** me/you/I/we/others in an idiosyncratic language, a language called political correctness, with flickering but encapsulating signifiers. In Zagreb the spirits fell under the table, here they emerged again, invisibly dragged behind and following us on the lifeline, the laundry line, the ghostline, the deadline. Now they sit everywhere, at the table, in front of the table, beneath the table, under the table. They are taking different forms, at first as a mouse, then as an elephant, later as hungry ghosts, finally as a mule. What big bordermatrixial meshes are in store for us!

Why meshes?

https://www.dwds.de/wb/mischen	https://www.etymonline.com/search?q=mesh
mischen Vb. 'durcheinandermengen', ahd. *misgen*, *misken* (9. Jh.), mhd. *mischen*, aengl. *miscian* sind als Entlehnungen aus lat. *miscēre* '(ver)mischen' anzusehen und dürften mit dem römischen Weinhandel ins Westgerm. gelangt sein, **Mischung** f. ahd. *miskunga* spätmhd. *mischunge*. **Mischling** m. 'Produkt des Vermischens' (17. Jh.), in der Biologie ein Nachkomme verschiedener Tierarten bzw. Menschenrassen (um 1800). **Misch-masch** m. 'ungeordnetes Durcheinander' (17. Jh.), älter *Mischmesche* (16. Jh.), wortspielerisch ablautende Bildung zum Verb. **Masche** f. 'Garn-schlinge', ahd. *masca* asächs. *maska*, mhd. mnd. *masche*, mnl. *maessce*, nl. *maas*, a-engl. *max* (engl. *mesh*)aus:. *mǫskvi*, schwed. *maska*, germ. **mask(w)ō-* können mit lit. *mègzti* 'knoten, knüpfen, stricken', *mãzgas* 'Knoten, zugezogene Schlinge' verbunden → ie. **mezg-* 'stricken, knüpfen', 'Knoten, Schlinge' zurückgeführt werden. *Masche* ist wohl ein Wort der Jägersprache und gilt ursprünglich für die Fangschlinge oder das Fangnetz. Die in der Soldatensprache des zweiten Weltkriegs aufgekommenen Bedeutungen 'günstige Gelegenheit, Lösung, Kunstgriff, Trick, stereotype Gepflogenheit' können als Übertragungen (etwa 'Lücke im Netz, durch die man schlüpfen kann' und 'aus sich wiederholender, gleichförmiger, kunstreicher Tätigkeit des Strickens, Häkelns entstehendes Ergebnis') angesehen werden. Doch ist hierfür eher ein gaunersprachliches, an *Masche* angeglichenes, jedoch jidd. *mezio* 'Gewinn, Lösung' fortsetzendes Wort anzunehmen? **Maske** f. 'Gesichtslarve, Kostüm' (17. Jh.), 'Verkleideter' (18. Jh.), Entlehnung von gleichbed. frz. *masque*, das auf ital. *maschera*, obital. *mascara* zurückgeht. → 'schwarz, mit Ruß bedeckt, Ruß' und nimmt für die ital. Formen eine frühe Bedeutung 'mit Ruß geschwärzte Maske, mit Ruß geschwärztes Gesicht' an. Auszugehen ist dabei von einer ursprünglichen Bedeutung 'schwarze dämonische Gestalt' bzw. 'die eine solche Gestalt darstellende Maske'. und verweist dazu auf bask. *maskal* 'Straßenkot, Schmutzrand am Saum der Kleidung'. **maskieren** Vb. 'eine Maske umlegen, verkleiden' (um 1700), frz. *masquer*; **demaskieren** Vb. 'die Maske abziehen, entlarven' (18. Jh.), frz. *démasquer*.	**mesh (v.)** 1530s, originally in the figurative sense of "entangle, involve;" the literal transitive sense of "to catch in a net, entangle" is from 1540s; from mesh (n.). Literal sense "to become enmeshed" is from 1580s. Intransitive sense of "become engaged," as the teeth of one wheel with those of another, is by 1850. The figurative sense of "to fit in, combine" is by 1944. Related: *Meshed*; *meshing*. **mesh (n.)** late 14c., *mesche*, "open space in a net or netting," probably from late Old English *max* "net," earlier *mæscre*, from Proto-Germanic **mask-* (source also of Old Norse *möskvi*, Danish *maske*, Swedish *maska*, Old Saxon *masca*, Middle Dutch *maessce*, Dutch *maas* "mesh," Old High German *masca*, German *Masche* "mesh"), from PIE **mezg-* "to knit, plait, twist" (source also of Lithuanian *mezgu, megzti* "to knit," *mazgas* "knot"). In machinery, "the engagement of the teeth in gearing" (by 1875). ***Mesh-work*** in netting is attested by 1785. a network, a web, a plexus," 1830, from mesh + work. Compare **network** (n.) 1550s, "net-like arrangement of threads, wires, etc., anything formed in the manner of or presenting the appearance of a net or netting," from **net + work**. Extended sense of "any complex, interlocking system" is from 1839 (originally in reference to transport by rivers, canals, and railways). Meaning "broadcasting system of multiple transmitters" is from 1914; sense of "interconnected group of people" is by 1934 in psychology jargon. **network (v.)** 1887, "to cover with a network," "to interact with others to exchange information and develop contacts." Related: *Networked*; *networking*. **mask (n.),** "a cover for the face (with openings for the eyes and mouth), a false face," from French *masque* "covering to hide or guard the face" (16c.), from Italian *maschera*, from Medieval Latin *masca* "mask, specter, nightmare," a word of uncertain origin. It is perhaps from Arabic *maskharah* "buffoon, mockery," from *sakhira* "be mocked, ridiculed." Or it may come via Provençal *mascarar*, Catalan *mascarar*, Old French *mascurer* "to black (the face)," which is perhaps from a Germanic source akin to English **mesh**. But it may be a Provençal word originally: Compare Occitan *mascara* "to blacken, darken," derived from *mask-* "black," which is held to be from a pre-Indo-European language, and Old Occitan *masco* "witch," surviving in dialects; in Beziers it means "dark cloud before the rain comes." Figurative meaning "anything used or practiced for disguise or concealment" is by 1570s.

Why bordermatrixial?

According to our not-yet found, unseen, unheard, unconscious land of desire, the term 'bordermatrixial' is borrowed from Bracha L. Ettinger[10], an artist and psychoanalyst. It argues for a shift towards a language of relationality, and proposes new theoretical resources and approaches to imagine subjectivity as 'encounter' occurring at shared 'borderspaces' between several 'partial subjects' newer entirely fused nor totally lost, but processing within different, elements of each unknown to other. Following Ettinger, the matrixial borderspace is a sphere of asymmetrical co-transformation-in-difference, that organize their own time zone – a 'matrixial bordertime', where we can access and recognize the moves of transgressive subjectivity beyond the moves of the differentiated, fixed, singular and 'identititarian' subject (Pollock 2004)[11]

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Bracha L. Ettinger: On bordermatrixial thinking
The key concepts of this theoretical complex – matrixial borderspace, metramorphosis, m/Other, transformational potentiality, borderlinking, copoiesis, differentiatiatin-in-co-emergence and co-fading, wit(h)nessing, relations-without-relating, distance-in-proximity, potential shareability, severality, transscriptions, transference, screen and gaze, facinance, com-passionate hospitality – serve to describe and explain the trans-subjective unconscious web that, though usually foreclosed, precedes and sometimes overrides unconscious traces of the separate subject in self identity and it always working-through under intersubjective relationality and communication (2006: 2 f.)
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Bordermatrixial thinking will allow us, to imagine supplementary ways of approaching the previously witnessed heterosexual stripped-down version of Cartesian binary thinking, which splits the world in two halves: male and female. Here we have to add even more binaries, mapping the whole world from East to West, from South to North, from Orient to Okzident. It corresponds to an opening dimension of symbolic order dealing with non-hierarchically, plural and fragmented subjects composed of the known as well as not-assimilated unknown, and to unconscious processes of change and transgression int the borderlines of I and 'Non-I = Other' emerging in co-existence.

Level 2: Screen-plays with my 'looking-glass self' + a flickering elephant

When Covid shocks the whole word, the code of human conduct changed in a way, that could hardly be imagined beforehand – a necessary and officially ordered **subjugation** under unknown, unfamiliar, and strange new coercions. It was welcomed if not requested to only communicate mediated by electronics, to only contact the outside world and (significant) others through multiple digital bounds. Virtual and very distant messages superseded lively, physical and close contacts. I looked into the screen and only saw my 'looking-glass self`' – me mirroring. The 'looking-glass self' (Cooley) describes the process of wherein individuals base their sense of self on how they believe others view them. Identity is created in the eye of the significant others and situated identity refers to the ability to view themselves as others do. Ultimately, the identificatory process of the looking-glass self is one of **mutual recognition**. Individuals constantly seek to create consistency between their internal and external worlds, therefore, continue to perceive, adjust, and strive for equilibrium throughout their lives. With Covid the scales were off balance. My significant other, my looking-glass self, the needed 'gleam in other's eye', which makes me feel loved, hated, dismissed or understood - is only my double. Confronted with my double computer communication enabled limited courtesy, limited commitment and limited social reactions. For example, the statement of 'reception loss' is always credible and easy to speak out, but leaving a room, because one does not want any more contact, is annoyed or angry – whatever – demands an entirely different 'chutzpah'. I continued dialoguing with my looking-glass self.

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[10] Ettinger, Bracha L. (2006): Matrixial Trans-subjectivity. In: Theory, Culture&Society 23 (2-3)
[11] Pollock, Griselda (2004): Thinking the Feminine. Aesthetic Practice as introduction to Bracha Ettinger and the Concepts of Matrix and Metramorphosis. In: In: Theory, Culture&Society 2004. 21 (1) 5 - 65

Looking-glass self	Regina
Hi, can you hear me?	Oh, is anybody out there, anyone talking to me?
Yes, it's me – your inherent 'looking-glass-self', short: LGS.	Who? Hm, I was expecting subalterns to be talking to me.
Sorry my dear, your access point is nothing but a monitored mirror screen.	Sure? But you know, I am fed up sitting in my zoom framed 'home-box'. Innumerable media presenting temporar
Ah, to achieve an open decolonised perspective, please click on the enlightened button to the left of your right eye.	Wow!

Sounds easy, but it wasn't. It was a crucial time, where my significant others, who reflect and shape my identity and self formation are vanished or hidden behind multi-layered concealing screens. Still trying to get a glue of all, I again feel stuck, could not get out of my 'home box', semi-realistic display screen proceedings, conciliated through machines, through 1000 + 1 intervening walls. Like the lonely covid patient in intensive care hangs onto the lung-machine, the isolated quarantined hangs onto the internet-machine, both onto artificial air production, reduced of cold, heat, weight, bacteria – the all too human making up life. Like him, I was more than ever dependent on expert knowledge and had to trust. But whom and what? Especially I tried to find out more about Rohingya, to understand their history of origin and of identity, but the already known 'Grande Verzettelung' hold on. What I found was: unclear history, unclear origin, - a lot of myths or of reality, who knows? Which historical sources can I trust, what is based on fictitious stories and legends? Who is who? Where do they come from? Where do they belong to? Where are they going to? I felt paralyzed, far away in lonely dialogue with my looking-glass self. Sometimes a white elephant appears, small as a mouse, cowering on the upper boundary of the screen, sometimes rushing through the picture leaving clumsy tracks. Later it is to fill the entire room.

The lack of clarity plays a crucial role during Covid quarantine. It is expressed in a peculiar multiple identity and identification -diffusions, which was reflected on several levels in the project. Again identity is at stake. Now, not only the ,intimate and inner self, like before in the heteromatrixial strip is at stake but the whole identity, outer and inner, exterior and interior - the one that names, realizes, positonalizes and recognizes. The invisible or hidden or unseen history and future of Rohingya raise all the explosive questions in current debates on identity policies:

- who can/may be/wants to be/should be where?
- who can/may/wants to/should go where?
- who can/may/wants to/should stay where?
- who can/may/wants to/should take in whom?
- To whom do I, want I, can I, may I, should I belong?

They are not at all easy to answer. Not individually, there it concerns the three questions of identity: who am I, where have I come from, where am I going? Nor socially - thought is always performed in national demarcations - borders erected around one's own culture. Let us see what responses emerge in the course of the project.

Level 3: Co-writing your biographical journey through bordermatrixial meshes

The biographical workshop, conducted with four participants via zoom was an invitation to people, who would like to reflect on their own life story and experiences in connection with the topic of flight. The invitation in short: The topic of flight as present in Austria before 2015. Beside the Second World War, which forced many unwanted people to flee their homeland, the war in Yugoslavia brought many refugees to Austria. In recent history the gulf wars, arab spring and their tragic consequences brought their fare share of displaced people to Europe. How closely we are connected to flight through our own experience or through friends, will be discussed in the workshop.

Again, I would like to invite you to truly witness the conductor provided impulses and experience them in writing. So please, unsheathe your pen or keypad and begin your own biographical writing journey, once again in the style of free writing.

Writing impulse 1:

Where are you sitting right now? Who is with you or are you alone? How did you set up for the hours you plan to be in this showroom or co-writing this essay:

Write freely, openly, associatively, everything that comes into your mind – anything goes!

7 minutes

Writing impulse 2:

The next impulse will lead to your childhood. Please describe a Sunday, a holiday or day off around the time you were 6 to 7 years old.

Write freely, openly, associatively, everything that comes into your mind –anything goes!

7 minutes

Writing impulse 3:

Sticking to holidays, which kind of celebration do you remember (on religious holidays, birthdays, family meetings ….. How was it? What do you like about it? Who was there? What inspired you, what was typical about it? How did it influence you?

Write freely, openly, associatively, everything that comes into your mind – anything goes!

7 minutes.

Writing impulse 4: What are your personal experiences with the topic of flight, escape, displacement and/or being a refugee?

Write freely, openly, associatively, everything that comes into your mind – anything goes

7 minutes

With the curational notes, the biographical impulses and the zoom discussions, discursive nets are laid out once again, cast into deep waters to map our self/world-relationships, presenting a maze of techniques, singularities and regularities, which in- pre- and reform our **identifications.** The spoken issues embrace untold family memories, untold stories of flight, hinted experiences from the Nazi era, hospitality, helping hands, good refuges and good helpers in the host country (► see Rosalia's bookshelf 'Biographical Reading'). But the feeling being wrapped in a gauze or wandering through a field of fog remained.

Short memorandums from the work of the Depth-hermeneutical research groups:

The transcript of the biographical workshops changed. The participants of the biographical workshops were, inline with adequate data protection totally anonymised – named P1 to P7, they had no name, no age, no sex, no gender, no where he/she comes from, no where he she is going to, no colour, no smell or socio-culturally habitus, no profession, no kids, no parents). A short (anonymized) description of the participants was missed. My questions "who was in the group, who comes from where?" are countered by the question: "why is it relevant?"

Okay, context and with it personal history seems longer relevant. I was irritated. The question for origin becomes a strongly tabooized no-go, mirroring the current taboo to inquire about a stranger's heritage. But what is the point of a biographical workshop if you sever the connection to everything what is biographic. What is the point of the 'name-question' (personal story of your name, who gave it to you? Why? Are you happy with the name? Are there nicknames you like or do not like? What is the meaning of your name?) if we as research do not know the name?

Then during our second meeting, we found from this stage on our names in the transcription of the depth-hermeneutical workshops are deleted, made unrecognisable, there also was only P1 – P7 in the available transcripts, even though we all know each other. All of us who have to read the transcripts and in this second round to re-discuss, do not know who is speaking. Everything has become even more nebulous. Interestingly, I do not know if I am P1 or P2. Total identity diffusion, territoriality and naming, from this point on, was unspeakable – a taboo. What does this disappearance/death of the biographical author mean? Only discursive signifiers with unununderstandable 'yards of P1 – P7 meaning' left.

Yards of meanings are deeply territorialized, linked to spaces I am roaming with my feet, my hands touch, in which I paused and stayed, where I settled, sat down to stand up again and walk further. But these 'yards of meaning' vanished behind PC-screens. PC-screens are simultaneously concealing and revealing. The boundary between documentation and fiction, reality and illusion, information and interpretation blurs. The spectator and the researcher do not know what they should/can/may/want to believe. With PC I refer to **P**ersonal **C**omputer and to the newly emerged language world of **p**olitical **c**orrectness.

The elephant appears at the back of the corner, he waves at me, but no one sees him but me. In this brief illuminating moment, the bordermatrixial countertransference figure begins to take shape. I looked at the 1000 and 1 stories about us/them, about we here/they there – floating around misty, foggy PC-streams and the 'Big Elephantiasis' did its work. is a condition characterized by gross enlargement of an area of the body, especially the limbs. Other areas commonly affected include the external genitals. **Elephantiasis** is caused by obstruction of the lymphatic system, which results in the accumulation of a fluid called lymph in the affected areas. Again nothing goes, I felt unable to move.

Level 4: IP + PC services in-forms, re-forms and de-forms US (and THEM)

Political correctness (adjectivally: politically correct; commonly abbreviated PC) is a term used to describe language, policies, or measures that are intended to avoid offense or disadvantage to members of particular groups, mostly marginalized groups in society. Am I woke enough if I gender the German language and stop to ask a somebody with a not white skin where she/he/it/x comes from, because I am interested in her/him/it/ex? Where does the **struggle of recognition** start and where does it stop? The discussion about Identity Politics, Identity Policies, Cancel Culture, Racism, Ethnocentrism, Postcolonialism, -migrantism, -nationalism, -imperialism, Political correctness, Whiteness, Devoid of Subjecthood and De-HEIMATizing shows mostly one thing: On the minefield of identity trying to please everyone is a hopeless endeavour. Not everyone will be able to find themselves here, here space is limited too - even if one follows the conditions set by political correctness and pays for their admission tickets which have to be purchased being accepted.

Political correctness is therefore not an easily accessible 'object' in the sense of a specific phenomenon or trend. One could rather say: political correctness is itself already an expression of a social diagnosis shortened to a **cipher**, an empty signifier, which is formulated out of different political motives, from different social positions, from different cultural signposts. From this perspective, the 'merely' normative moment of a seemingly ethical 'correctness' has to be questioned from the various standpoints and practices that are precisely linked to the claim of opening up political space, expanding participation and anti-discrimination.

In order to understand that these heterogeneous concerns are perceived as a possible point of reference for new exclusion and paternalism, a complex spectrum of interconnections, context, history must be taken into account. Let us start to understand, in regard of the 'Elephant in the room'.

Before we start our interrogation, arm yourself with new ideas through Free-Writing.

We finished our last stopover by co-creating new -isms and -ities. Now we learned to know some more relevant suffixes as - hood, -ness, -er.

Writing impulse 6: Take all the 'suffixes', which are until now in discussion, mix them and create your own super-power-voice.

See what happens and how the 'yards of meaning' are changing, shifting, sliding … Take your favourite creation and lass es in einer kleinen Geschichte lebendig werden.

If you wish, do so again in a different tongue: dialectal, informal, high, scientific, fantasy language, English, French (…) Anything goes!
17 min

Rosalie	*Regina*
So much adaptation and changeover - still it will not be enough.	Where to? To achieve the lost paradise, which some call 'Heimat', whoops: 'home'
…most just want to survive, setting off with lucky charms to find hospitality and helping hands.	But the better future and utopian places are often blocked by giant (white?) elephants.
Best to get in touch with them to figure out who they are and what they want.	In any case, better than stumbling over it or being flattened.

We already know, (are aware of) that the power-matrix in-forms us. What we call freedom of choice, is limited to a special number of predictable paths. Power is everywhere and discursive power is productive, it produces more and more regularities, which currently looping around debates of identity and their political correct labeling.

Identity politic/cy/ness/hood

Power	Powerlessness
Majority, US	Minority, OTHER
OLD WHITE MAN	POC, BIPOC +female
Colonizer Empire, Bourgeosie, First World, Occident	Colonized Native, Barbarian, Sauvages, Third World, Orient
Discursive impasse	Practical fluidity
Moral precepts/ norms/ commands	Desire, experience, ways of being
superior Self-making	subaltern Loss of Self
Self-empowerment	Self-disempowering
Self-determination	Self-alienation
De-subjugation	Subjugation
known, visible, seen	Unknown, invisible, unseen

subject-formation+ subjectivation

in political corrective order/ or not at all

binary struggle of recognition

What is Identity? In short: an on-going, neverending debate and therefore filled with flickering, floating signifiers, introduced by western thinkers. It is described as a complex mix of one's family and social environment, historical or socio-political constructs, personal experience, context, and many other immeasurable factors, which must be balanced over lifetime. It is rooted in a western metaphysical logic with an idealized notion of a unified, non-influenced, 'true' identity, based on origin, unity, essence, stability and continuity. These "Western constructions" are carried out through recourse to polarising, binary formations of Cartesian thinking that lead to antagonistic divisions and anchor asymmetrical forms of hierarchy that run like a crack through the listed constructs of black/white, majority/minority, man/woman, self/other, norm/deviation. In this sense, blacks have their skin colour, foreigners have their ethnic identity, women have their gender, homosexuals (and other BTIAQs) have their sexuality, Africa has its colonial past and social work clients have their deviant behaviour -- but so do whites, nationals, men, heterosexuals, the EU and " normies" as well.

In his book 'Orientalism' Edward W. Said[12], one of the first postcolonial theoreticians, establishes the eponymous term 'Orientalism' as a critical concept to expose the 'West's' commonly contemptuous depiction and portrayal of the formerly colonised 'East'. He argues that Orientalism has helped Westerners to define their 'European self-image' as a 'unified us' *against* 'those', the **other** non-Europeans.

Following Staszak's[13] analysis of '**Otherness**' (also called othering), it consists of applying a principle that allows individuals to be classified into two hierarchical groups: Us/Them. One that embodies the norm and whose identity is valued and another that is defined by its faults, devalued and susceptible to discrimination. The out-group is only coherent as a group as a result of its opposition to the in-group and its lack of identity. The asymmetry in power relationships is central to the construction of otherness. "Identity and Otherness are two inseparable sides of the same coin. The Other only exists relative to the Self, and vice versa". Thus, Otherness is the result of an imperial discursive process by which a dominant in-group (Us, Self, major, heterosexual, abled, here, in-) constructs one or many dominated out-groups (Them, Other, minor, homosexual, disabled, there, out). Imposed through colonization these Western framed categories of identity are unquestioningly shaping the globalized worldview, creating a spatial form of otherness. Hence identity fits snugly on two categories: The natives and non-natives, the whites and non-whites, the Indians and Anglo-Indians, the familiar and stranger, the civilized and uncivilized or barbaric, the European and Asian, the us and them, and the Self and the Other – and the subaltern and the superior. The dominant group is here, well-settled in the First World. The discriminated Others are far away, unsettled somewhere in the dark continent of the Third World. To right the colonial wrong, a new way of 'developmental assistance' is needed.

Identity politics together with **political correctness** are currently the chosen methods to do so and the 'golden way' to implement the change in fostering global equity and equality. But what if the sudden popularity of the notion of identity, articulated in all prominent identity discourses, is a mere reflection of the specific interests of the Western world - with its capitalist neoliberal discourse emphasizing private ownership? Therefore, stipulates

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[12] Said, Edward W. (1979): Orientalism. Vintage

[13] Staszak, Jean-F. (2009): Other/otherness International Encyclopedia of Human Geography: A 12-Volume Set. Oxford: Elsevier Science. 2009

that every complete individual has to "own" an identity and is coerced by "societal punishment" into a coherent narrative of "self-identity"?

Does that not bring with it the great danger of "well meaning identity politics" completely missing its intended audience, whose identity it desperately tries to determine? An identity seemingly required to emancipate from the "minor", "subaltern" position. Is the westernly coloured identity politics itself not colonizing dictating their speech once again.

In Gayatri Chakravorty Spivak's[14] opinion this is the case. Her essay: Can the subaltern speak? is just striking the nerve of this crucial point. She is highly critical of current histories that are told from the vantage point of the colonizers or must be told in the discourse of the colonizer, to be heard worldwide. A subaltern can hardly express their native ways of knowing and being because of such Westernization. To be heard and understood, they must *translate* their native articulation to the Western, colonial ways of 'knowing the world' and 'being an identity'. Thus, intellectual filters of suppression, conformity and affiliation muddle the original voice of the subaltern. Even emancipatory postcolonial discourses merely reconstruct imperialist hegemony, they empower 'sublation' instead of 'translation.

Instead of giving them a voice that *represents* them, they are forced to resort to the act of *translation*. Spivak exemplifies this through a famous passage of 'The Eighteenth Brumaire of Louis Bonaparte', in which Marx defined his descriptive and transformative concept of class.

> *Here is Marx passage, using 'vertreten' where the English use 'represent', discussing a social 'subject' whose consciousness and* Vertretung *(as much as a substitution as a representation) are dislocated and incoherent: The small peasant proprietors cannot represent themselves; the must be represented. (...) The event of representation as* Vertretung *(in the constellation of rhetoric-as-persuasion) behaves like a* Darstellung *(or rhetoric-as-trope), taking its place in the gap between the formation of a (descriptive) and the nonformation of a (transformative) class. (...) The complicity of* Vertreten *and* Darstellen, *their identity-in-difference als the place of practice – since this complicity is precisely what Marxists must expose, can only be conflated by a sleight of word (273 f.)*

In a similar vein, for Said controversy about the postcolonial discourse begins with the term of re-presentation which gives the Westerners upper-hand as a "genuine creator, whose life-giving power represents, animates, constitutes, the otherwise silent and dangerous space beyond familiar boundaries" (1979:57)

Spivak concludes that a subject's ability to speak is ontologically bound by the disclosure through which their subjectivity is constructed - a process which always is determined by the subject's location within the specific cultural, societal and institutional topography of a particular social formation.

One cannot simply translate from one space to another, even less from a foreign culture to the own. As "Übersetzung" (meaning also: to ferry, to cross (a river), is translated into "translation" one loose the connotation of hardship associated with transport. The underlying issue, whether indeed there can be a true representation of anything, or whether any and all representations, because they are representations (Darstellungen), are embedded first in the language and then in the culture, society institutions, and political ambience of the representative.

If this representation of the 'representation dilemma' is correct, than we must be prepared to accept the fact that each representation is intertwined, embedded, interwoven with a great many things besides the "true thing", which is itself a representation.

Once again caught in the discursive net, this time in the net of do-gooder **political correctness.**

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[14] Spivak Gayatri C. (1988): Can the Subaltern speak? In: Grossberg, L./Nelson, C. (Hg.) Marxism and the Interpretation of Culture. Urbana

Level 5: Wokeness, the invisible elephant meets the three of 'Us'

Can the subalterns speak when they have a class on PC-speech? Could the subalterns speak if they had a class on PC-speech? Can the subaltern be heard, when the outer ear of listeners is veiled by a gauze of political correctness? Could the subaltern be heard, if the outer ear of listeners was veiled by a gauze of political correctness? Can the subaltern and the superior engage in meaningful accurate dialogue, when the medium PC is interposed? Could the subaltern and the superior engage in meaningful accurate dialogue, if the medium PC is interposed?

'No', says the elephant and refuse to leave the room. In this interstitial moment, the fog lifts a little. My computer mouse has transmuted to an elephant - sitting and discussing with the Depth Hermeneutic research group, the elephant suddenly appears again: Big, gigantic, sitting on my shoulder, too heavy to carry. Then he jumped under the desk of hospitality provided in Villach. During the collaborative intervention phase, he is not at all invited, as well as the other hungry ghosts who sooner or later also will emerge with their open mouths. For this moment the elephant just stays where he is, silent, mute. What does he want to tell us besides the initial negation?

The expression '**the elephant in the room**' is a metaphorical idiom in English for an important or enormous topic, question, or controversial issue that is obvious or that everyone knows about but no one mentions or wants to discuss because it makes at least some of them uncomfortable and is personally, socially, or politically embarrassing, controversial, inflammatory, or dangerous. It is based on the idea/thought that something as conspicuous as an elephant can appear to be overlooked in codified social interactions and that the sociology/psychology of repression also operates on the macro scale. Various languages across the world have words that describe similar concepts.

Writing impulse 7: Find your own scenery for 'being together with an elephant in the room'. What's happening? Who talks to whom? Come up with a small story.

Write freely, openly, associatively, everything that comes into your mind – anything goes

13 ½ minutes

Are subaltern a 'not-yet-subject' or are supwestern an 'only-now-subject'? Are subalterns a 'NOT-WE subject' or are supwestern a 'NOT-THEY-subject'? Without the other, we simply are not there. As mentioned above, westerners traditionally defined themselves from a constructed other. It is a form of a geographical interplay, rooted in a spatial ethnocentric bias: OUR HERE needs an OTHER THERE and WE, HERE are the SELF and THEY THERE are the OTHER. WE, HERE have an IDENTITY and THEY THERE have […] In brackets is the taboo, not to be touched, seen, recognized or discussed. It is a deeply spatial, territorial NOT-!.

D'eus: *Terrorist NOT-I, bombed away by US-Cruise Missiles? Tomahawk Land Attack Missile (TLAM) heißen die. Ist doch saulustich, de arme Rothäute mache etzt aach noch die Moslems kabodd.*

L'eye: *No, you sweet tanglefoot and Wirrkopf/scatterbrain, think before you speak. Carving humanity into colours (people of colour/ people of NOT-colour) and races (N-word/ White supremacy, superior/inferior) and continents (First/Third World) is the recent framework that Europe used to create this spatial, territorialized form of otherness.*

M'eye: *Plainly spoken dear comrade. The cohabitation of the Self and the Other in a common space is and will never be given.*

D'eus: *What does he want here again? So his application to the Corrective Secret Service (CSS) was successful?*

M'eye: *Thanks for asking. Yes, I now am a certified CSS-AGENT, working behind the flat, wide, blue, green and black screens to order a more just world.*

L'eye: *My congratulations. Let me ask one of my core questions: What do you think of the following thought experiment? Can't it be that 'Devoid of subjecthood' is morally good and not worthy of being vilified? It lifts the*

*yoke off the **sub**ject and raises it from self-abasement to a whatever-we-have-to-find-our-self-status, which in any case is higher. Or is it always staying **sub**, either as a 'First World **sub**ject' and as 'Third world **sub**altern' Because **sub** in any way is **sub**stantial for the **sub**ject and its **sub**jectivation? And **sub**stantiality as an underlying fact turns the concept upside down. It means the complete opposite. So, could someone shed some light on this for me please? How do we know when **sub** is a prefix and when it isn't?*

M'eye: *Attention, CSS is speaking again: Prefixes are there in order to stick something, to fix that what tries to float, to slip or to slide. We need 'prefixes' to fix the current uncertainty of the whole world!*

D'eus: *In discussion with an Australian friend, who works as social worker for the Australian Corrective Services, I learnt that Corrective services meet the overall objectives of the criminal justice system outlined in the Justice preface by providing a safe, secure and humane adult correctional system that incorporates the elements of protection, rehabilitation and reparation to the community. In short, if you weren't the model citizen, you were guilty and locked up as a candidate to **re-form.***

L'eye: *Come on you hotheads, stop fighting. Here, let's have a look at the dictionary.*

M'eye: *Yes, let's do that, then we'll be able to fix all these 'floating signifiers'.* He seems proud to use that new term, but no one of the others ask him for an explanation.

Subject
early 14c., "person under control or dominion of another," specifically a government or ruler, from Old French sogit, suget, subget "a subject person or thing" (12c., Modern French sujet), from noun use of Latin subiectus "lying under, below, near bordering on," figuratively "subjected, subdued," past participle of subicere, subiicere "to place under, throw under, bind under; to make subject, subordinate," from sub "under" (from PIE root *upo "under") + combining form of iacere "to throw" (from PIE root *ye- "to throw, impel"). In 14c., sugges, sogetis, subgit, sugette; form re-Latinized in English 16c.   Meaning "person or thing regarded as recipient of action, one that may be acted upon" is recorded from 1590s. Grammatical sense is recorded from 1630s, from Latin subjectum "grammatical subject," noun use of the neuter of the Latin past participle. Likewise some restricted uses in logic and philosophy are borrowed directly from Latin subjectum as "foundation or subject of a proposition," a loan-translation of Aristotle's to hypokeimenon. Meaning "subject matter of an art or science" is attested from 1540s, probably short for subject matter (late 14c.), which is from Medieval Latin subjecta materia, a loan translation of Greek hypokeimene hylē (Aristotle), literally "that which lies beneath."

sub (n.)
shortened form of substitute (n.), 1830; the verb in this sense is from 1853. Related: Subbed; subbing. From 1917 as short for submarine (n.).   subhuman (adj.)   1790, from sub- + human. The noun is attested by 1957.   **sub-** word-forming element meaning "under, beneath; behind; from under; resulting from further division," from Latin preposition sub "under, below, beneath, at the foot of," also "close to, up to, towards;" of time, "within, during;" figuratively "subject to, in the power of;" also "a little, somewhat" (as in sub-horridus "somewhat rough"), from PIE *(s)up- (perhaps representing *ex-upo-), a variant form of the root ***upo** "under," also "up from under." The Latin word also was used as a prefix and in various combinations.   In Latin assimilated to following -c-, -f-, -g-, -p-, and often -r- and -m-. In Old French the prefix appears in the full Latin form only "in learned adoptions of old Latin compounds" [OED], and in popular use it was represented by sous-, sou-; as in French souvenir from Latin subvenire, souscrire (Old French souzescrire) from subscribere, etc.   The original meaning is now obscured in many words from Latin (**suggest**, **suspect**, **subject**, etc.). The prefix is active in Modern English, sometimes meaning "subordinate" (as in subcontractor); "inferior" (17c., as in subhuman); "smaller" (18c.); "a part or division of" (c. 1800, as in subcontinent).

superior (adj.)
late 14c., "higher in position," from Old French *superior* "higher, upper" (Modern French *superieur*), from Latin *superiorem* (nominative *superior*) "higher," comparative of *superus* "situated above, upper," from *super* "above, over" (from PIE root ***uper** "over").   Meaning "higher in rank or dignity" is attested from late 15c.; sense of "of a higher nature or character" is attested from 1530s. Original sense was preserved more strongly in French (as in *les étages supérieur* "the upper stories"), and in *Lake Superior*, a loan-translation of French *Lac Supérieur*, literally "upper lake" (at 600 feet above sea-level it has the highest surface elevation of the five Great Lakes and is the furthest north).   Surprise a person of the class that is supposed to keep servants cleaning his own boots, & either he will go on with the job while he talks to you, as if it were the most natural thing in the world, or else he will explain that the bootboy or scullery-maid is ill & give you to understand that he is, despite appearances, superior to boot-cleaning. If he takes the second course, you conclude that he is not superior to it; if the first, that perhaps he is. [Fowler]

> **uper** Proto-Indo-European root meaning "over."
> It forms all or part of: **hyper-**; **insuperable**; **over**; **over-**; **sirloin**; **somersault**; **soprano**; **soubrette**; **sovereign**; **sum**; **summit**; **super-**; **superable**; **superb**; **superior**; **supernal**; **supra-**; **supreme**; **sur-**.
> It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *upari*, Avestan *upairi* "over, above, beyond;" Greek *hyper*, Latin *super* "above, over;" Old English *ofer* "over," German *über*, Gothic *ufaro* "over, across;" Gaulish *ver-*, Old Irish *for*.

L'eye: *Now I am more confused than before. I hate 'floating signifiers', I don't even know what this is and what it is for. I have just learned a lot of 'isms' and some other prominent suffixes which make nouns* **superior.** *Isn't that enough? Why do I need to bother with 'prefixes' on top of that?*

M'eye: *Oh silly, that's the principle of life-long-learning', don't resist, then you will be thrown out of the belonging caste of education.*

Writing impulse 8: What if we fix these 'floating signifiers, just to see how they are changing? Take all the *ism, * ity, *ation, *hood, *ness (…) we met until now and prefix them.

See what happens and how the 'yards of meaning' are changing, shifting, sliding …
Take your favourite creation and give it life in a little story. If you like, do so again in a different language: dialectal, informal, high, scientific, fantasy language, English, French (…)

Write freely, openly, associatively. Anything goes! *21 min*

Level 5: Post-narratives with Pippi and a 'whiter shade of Pale'

D'eus: *I have got it, that, that's what you are doing with your PC speech, it's not at all translation, it is either* **sub***lation or* **sup***lation.*

M'eye: *Language is shaping our world. Change the language and you change the world.*

L'eye: So, do we have to remove racist vocabulary from children's books as the Trilogy of Pippi Langstrumpf and with it the amazing figure of Pippi's father Efraim, who now is called the N*king of Taka-Tuka-Land. Do we have to banish all 'blacklisted' books and wring them through a 'white-washing' machine? What happens with our all identity, what happens with Pippi Longstockings identity?[15]

M'eye: *Yes of course. Publisher Friedrich Oetinger had also revised the German translation of Pippi Longstocking, removing a reference to Pippi's fathers as 'Negro King' in favor to the 'South Sea King'.*

D'eus (nearly crying): *Her bizarre name 'Pippilotta Provisionia Gaberdina Dandeliona Ephraimsdaughter Longstocking Pippilotta, formerly the terror of the seas, now N*king' would miss half of its length and with it the core of its absurdity and tension.*

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[15]https://afrikawissenschaft.wordpress.com/2013/10/15/the-debate-about-racism-within-childrens-books-part-i/

M'eye: *Are you for real? You are leaving the soil of political correctness which is the field of critical emanci-patory post-colonialism.*

L'eye and D'eus laughingly look at each other: *Yes, we do.*

L'eye: *Hegemonic structures and conceptual frameworks generated after the last five hundred years cannot be easily vanquished by waving the magical signposts of the 'IP and PC.*

D'eus: *As an addicted user of the internet, I prefer IP = Identity Policies, defining the characteristics of a user ID used when requesting a new account. And I have multiple accounts.*

M'eye' scrolls through his papers and prepares for a small impulsive lecture about the potential of **postcolonial studies**: *Echoing 'post-modernity' all post-isms and post-ity with a series of other 'posts' marks a new epoch, all sharing the notion of a 'critical' movement beyond outmoded philosophical, cultural or political theories. The golden prefix 'post-' underlines a passage into a more developed period and closure of a certain historical age, the term 'post-colonial' carries with it the implication that colonialism is now a matter of the past Echoing 'post-modernity' all post-isms and post-ity with a series of other 'posts' mark a new epoch, all sharing the notion of a 'critical' movement beyond outmoded philosophical, cultural or political theories. The golden prefix 'Post' underlines a passage into a more developed period and a closure of a certain historical age. Thus, the term 'post colonial' carries with it the implication that colonialism is now a matter of the past, undermining colonialism's economic, political and cultural deformative-traces in the present: Quoting Ella Shoat[16]:*

Post-colonials dubious spatality
The critical differences between Europe's genocidal oppression of Aboriginals in Australia, indigenous peoples of the Americas and Afro-disporic communities, and *Europe's domination of European elites in the colonies are levelled with an easy stroke of the 'post'. The term 'post-colonial', in this sense, masks the white settlers' coloni-alist-racist policies toward indigenous peoples not only before independence but also after the official break from the imperial center, while also de-emphasizing neocolonial global positionings of First World settler-states (...) However, the disorienting space of the 'post-colonial' generates odd couplings of the 'post' and particular geographies, blurring the assignment of perspectives. Does the 'post' indicate the perspective and location of the ex-colonized (Algerian), the ex-colonizer (French), the ex-colonial-settler (Pied Noir), or the displaced hybrid in First World metropolitians (Algerian in France)? Since the experience of colonialism and imperialism is shared albeit asymmetrically, by (ex)colonizer and (ex) colonized, it becomes an easy move to apply the 'post' also to First World European countries. Since most of the world is now living after the period of colonialism, the 'post-colonial' can easily become a universalizing category which neutralizes significant geopolitical differences between France and Algeria, Britain and Iraq; or the U.S. and Brazil since they are all living in a 'post-colonial' epoch.*

In the meantime, L'eye armed themself with a stack of paper and enters the 'verbal duelling': *What you are saying, that the subject, its SELF, its identity is yet tied to the whole notion of colonialism. The colonizer constructs himself as he constructs the colony. I recently read Spivak, listen to her: 'This relationship is intimate, an open secret that cannot be part of the official knowledge'. Meaning that the postcolonial discourse secretly still operates through the modus 'Old-white-man-speaking and young black woman-listening'. To repeat for you: the result of this historical dominance of thinking, acting, speaking and behaving of the dominant white group have become the culturally correct or privileged ways of thinking, acting, speaking and behaving. The ways of the dominant white group become universalized as a measure of merit, hiring criteria, grading standards, predictors of success, correct grammar, appropriate behaviour and so forth. Nothing changed with the seemingly past post-whatever. It became even worse. Also, the he effects of this discourse range from generic use of the term 'we' to mean* **white**, *to purportedly innocent questions (or indeed angry abuse) about one's roots and race. It is not just about being white (skinned), it is about white ideologies with the power to discipline and regulate both* **white** *and non-white bodies to 'know' what social practices will count as legitimate literacies which then proceed to mark implicit* **white** *standards for actual social practice and* **white** *as the norm(ality). These are the hidden forces of a* **white-washed** *racism that firstly locates the ethnic Others to some distant,*

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[16] Shohat, Ella (1992): Note on the "Post-Colonial". In: Social Text, No. 31/32 Third World and Post-Colonial Issues, p. 99 – 113.

*foreign place and secondly keeps them asking questions of belonging, territoriality and voice. I therefore want to ask, how can common framings of Identity Policy 'forget' that it is deeply structured and framed by White Western understandings of textual and social practice? What it is, what **we** lose when we **sub**scribe to oppressive and narrow conceptions of identity which favour White **sup**eriority?*

M'eye launching into a speech for the defence: *In class — in my English class — you will have to master and write in Standard Written English, which we might just as well call "Standard White English," because it was developed by white people and is used by white people, especially educated, powerful white people, we need to follow in order to go forward and not backward. You can believe it's racist and unjust and decide right here and now to spend every waking minute of your adult life arguing against it, and maybe you should, but I'll tell you something: If you ever want those arguments to get listened to and taken seriously, you're going to have to communicate them PC, because PC is the dialect the world uses to talk to itself.[17]"*

Writing Impulse 9: To join the 'verbal duelling', write a list of 100 questions, which have not been asked before and have not been altered by answers yet.

If you are not sure if your questions fulfill these regularities, please don't hesitate to write down whatever comes to mind and follow the familiar instructions on the left.

Begin your list of 100 with the sentence:

1. What do you think about the white fear to loose the power to define the other?
2. What do you think about the black fear to loose the familiar identity?

D'eus breaks into a happy jig and starts rapping: I *like verbal dueling, all over the world, all the time. Come on, hurl insults at one another, frivolous talk, permissible disrespect, playing the dozens, jazz me baby, beat her to his socks, bug me if you can and smash them into the multivan. Deheem is deheem en wenn's rahnd, gieh mer heem and wenn's nid rahnt, bläiwe mer hieh. You and me.*

L'eye lectures again: *Indeed, it is a common worldwide practised language – game. Pairs of speakers engage in verbal dueling in a socially approved setting by 'playing language games', using linguistic formulas that keep the exchange within recognizable bounds. Hence, verbal dueling is a not-yet instance in which the context makes the difference between taboo and allowed speech acts.*

At that moment the white elephant emerges from his hideout behind the curtains.

Elephant: *Pardon me, may I enter your 'battle zone' Most underlying meanings are not visible to those of you, **white folks,** who take them for granted. White people are symbols, signifying the **power discourse** and **individuals** at the same time. Whiteness includes three things: the description; "those who are light-skinned with*

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[17] Slightly changed from the 'Edgar Foster Wallace-James Baldwin debate' https://www.thesmartset.com/david-foster-wallaces-problematic-tenses/

Western European physical features; the experience of unearned privileges: and the ideology representing a system of exploitation based on White supremacy, which are US-based.

I am just a floating signifier as well as 'white man' is a floating signifier and 'black woman' is a floating signifier. Sometimes I hide in this corner, HERE. Sometimes I move to that corner, THERE. Sometimes I settle, above, below, behind, middle and in front. Sometimes I fall out of the ordinary and then out of all.

L'eye: *Thank you, dear elephant for joining us and making yourself visible. What do you exactly want to express with the term 'floating signifier'?*

Elephant: *Oh, I can only refer to one of my favourite authors, Stewart Hall[18]. Especially in the mapped PC-discourses race and colour work like language. Race is not after all a matter of genetic factors, of biology, of hair, of bone, of skull size, of skin colour or inner nature. It is a just a signifier. And signifiers refer to the systems and concepts of the white classification of world-wide culture to its 'making meaning practises':*

> The meaning of a signifier can never be finally or transhistorically fixed. There is always a certain sliding of meaning, always a margin not yet encapsulated in language and meaning, always something about race left unsaid, always someone a constituative outside, who's very existence the identity of race depends on and which is absolutely destined to return from its expelled and abjected position outside the signifying field to trouble the dream of those who are comfortable inside.

Elephant sights: *But do you really want to know who I am, then listen to my story.*

Parable of the blind man and the elephant
Long ago six old men lived in a village in India. Each was born blind. The other villagers loved the old men and kept them away from harm. Since the blind men could not see the world for themselves, they had to imagine many of its wonders. They listened carefully to the stories told by travelers to learn what they could about life outside the village. The men were curious about many of the stories they heard, but they were most curious about elephants. They were told that elephants could trample forests, carry huge burdens, and frighten young and old with their loud trumpet calls. But they also knew that the Rajah's daughter rode an elephant when she traveled in her father's kingdom. Would the Rajah let his daughter get near such a dangerous creature?
The old men argued day and night about elephants. "An elephant must be a powerful giant," claimed the first blind man. He had heard stories about elephants being used to clear forests and build roads.
"No, you must be wrong," argued the second blind man. "An elephant must be graceful and gentle if a princess is to ride on its back."
"You're wrong! I have heard that an elephant can pierce a man's heart with its terrible horn," said the third blind man.
"Please," said the fourth blind man. "You are all mistaken. An elephant is nothing more than a large sort of cow. You know how people exaggerate."
"I am sure that an elephant is something magical," said the fifth blind man. "That would explain why the Rajah's daughter can travel safely throughout the kingdom."
"I don't believe elephants exist at all," declared the sixth blind man. "I think we are the victims of a cruel joke."
Finally, the villagers grew tired of all the arguments, and they arranged for the curious men to visit the palace of the Rajah to learn the truth about elephants. A young boy from their village was selected to guide the blind men on their journey. The smallest man put his hand on the boy's shoulder. The second blind man put his hand on his friend's shoulder, and so on until all six men were ready to walk safely behind the boy who would lead them to the Rajah's magnificent palace.
When the blind men reached the palace, they were greeted by an old friend from their village who worked as a gardener on the palace grounds. Their friend led them to the courtyard. There stood an elephant. The blind men stepped forward to touch the creature that was the subject of so many arguments.
The first blind man reached out and touched the side of the huge animal. "An elephant is smooth and solid like a wall!" he declared. "It must be very powerful."
The second blind man put his hand on the elephant's limber trunk. "An elephant is like a giant snake," he announced.
The third blind man felt the elephant's pointed tusk. "I was right," he decided. "This creature is as sharp and deadly as a spear."
The fourth blind man touched one of the elephant's four legs. "What we have here," he said, "is an extremely large cow."
The fifth blind man felt the elephant's giant ear. "I believe an elephant is like a huge fan or maybe a magic carpet that can fly over mountains and treetops," he said.

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[18] Hall, Stewart: Race as a signifier. http://post-what.com/2015/04/stuart-hall-race-as-a-floating-signifier/

The sixth blind man gave a tug on the elephant's coarse tail. "Why, this is nothing more than a piece of old rope. Dangerous, indeed," he scoffed.

The gardener led his friends to the shade of a tree. "Sit here and rest for the long journey home," he said. "I will bring you some water to drink."

While they waited, the six blind men talked about the elephant.

"An elephant is like a wall," said the first blind man. "Surely we can finally agree on that."

"A wall? An elephant is a giant snake!" answered the second blind man.

"It's a spear, I tell you" insisted the third blind man.

"I'm certain it's a giant cow," said the fourth blind man.

"Magic carpet. There's no doubt," said the fifth blind man.

"Don't you see?" pleaded the sixth blind man. "Someone used a rope to trick us."

Their argument continued and their shouts grew louder and louder.

"Wall!" "Snake!" "Spear!" "Cow!" "Carpet!" "Rope!"

"Stop shouting!" called a very angry voice.

It was the Rajah, awakened from his nap by the noisy argument.

"How can each of you be so certain you are right?" asked the ruler.

The six blind men considered the question. And then, knowing the Rajah to be a very wise man, they decided to say nothing at all.

"The elephant is a very large animal," said the Rajah kindly. "Each man touched only one part. Perhaps if you put the parts together, you will see the truth. Now, let me finish my nap in peace."

When their friend returned to the garden with the cool water, the six men rested quietly in the shade, thinking about the Rajah's advice.

"He is right," said the first blind man. "To learn the truth, we must put all the parts together. Let's discuss this on the journey home."

The first blind man put his hand on the shoulder of the young boy who would guide them home. The second blind man put a hand on his friend's shoulder, and so on until all six men were ready to travel together.

Elephant: *The moral is that humans have a tendency to claim absolute truth based on their limited, subjective experience as they ignore other people's limited, subjective experiences which may be equally true.*

After this story, the three of US remain silent. The Elephant takes a power-nap.

Writing impulse 10: Do you remember one or more situation in your life, when you misterpreted the scene. What happened, who was there, how was the riddle solved?

If you wish, do so again in a different tongue: dialectal, informal, high, scientific, fantasy language, English, French (…)
Write freely, openly, associatively. Anything goes!

21 min

Level 6: PC-speech: black frog history meets white princess herstories

M'eye recovers first and counters: *Thanks for this colourful story. You must know that I am also a member of the Political corrective language board, based in Swampland, a sanctuary for tabooed languages and the newly forming ethnic group of PoCs.*

L'eye: *For the life of me I do not know who belongs to the newly forming group of PoC. Googling leads to a lot of definitions for PoC: Paid outside closing, Percentage of completion, Point of contact, Production office co-ordinator, Proof of concept. Or: Portable oxygen concentrator; Products of combustion, Or: Pirates of Caribbean, Prisoner of conscience, Point of Care. I am confused.*

M'eye: *You seem to have missed every web-based advance training in the covid year. PoC means 'people or person of colour' and is primarily used to describe any non-white human. In short; we don't say blacks, yellows, reds, Negroid or Mongoloid anymore. - we use the term 'people of colour'. You got it?*

Elephant: *From my point of view, 'people of colour' literally refers to any person with a light reflective surface, able to throw back different wavelengths of electromagnetic radiation, appearing as colour to the human eye. It*

had, however, established itself as a euphemism for 'american mulattos' in the 18 century. In the southern states it would describe mixed-race Americans, who often were the only free non-caucasians.

D'eus: *Fun Fact, as white in this theory means every conceivable wavelength at the same time, consequently White would be the most coloured race of them all. Through evidence-based science they conquer another realm created and maintained by its own indigenous population.*

L'eye: *Although the term Caucasian, formerly Caucasoid, seems to stick around quite well. Thus, the PC guide-lines dictates: that we have to take an all-american discourse about 400 years of exploitation, slavery and genocides on natives and import into our European, very different reality. In 2014, people of color made up more than 40% of the population in thirteen US. states. In the United States, society has historically been divided into the "deviant" black and brown communities, and the "innocent" others. Black and brown bodies are the subrace, and bad qualities have traditionally been ascribed to them. They have been stereotyped as lazy, ruthless, freeloaders, and dangerous, while other immigrant bodies are depicted as pure and innocent. These "white, innocent" others are the superrace.*

Elephant: *All, while many US-Americans celebrate their European roots to an extent that seems strange to those not involved. I do believe, some of these 'traveling concepts' have to be reflected before adaption and/or adoption to an OTHER ethnic context. We still reduce 'people of colour' to the colour of their skin, pointing fingers to ethnicities and race but doing it in a sensitive way now.*

L'eye: *But why to adapt if the primary means of PC is the deeply homogenized and americanized internet-speech? Political Correct English (PCE) functions primarily to signal and congratuale certain virtues in the speaker, David Foster Wallace already wrote in 2001.[19]*

D'eus: *Mier sai ferwebloend. Wie kinn mier waiss da efach see? Do reflectiert doch naut, awwaer gor naut! Do kannsde daich nur schaaame, roud waern fier Scham. Schaam dich doch an ferseng im Burree, diff im Griendche.*

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white (adj.) Old English *hwit* "bright, radiant; clear, fair," also as a noun (see separate entry), from Proto-Germanic **hweit-* (source also of Old Saxon and Old Frisian *hwit*, Old Norse *hvitr*, Dutch *wit*, Old High German *hwiz*, German *weiß*, Gothic *hveits*), from PIE **kweid-o-*, suffixed form of root **kweit-* "white; to shine" (source also of Sanskrit *svetah* "white;" Old Church Slavonic *sviteti* "to shine," *svetu* "light;" Lithuanian *šviesti* "to shine," *švaityti* "to brighten").

As a surname, originally with reference to fair hair or complexion, it is one of the oldest in English, being well-established before the Conquest. Meaning "morally pure" was in Old English. Association with royalist causes is late 18c. Slang sense of "honorable, fair" is 1877, American English; in Middle English it meant "gracious, friendly, favorable." The racial sense "of those races (chiefly European or of European extraction) characterized by light complexion" is recorded from c. 1600; meaning "characteristic of or pertaining to white people" is from 1852, American English.***White way*** "brightly illuminated street in a big city" is from 1908. ***White flag*** of truce or surrender is from c. 1600. ***White lie*** is attested from 1741. ***White Christmas*** is attested from 1847. ***White House*** as the name of the U.S. presidential residence is recorded from 1811. ***White water*** "river rapids" is recorded from 1580s. ***White Russian*** "language of Byelorussia" is recorded from 1850; the mixed drink is from c. 1978. Astronomical ***white dwarf*** is from 1924. ***White witch***, one who used the power for good, is from 1620s

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black (adj.)
Old English *blæc* "absolutely dark, absorbing all light, the color of soot or coal," from Proto-Germanic **blakaz* "burned" (source also of Old Norse *blakkr* "dark," Old High German *blah* "black," Swedish *bläck* "ink," Dutch *blaken* "to burn"), from PIE **bhleg-* "to burn, gleam, shine, flash" (source also of Greek *phlegein* "to burn, scorch," Latin *flagrare* "to blaze, glow, burn"), from root **bhel-* (1) "to shine, flash, burn."
The same root produced Old English *blac* "bright, shining, glittering, pale;" the connecting notions being, perhaps, "fire" (bright) and "burned" (dark), or perhaps "absence of color." "There is nothing more variable than the signification of words designating colour" [Hensleigh Wedgwood, "A Dictionary of English Etymology," 1859].
The usual Old English word for "black" was *sweart* (see swart). According to OED: "In ME. it is often doubtful whether *blac*, *blak*, *blake*, means 'black, dark,' or 'pale, colourless, wan, livid.' " Used of dark-skinned people in Old English.
Of coffee with nothing added, attested by 1796. *Black drop* (1823) was a liquid preparation of opium, used medicinally. *Black-fly* (c. 1600) was used of various insects, especially an annoying pest of the northern American woods. *Black Prince* as a nickname of the eldest son of Edward III is attested by 1560s; the exact signification is uncertain.
Meaning "fierce, terrible, wicked" is from late 14c. Figurative senses often come from the notion of "without light," moral or spiritual. Latin *niger* had many of the same figurative senses ("gloomy; unlucky; bad, wicked, malicious"). The metaphoric use of the Greek word, *melas*, however, tended to reflect the notion of "shrouded in darkness, overcast." In English it

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[19] Wallace, David Foster (2001): "Tense Present". In: Harper's Magazine: PCE (Politically Correct English).

has been the color of sin and sorrow at least since c. 1300; the sense of "with dark purposes, malignant" emerged 1580s (in *black art* "necromancy;" it is also the sense in *black magic*). *Black flag*, flown (especially by pirates) as a signal of "no mercy," is from 1590s. *Black dog* "melancholy" attested from 1826.

Black belt is from 1870 in reference to district extending across the U.S. South with heaviest African population (also sometimes in reference to the fertility of the soil); it is attested from 1913 in the judo sense, worn by one who has attained a certain high degree of proficiency. *Black power* is from 1966, associated with Stokely Carmichael. *Black English* "English as spoken by African-Americans," is by 1969. The *Black Panther* (1965) movement was an outgrowth of Student Nonviolent Co-ordinating Committee. *Black studies* is attested from 1968.

Old English *hwitnes*; see **white (adj.)** + **-ness.**

ness (n.)

"point of land running into the sea," obsolete except in place names (*Holderness*, *Dungeness*, etc.) and surnames, Old English *næs* (West Saxon, Northumbrian), *nes* (Mercian, Kentish), "a promontory," related to *nasu* "nose" (from PIE root *nas- "nose"). Cognate with and probably partly from Old Norse *nes*, Danish *næs;* also Swedish *näs*, Middle Dutch *nesse*

M'eye: *The only thing I have to add is to your uncanny White/Black-Debate is: When it becomes necessary to drain the swamp, you don't stand around asking the frogs.*

D'eus: *Oh my goodness, first Pippi, then frogging princesses! Schon die Königstochter warf den Frosch an die Wand, um einen Prinzen nach ihrem Geschmack aus den umherfliegenden Brocken zu machen. Nur so durfte er, dazugehören und konnte seinen 'sense of belonging' ausleben.*

The fairy tale of a frog who wanted to belong to the kingdom of 'Swamp Land'

What is the matter with you, princess? Your crying would turn a stone to pity."When the princess lost her ball, she looked around to see where the voice was coming from and saw a frog, who had stuck his thick, ugly head out of the water. "Oh, it's you, old water-splasher," she said. "I am crying because my golden ball has fallen into the well." "Be still and stop crying," answered the frog. I can help you, but what will you give me if I bring back your plaything?"

"Whatever you want, dear frog," she said, "my clothes, my pearls and precious stones, and even the golden crown that I am wearing."

The frog answered, "I do not want your clothes, your pearls and precious stones, nor your golden crown, but if you will love me and accept me as a companion and playmate, and let me sit next to you at your table and eat from your golden plate and drink from your cup and sleep in your bed, if you will promise this to me, then I'll dive down and bring your golden ball back to you."

"Oh, yes," she said, "I promise all of that to you if you will just bring the ball back to me." But she thought, "What is this stupid frog trying to say? He just sits here in the water with his own kind and croaks. He cannot be a companion to a human."

As soon as the frog heard her say "yes" he stuck his head under and dove to the bottom. He paddled back up a short time later with the golden ball in his mouth and threw it onto the grass. The princess was filled with joy when she saw her beautiful plaything once again, picked it up, and ran off.

"Wait, wait," called the frog, "take me along. I cannot run as fast as you." But what did it help him, that he croaked out after her as loudly as he could? She paid no attention to him, but instead hurried home and soon forgot the poor frog, who had to return again to his well.

The next day the princess was sitting at the table with the king and all the people of the court, and was eating from her golden plate when something came creeping up the marble steps: plip, plop, plip, plop. As soon as it reached the top, there came a knock at the door, and a voice called out, "Princess, youngest, open the door for me!"

She ran to see who was outside. She opened the door, and the frog was sitting there. Frightened, she slammed the door shut and returned to the table. The king saw that her heart was pounding and asked, "My child, why are you afraid? Is there a giant outside the door who wants to get you?"

"Oh, no," she answered. "it is a disgusting frog."

"What does the frog want from you?"

"Oh, father dear, yesterday when I was sitting near the well in the forest and playing, my golden ball fell into the water. And because I was crying so much, the frog brought it back, and because he insisted, I promised him that he could be my companion, but I didn't think that he could leave his water. But now he is just outside the door and wants to come in."

Just then there came a second knock at the door, and a voice called out:

> Youngest daughter of the king,
> Open up the door for me,
> Don't you know what yesterday,
> You said to me down by the well?
> Youngest daughter of the king,
> Open up the door for me.

The king said, "What you have promised, you must keep. Go and let the frog in."

She went and opened the door, and the frog hopped in, then followed her up to her chair. He sat there and called out, "Lift me up next to you."

She hesitated, until finally the king commanded her to do it. When the frog was seated next to her he said, "Now push your golden plate closer, so we can eat together."

She did it, but one could see that she did not want to. The frog enjoyed his meal, but for her every bite stuck in her throat. Finally he said, "I have eaten all I want and am tired. Now carry me to your room and make your bed so that we can go to sleep."

The princess began to cry and was afraid of the cold frog and did not dare to even touch him, and yet he was supposed to sleep in her beautiful, clean bed.

The king became angry and said, "You should not despise someone who has helped you in time of need."

She picked him up with two fingers, carried him upstairs, and set him in a corner. As she was lying in bed, he came creeping up to her and said, "I am tired, and I want to sleep as well as you do. Pick me up or I'll tell your father."

With that she became bitterly angry and threw him against the wall with all her might. "Now you will have your peace, you disgusting frog!"

But when he fell down, he was not a frog, but a prince with beautiful friendly eyes. And he was now, according to her father's will, her dear companion and husband. He told her how he had been enchanted by a wicked witch, and that she alone could have rescued him from the well, and that tomorrow they would go together to his kingdom. Then they fell asleep.

The elephant wisely nods: *Who am I when I am broken into pieces? Who am I, if I have lost myself? Who am I, when I am not seen? Who am I when I am seen in a false light by significant others? Who am I when this significant other dresses me in an improper get-up, measured to western standard sizes. He, the 'Old white male' thinks it fits, because it matches his current time (2021) and location (Western hemisphere, Europe, Austria, Carinthia) specific fashion. Who am I without group membership/affiliation? The three main questions of identity is amended with a fourth:*

Who am I?
Where have I come from (place of origin)
Where am I going to (place of utopia)
Where do I belong (place of temporary stay)

Writing impulse 11:
Write your own fairy tale in which the wish of belonging is fulfilled.

If you like, do so again in a different tongue: dialectal, informal, high, scientific, fantasy language, English, French (…)
Write freely, openly, associatively. Anything goes!

13 min!

Level 7: Longing for belonging and 'not-yet' found 'Heimat'

To ask for someone's origins today is frowned upon if not as racist, then at least 'politically incorrect' if the one spoken to is a shade darker, or does not look middle or northern European. it is not friendly interest in the counterpart, not a welcoming or appreciative gesture, but a discriminatory one, declaring the counterpart's instantly perceived foreignness. To ask for someone's destination is an attack on one's entrepreneurial obligation to meet a neoliberal capitalist market's score. To ask for someone's belonging hits the nail on the head of every identity debate: World-wide the general interest in social identity simply matches the observation of a universal human need to belong to or be a member of a group, reflecting people's need to define them-selves and others within a collective WE.

Elephant: *If you take out the certainty of belonging or rather add precariousness to belonging you have uncer-tainty in your identity too.*

L'eye: *Yes, as much as identity became a battle cry, so did home/heimat. A password, buzzword, a longing word all that applies to home. Heimat/Home, through the ages has been vilified, transfigured, reviled, forgotten, re-discovered, lost and found again. Just like 'taboo' it is not translatable.*

Writing Impulse:

Please finish the beginning sentence – write in your favourite language, play with different ex- + impressions:

Heimat ist wie….

Dehaom is wai…

Mein Vaterland ist wie

Mein Mutterland ist wie…

Home is like…

Homeland is like….

My native country is like …

L'endroit ou l'on sent chez soi es comme

Le patrie es comme…

La 'Grande Verzettelung' with open door and elephants under the carpet

D'eus sings: *Heimat is a German word. Therefore I speak German: Listen: Ein Mensch ist immer irgendwo, so fängt das an. Wo er ist, das ist weder gleichgültig noch willkürlich. Er wird das später, am La-gerfeuer, im Tempel, in der Bibliothek sein Schicksal nennen. Und er wird erzählen von Orten, an denen er vorher war. Und viel-leicht von Orten, zu denen er noch hin will. Orte sind es, die sein Leben bestimmen, vom Anfang bis zum Ende. Orte, an denen er glücklich war. Orte, von denen er vertrieben wurde. Orte, die ihm zu eng geworden sind. Orte, von denen ihm viel erzählt wurde. Orte, die er selbst eroberte, an denen er sich schuldig machte. Orte, an denen er nicht bleiben konnte. Orte, an denen er sich gern zur Ruhe setzen würde. Der Ort, der für ihn bestimmt ist. Und irgendwann wird in allen diesen Erzählungen ein Wort aufscheinen. Sehr vage zuerst, dann mit einem geheimnisvollen Glanz, dann immer mächtiger und fordernder. Fast so, als könne sich in der Sehnsucht nach diesem Ort auch schon die Angst vor dessen Verlust breit machen. Und so, als könnte hier nur entstehen, was es ihm streitig macht. Dieses Wort heißt: Heimat.[20]*

Elephant: *Do you know:* Whakapapa*? That is the Maori way of explaining your place in the world and your place in any tribe or family: "Each of us is part of an unbreakable chain of people, back into our past to our first ancestors, and into the future, to the end of time. Everybody has their arms interlocked so it's an unbreak-able chain. The metaphor is that the sun first shone on our origin story and slowly moves down this chain of people, and when the sun shines on you that signifies your time: "When the sun is shining on you, you have an*

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[20]https://www.deutschlandfunk.de/heimat-als-utopie-heimat-der-offene-begriff.1184.de.html?dram:article_id=457932

obligation to make the tribe stronger, and ultimately what you achieve when the sun is shining on you is going to be your legacy, the memory that people will hold of you in the future."[21]

L'eye joins in: *That is it, grasp us and them by our shared roots. Once we have grasped ourselves and our 'Fleckchen Erde', it is gone, gone with the wind. It shines into the childhood of all, and in which no one has yet been: Heimat, Heimatize, De-heimatize, Free-heimatize. Re-heimatize* [22].

Writing impulse 12: What if we create our own 10 or more commandments for PoC (Political Correct Language f)or People of Colour) ?

Write freely, openly, associatively. Anything goes! *7 min*

Here you are invited to read my version:

1. Thou shalt not say fireman, that excludes woman, and evokes they set fire. Say firefighter.
2. Thou shalt not use the N*- or the F*- word, that means you are out of any common discourse and have to leave the 'table-d'hote'.
3. Thou shalt not use black, red, yellow or white, that means that you are racist. (Say people of skin colour that includes you with your white, pale and sometime sunburn or shamefully flushed complexion as well)
4. Thou shalt not say red, to your menstruation blood – take blue, it's neutral.
5. Thou shalt not say blacklisted or white lie, that means, see 3.
6. Thou shalt not say 'white elephant', use 'Ganesh elephant' to pay homage to the elephant-headed deity who rides atop a tiny mouse
7. Thou shalt not say old people, you get older as you speak. Say seniors or pensioners.
8. Thou shalt not say ugly, you're ugly inside if you say these things. Say visually impaired or visually challenged.
9. Thou shalt not say housewife, you will be sorry even if you are male. Say homemaker.
10. Thou shalt not say dead, you yourself will kick the bucket even sooner. Say living impaired.
11. Thou shalt not say short or little, even if your name is Regina Klein. say vertically challenged

Level 7 ½: Nighmaring feast with not-yet invited hungry ghosts

A sudden crack in the woodwork. A gust of wind blows through the open window, over the laid table. Dishes clattering, plates tilting. The 'alphabet soup' served by M'eye trickles down the tablecloth. The elephant makes himself as small as possible and hides under the table. Ghastly / ghostly figures scurry, rattling, winding along over the floor, spreading. Hollowed-eyed and sunken-cheeked. These ghosts have bellies as vast as mountain valleys. Their mouths are like the hole of a needle. Even if they find food or drink, they cannot consume it. Thus, they suffer from hunger and thirst. Hungry Ghosts are the unsettled, unsatiated and insatiable, neglected spirits of our ancestors. They desperately try to get a piece of the cake and a spoonful of our white-bloody-mashed soup.

L'eye muses aloud: *So they finally left their hideouts, may be because the project's trans-, sub- oder sup-lation of the chosen conflicting 'Bangla-Desh-located' topic changed the theme into a more moderate discussion about international aid and hospitality.*

M'eye proudly: *That is quite PC-ordinary and WE had a quite nice event with THEM all.*

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[21] https://en.wikipedia.org/wiki/Whakapapa

[22] Bloch, Ernst (1986) *The Principle of Hope*. MIT Press, Chicago

Elephant whispers from under the table: *'Helping Hands' can only be the privileged ones. You need to have in order to be able to give.*

L'eye: *What about our own Nazi history, as doers, offenders, perpetrator who now have to carry the burden of guilt for not only two world wars but also genocide. Let us give up the ghosts.*

D'eus breaks into a happy jig again: *They are hosts and we are ghosts, yo! They are guests and we are Geister.*

Die Geister, die ich rief ...

Troublesome nigga, Outlawz
Put it down to the fullest
Spittin' rhymes and bullets, ha ha
We troublesome
Y'all know what time it is
Call the punk police, they can't stop us
Niggas run the streets, we troubleshit [23]

M'eye: *Please, would you be so kind to have a look at our blacklisted guest map!*

Host, ghost, guest hospitality – the ghosteen guest collection
host (n.1) "person who receives guests," especially for pay, late 13c., from Old French *oste*, *hoste* "guest, host, hostess, landlord" (12c., Modern French *hôte*), from Latin *hospitem* (nominative *hospes*) "guest, stranger, sojourner, visitor (hence also 'foreigner')," also "host; one bound by ties of hospitality." This appears to be from PIE **ghos-pot-*, a compound meaning "guest-master" (compare Old Church Slavonic *gos-podi* "lord, master," literally "lord of strangers"), from the roots ***ghos-ti-** "stranger, guest, host" and ***poti-** "powerful; lord." The etymological notion is of someone "with whom one has reciprocal duties of hospitality" [Watkins]. The biological sense of "animal or plant having a parasite" is from 1857. **host (n.2)** "a multitude," especially an army organized for war, mid-13c., from Old French *ost*, *host* "army" (10c.), from Medieval Latin *hostis*, in earlier use "a stranger, foreigner," in classical use "an enemy," from PIE root ***ghos-ti-** "stranger, guest, host." It replaced Old English *here* (see **harry** (v.)), and in turn has been largely superseded by **army**. The generalized meaning of "large number" is first attested 1610s. The Latin *h-* was lost in Old French, then restored in Old French and Middle English spelling, and in modern English also in pronunciation. *Lord of Hosts* translates Hebrew *Jehovah Ts'baoth* (which appears more than 260 times throughout the Bible) and seems to refer to both heavenly (angelic) and earthly hosts. **host (n.3)** "body of Christ, consecrated bread," c. 1300, from Latin *hostia* "sacrifice," also "the animal sacrificed, victim," probably ultimately related to **host** (n.1) in its root sense of "stranger, enemy." Applied in Church Latin to Christ, in Medieval Latin to the consecrated bread. **host (v.)** "to serve as a host," early 15c., originally in the sense "give entertainment, receive as a guest," from **host** (n.1). Related: *Hosted*; *hosting*. **table-d'hote (n.)** "common table for guests at a hotel," French, *table-d'hôte*, literally "table of the host;" see **table** (n.) + **host** (n.).
hospitality (n.) late 14c., "act of being hospitable," from Old French *ospitalité* "hospitality; hospital," from Latin *hospitalitem* (nominative *hospitalitas*) "friendliness to guests," from *hospes* (genitive *hospitis*) "guest; host" (see host (n.1)). host (n.) Old English *gast* "breath; good or bad spirit, angel, demon; person, man, human being," in Biblical use "soul, spirit, life," from Proto-West Germanic **gaistaz* (source also of Old Saxon *gest*, Old Frisian *jest*, Middle Dutch *gheest*, Dutch *geest*, German *Geist* "spirit, ghost"). This is conjectured to be from a PIE root **gheis-*, used in forming words involving the notions of excitement, amazement, or fear (source also of Sanskrit *hedah* "wrath;" Avestan *zaesha-* "horrible, frightful;" Gothic *usgaisjan*, Old English *gæstan* "to frighten"). *Ghost* is the English representative of the usual West Germanic word for "supernatural being." In Christian writing in Old English it is used to render Latin *spiritus* (see spirit (n.)), a sense preserved in *Holy Ghost*. Sense of "disembodied spirit of a dead person," especially imagined as wandering among the living or haunting them, is attested from late 14c. and returns the word toward its likely prehistoric sense. Most Indo-European words for "soul, spirit" also double with reference to supernatural spirits. Many have a base sense of "appearance" (such as Greek *phantasma*; French *spectre*; Polish *widmo*, from Old Church Slavonic *videti* "to see;" Old English *scin*, Old High German *giskin*, originally "appearance, apparition," related to Old English *scinan*, Old High German *skinan* "to shine"). Other concepts are in French *revenant*, literally "returning" (from the other world), Old Norse *aptr-ganga*, literally "back-comer." Breton *bugelnoz* is literally "night-child." Latin manes probably is a euphemism.

The *gh-* spelling appeared early 15c. in Caxton, influenced by Flemish and Middle Dutch *gheest*, but was rare in English before mid-16c. Sense of "slight suggestion, mere shadow or semblance" (in **ghost image, ghost of a chance**, etc.) is first recorded 1610s; sense of "one who secretly does work for another" is from 1884. **Ghost town** is from 1908. **Ghost story** is by 1811. **Ghost-word** "apparent word or false form in a manuscript due to a blunder" is from 1886 (Skeat). **Ghost in the machine** was British philosopher Gilbert Ryle's term (1949) for "the mind viewed as separate from the body." The American Indian **ghost dance** is from 1890. To **give up the ghost** "die" was in Old English.

ghost (v.)

"to ghost-write," 1922, back-formation from *ghost-writing* (1919) "article written by one man upon material supplied in interview or otherwise by a second and which appears in print over the signature of such second party" ["The Ghost Writer and His Story" [Graves Glenwood Clark, in "The Editor," Feb. 25, 1920], from ghost (n.) "one who secretly does work for another (1884). Related: *Ghost-written*. *Ghost-writing* also was used from c. 1902 for secret writing using lemon juice, etc. A late 19c. term for "one whose work is credited to another" was *gooseberry-picker*.

Entries related to *ghost*

*ghos-ti-

Proto-Indo-European root meaning "stranger, guest, host," properly "someone with whom one has reciprocal duties of hospitality," representing "a mutual exchange relationship highly important to ancient Indo-European society" [Watkins]. But as strangers are potential enemies as well as guests, the word has a forked path.

The word **ghos-ti-** was thus the central expression of the guest-host relationship, a mutual exchange relationship highly important to ancient Indo-European society. A guest-friendship was a bond of trust between two people that was accompanied by ritualized gift-giving and created an obligation of mutual hospitality and friendship that, once established, could continue in perpetuity and be renewed years later by the same parties or their descendants. [Calvert Watkins, "American Heritage Dictionary of Indo-European Roots"] – Ring, der ausgetauscht wurde – SYMBOL

It forms all or part of: Euxine; guest; hospice; hospitable; hospital; hospitality; hospodar; host (n.1) "person who receives guests;" host (n.2) "multitude;" hostage; hostel; hostile; hostility; hostler; hotel; Xenia; xeno-; xenon.

It is the hypothetical source of/evidence for its existence is provided by: Greek *xenos* "guest, host, stranger;" Latin *hostis*, in earlier use "a stranger," in classical use "an enemy," *hospes* "host;" Old Church Slavonic *gosti* "guest, friend," *gospodi* "lord, master;" Old English *gæst*, "chance comer, a stranger."

geist (n.)

1871, "intellectuality," also, variously, after German, "spirit" of a place or time; "spirituality," from German *Geist* (see ghost (n.), and compare zeitgeist). A German word for "enthusiasm, rapture; inspiration" is *begeisterung*.

zeitgeist (n.)1848, from German *Zeitgeist* (Herder, 1769), "spirit of the age," literally "time-spirit," from *Zeit* "time" (from Proto-Germanic **tidiz* "division of time," from PIE root ***da-** "to divide") + *Geist* "spirit" (see **ghost** (n.)). Carlyle has it as a German word in "Sartor Resartus" (1840) and translates it as "Time-Spirit."

ghastly (adj.)c. 1300, *gastlich*, "inspiring fear or terror, hideous, shocking," with *-lich* (see **-ly** (2)) + *gast* (adj.) "afraid, frightened," past participle of *gasten* "to frighten," from Old English *gæstan* "to torment, frighten" (see **ghost** (n.)). Spelling with gh- developed 16c. from confusion with *ghost*. Middle English also had *gastful* in the same sense, but this is now obsolete. Sidney and Shakespeare also used *ghastly* as an adverb. Related: *Ghastliness*.

spirit (n.)

mid-13c., "animating or vital principle in man and animals," from Anglo-French *spirit*, Old French *espirit* "spirit, soul" (12c., Modern French *esprit*) and directly from Latin *spiritus* "a breathing (respiration, and of the wind), breath; breath of a god," hence "inspiration; breath of life," hence "life;" also "disposition, character; high spirit, vigor, courage; pride, arrogance," related to *spirare* "to breathe," perhaps from PIE **(s)peis-* "to blow" (source also of Old Church Slavonic *pisto* "to play on the flute"). But de Vaan says "Possibly an onomatopoeic formation imitating the sound of breathing. There are no direct cognates."

Meaning "supernatural immaterial creature; angel, demon; an apparition, invisible corporeal being of an airy nature" is attested from mid-14c.; from late 14c. as "a ghost" (see **ghost** (n.)). From c. 1500 as "a nature, character"; sense of "essential principle of something" (in a non-theological context, as in *Spirit of St. Louis*) is attested from 1680s, common after 1800; **Spirit of '76** in reference to the qualities that sparked and sustained the American Revolution is attested by 1797 in William Cobbett's "Porcupine's Gazette and Daily Advertiser."

From late 14c. in alchemy as "volatile substance; distillate;" from c. 1500 as "substance capable of uniting the fixed and the volatile elements of the philosopher's stone." Hence *spirits* "volatile substance;" sense narrowed to "strong alcoholic liquor" by 1670s. This also is the sense in **spirit level** (1768). Also from mid-14c. as "character, disposition; way of thinking and feeling, state of mind; source of a human desire;" in Middle English *freedom of spirit* meant "freedom of choice." From late 14c. as "divine substance, divine mind, God;" also "Christ" or His divine nature; "the Holy Ghost; divine power;" also, "extension of divine power to man; inspiration, a charismatic state; charismatic power, especially of prophecy." Also "essential nature, essential quality." From 1580s in metaphoric sense "animation, vitality."

According to Barnhart and OED, originally in English mainly from passages in Vulgate, where the Latin word translates Greek *pneuma* and Hebrew *ruah*. Distinction between "soul" and "spirit" (as "seat of emotions") became current in Christian terminology (such as Greek *psykhe* vs. *pneuma*, Latin *anima* vs. *spiritus*) but "is without significance for earlier periods" [Buck]. Latin *spiritus*, usually in classical Latin "breath," replaces *animus* in the sense "spirit" in the imperial period and appears in Christian writings as the usual equivalent of Greek *pneuma*. *Spirit-rapping* is from 1852.

specter (n.)c. 1600, "frightening ghost," from French *spectre* "an image, figure, ghost" (16c.), from Latin *spectrum* "appearance, vision, apparition" (see **spectrum**). Figurative sense "object of dread" is from 1774.

sprite (n.)c. 1300, "Holy Ghost," from Old French *esprit* "spirit," from Latin *spiritus* (see **spirit** (n.)). From mid-14c. as "immaterial being; angel, demon, elf, fairy; apparition, ghost."

spook (n.)

1801, "spectre, apparition, ghost," from Dutch *spook*, from Middle Dutch *spooc* "spook, ghost," from a common Germanic source (German *Spuk* "ghost, apparition," Middle Low German *spok* "spook," Swedish *spok* "scarecrow," Norwegian *spjok* "ghost, specter," Danish *spøg* "joke"), of unknown origin. According to Klein's sources, possible outside connections include Lettish *spigana* "dragon, witch," *spiganis* "will o' the wisp," Lithuanian *spingu, spingėti* "to shine," Old Prussian *spanksti* "spark."Meaning "undercover agent" is attested from 1942. The derogatory racial sense of "black person" is attested from 1940s, perhaps from notion of dark skin being difficult to see at night. Black pilots trained at Tuskegee Institute during World War II called themselves the *Spookwaffe*.

zombie (n.)1871, of West African origin (compare Kikongo *zumbi* "fetish;" Kimbundu *nzambi* "god"), originally the name of a snake god, later with meaning "reanimated corpse" in voodoo cult. But perhaps also from Louisiana creole word meaning "phantom, ghost," from Spanish *sombra* "shade, ghost." Sense "slow-witted person" is recorded from 1936.

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guess (v.)
c. 1300, *gessen* "to infer from observation, perceive, find out; form an opinion, judge, decide, discern; evaluate, estimate the number, importance, etc. of," perhaps from Scandinavian (compare Middle Danish *gitse*, *getze* "to guess," Old Norse *geta* "guess, get"), or from or influenced by Middle Dutch *gessen*, Middle Low German *gissen* "to guess," all from Proto-Germanic **getan* "to get" (see **get** (v.)).
The prehistoric sense evolution then would be from "get," to "take aim at," to "to estimate." Meaning "to hit upon the right answer" is from 1540s. Spelling with **gu-** is late 16c., sometimes attributed to Caxton and his early experience as a printer in Bruges. Related: *Guessed*; *guessing*. *Guessing game* attested from 1650s. To *keep (someone) guessing* "keep him in a state of suspense" is from 1896, American English.
[T]he legitimate, English sense of this word is *to conjecture*; but with us, and especially in New England, it is constantly used in common conversation instead of *to believe*, *to suppose*, *to think*, *to imagine*, *to fancy*. [Bartlett, "Dictionary of Americanisms," 1848]
guess (n.)
c. 1300, "indiscriminate conclusion, guesswork, doubtful supposition," from **guess** (v.). Mid-15c. as "considered opinion." Verbal shrug phrase *your guess is as good as mine* attested from 1902.

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guest (n.)
Old English *gæst, giest* (Anglian *gest*) "an accidental guest, a chance comer, a stranger," from Proto-Germanic **gas-tiz* (source also of Old Frisian *jest*, Dutch *gast*, German *Gast*, Gothic *gasts* "guest," originally "stranger"), from PIE root ***ghos-ti-** "stranger, guest, host" (source also of Latin *hostis*, in earlier use "a stranger," in classical use "an enemy"); the root sense, according to Watkins, probably is "someone with whom one has reciprocal duties of hospitality." Spelling evolution influenced by Old Norse cognate *gestr* (the usual sound changes from the Old English word would have yielded Modern English **yest*). Meaning "person entertained for pay" (at an inn, etc.) is from late 13c. Old English also had *cuma* "stranger, guest," literally "a comer." Phrase *be my guest* in the sense of "go right ahead" first recorded 1955.
guest (v.)
early 14c., "receive as a guest;" 1610s, "be a guest;" 1936, American English, "appear as a guest performer,"
from **guest** (n.). Related: *Guested*; *guesting*.

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revenant (n.)"one who returns," especially after a long absence; "a ghost," 1814 (in "Rosanne" by Laetitia Matilda Hawkins), from French *revenant* (fem. *revenante*), noun use of present participle of *revenir* "to return" (see **revenue**).

bogey (n.1)World War II aviator slang for "unidentified aircraft, presumably hostile," probably ultimately from *bogge*, a variant of Middle English *bugge* "a frightening specter" (see **bug** (n.)).
Thus it shares ancestry with many dialect words for "ghost, specter," such as *bog/bogge* (attested 16c.-17c.), *bogey-man* (16c.), *boggart* "specter that haunts a gloomy spot" (c. 1570, in Westmoreland, Lancashire, Cheshire, and Yorkshire). The earliest modern form appears to be Scottish *bogle* "ghost," attested from c. 1500 and popularized c. 1800 in English literature by Scott, Burns, etc.

larva (n.)
1630s, "a ghost, specter, disembodied spirit" (earlier as *larve*, c. 1600), from Latin *larva* (plural *larvae*), earlier *larua* "ghost, evil spirit, demon," also "mask," a word from Roman mythology, of unknown origin; de Vaan finds a possible derivation from *Lar* "tutelary god" (see **Lares**) "quite attractive semantically."
Crowded out in its original sense by the zoological use (1768) which began with Linnaeus, who applied the word to immature forms of animals that do not resemble, and thus "mask," the adult forms.
On the double sense of the Latin word, Carlo Ginzburg, among other observers of mythology and folklore, has commented on "the well-nigh universal association between masks and the spirits of the dead."

umbra (n.)1590s, "phantom, ghost," a figurative use from Latin *umbra* "shade, shadow" (see **umbrage**). Astronomical sense of "shadow cast by the earth or moon during an eclipse" is first recorded 1670s. Meaning "an uninvited guest accompanying an invited one" is from 1690s in English, from a secondary sense among the Romans. Related: *Umbral*.
Related entries & more

haunt (n.)c. 1300, "place frequently visited," also in Middle English, "a habit, custom" (early 14c.), from Old French *hant* "frequentation; place frequently visited," from *hanter* (see **haunt** (v.)). The meaning "spirit that haunts a place, ghost" is first recorded 1843, originally in stereotypical African-American vernacular, from the later meaning of the verb.

haunt (v.)early 13c., "to practice habitually, busy oneself with, take part in," from Old French *hanter* "to frequent, visit regularly; have to do with, be familiar with; indulge in, cultivate" (12c.), of uncertain origin, perhaps from Old Norse *heimta* "bring home," from Proto-Germanic **haimatjanan* "to go or bring home," from **haimaz-* "home" (from PIE root ***tkei-** "to settle, dwell, be home").Meaning "to frequent (a place)" is from c. 1300 in English. In Middle English to *haunte scole* was "attend school," and in Middle English as in Old French the verb had a secondary sense of

"have sexual intercourse with." Use in reference to a spirit or ghost returning to the house where it had lived perhaps was in Proto-Germanic, but if so it was lost or buried; revived by Shakespeare's plays, it is first recorded 1590 in "A Midsummer Night's Dream." Old French had a noun derivative, *hantise* "obsession, obsessive fear" (14c.).

helpmeet (n.)a ghost word from the 1611 translation of the Bible, where it originally was a two-word noun-adjective phrase translating Latin *adjutorium simile sibi* [Genesis ii.18] as "an help meet for him," and meaning literally "a helper like himself." See **help** (n.) + **meet** (adj.). By 1670s it was hyphenated *help-meet* and mistaken as a modified noun. Compare **helpmate**. The original Hebrew is *'ezer keneghdo*.

dord (n.)

a ghost word printed in the 1934 "Webster's New International Dictionary" and defined as a noun used by physicists and chemists, meaning "density." In sorting out and separating abbreviations from words in preparing the dictionary's second edition, a card marked "D or d" meaning "density" somehow migrated from the "abbreviations" stack to the "words" stack. The "D or d" entry ended up being typeset as a word, *dord*, and defined as a synonym for density. The mistake was discovered in 1939.

cordon (n.)

mid-15c., "cord, lace, or ribbon of fine material worn as an ornament or token of victory," from Old French *cordon* "ribbon, cord," diminutive of *corde* "cord" (see **cord**). Military sense of "a line of troops or military posts guarding a place" is by 1758.

The original sense is preserved in *cordon bleu* (1727) "the highest distinction," literally "blue ribbon," for the sky-blue ribbon worn by the old French order of Knights-grand-cross of the Holy Ghost (the highest order of chivalry under the Bourbons). Extended figuratively to other persons of distinction, especially, jocularly, to a first-rate cook.

Cordon sanitaire (1857) is French, a line of troops or military posts set around an infected district to keep the disease from spreading.

shade (n.)

Middle English *schade*, Kentish *ssed*, from late Old English *scead* "partial darkness; shelter, protection," also partly from *sceadu* "shade, shadow, darkness; shady place, arbor, protection from glare or heat," both from Proto-Germanic **skadwaz* (source also of Old Saxon *skado*, Middle Dutch *scade*, Dutch *schaduw*, Old High German *scato*, German *Schatten*, Gothic *skadus*), from PIE **skot-wo-*, from root ***skoto-** "dark, shade."

shade, shadow, nn. It seems that the difference in form is fairly to be called an accidental one, the first representing the nominative & the second the oblique cases of the same word. The meanings are as closely parallel or intertwined as might be expected from this original identity, the wonder being that, with a differentiation so vague, each form should have maintained its existence by the side of the other. [Fowler]

Figurative use in reference to comparative obscurity is from 1640s. Meaning "a ghost" is from 1610s; dramatic (or mock-dramatic) expression *"shades of _____"* to invoke or acknowledge a memory is from 1818, from the "ghost" sense. Meaning "lamp cover" is from 1780. Sense of "window blind" first recorded 1845. Meaning "cover to protect the eyes" is from 1801. Meaning "grade of color" first recorded 1680s; that of "degree or gradiation of darkness in a color" is from 1680s (compare **nuance**, from French *nue* "cloud"). Meaning "small amount or degree" is from 1782.

shadow (n.)Old English *sceadwe, sceaduwe* "the effect of interception of sunlight, dark image cast by someone or something when interposed between an object and a source of light," oblique cases ("to the," "from the," "of the," "in the") of *sceadu* (see **shade** (n.)). *Shadow* is to **shade** (n.) as **meadow** is to *mead* (n.2). Similar formation in Old Saxon *skado*, Middle Dutch *schaeduwe*, Dutch *schaduw*, Old High German *scato*, German *schatten*, Gothic *skadus* "shadow, shade." From mid-13c. as "darkened area created by shadows, shade." From early 13c. in sense "anything unreal;" mid-14c. as "a ghost;" late 14c. as "a foreshadowing, prefiguration." Meaning "imitation, copy" is from 1690s. Sense of "the faintest trace" is from 1580s; that of "a spy who follows" is from 1859.

As a designation of members of an opposition party chosen as counterparts of the government in power, it is recorded from 1906. *Shadow of Death* (c. 1200) translates Vulgate *umbra mortis* (Psalms xxiii.4, etc.), which itself translates Greek *skia thanatou*, perhaps a mistranslation of a Hebrew word for "intense darkness." In "Beowulf," Grendel is a *sceadugenga*, a shadow-goer, and another word for "darkness" is *sceaduhelm*. To *be afraid of one's (own) shadow* "be very timorous" is from 1580s.

manes (pl.)

in Roman religion, "spirits of the dead considered as tutelary divinities of their families," from Latin *manes* "departed spirit, ghost, shade of the dead, deified spirits of the underworld," usually said to be related to Latin *manus* "good," thus properly "the good gods," a euphemistic word. De Vaan cites cognates Old Irish *maith*, Welsh *mad*, Breton *mat* "good." The ultimate etymology is uncertain (compare **mature**).

Three times a year a pit called the *mundus* was officially opened in the comitium of the Roman Forum, to permit the manes to come forth. The manes were also honored at certain festivals, as the Parentalia and Feralia; oblations were made to them, and the flame maintained on the altar of the household was a homage to them. [In this sense often written with a capital.] [Century Dictionary]

phantom (n.)

c. 1300, *fantum, famtome,* "illusion, unreality; an illusion," senses now obsolete, from Old French *fantosme* (12c.), from Vulgar Latin **fantauma*, from Latin *phantasma* "an apparition," from Greek *phantasma* "image, phantom, apparition; mere image, unreality," from *phantazein* "to make visible, display," from stem of *phainein* "to bring to light, make appear," from PIE root ***bha-** (1) "to shine." The *ph-* was restored in English late 16c. (see **ph**).

Meaning "a specter, spirit, ghost" is attested from late 14c.; that of "something having the form, but not the substance, of a real thing" is from 1707. As an adjective from early 15c. (Coleridge used *phantomatic* for "phantom-like, unreal"). ***Phantom limb*** "sensation of the presence of an amputated arm or leg" is attested by 1871.

psyche (n.)

1640s, "animating spirit, the human spirit or mind," from Latin *psyche*, from Greek *psykhē* "the soul, mind, spirit; life, one's life, the invisible animating principle or entity which occupies and directs the physical body; understanding, the mind (as the seat of thought), faculty of reason," also "ghost, spirit of a dead person;" probably akin to *psykhein* "to blow, breathe," also "to cool, to make dry."

These are sometimes traced to a PIE root **bhes-* "to blow, to breathe" (source also of Sanskrit *bhas-*), "Probably imitative" [Watkins]. Beekes finds this tempting but not convincing and doubts the existence of the PIE verb based on scant evidence.

Personified by the Greeks as *Psykhē*, the beloved of Eros, often represented as a fair young girl; the butterfly was her symbol. Also in ancient Greek, "departed soul, spirit, ghost," seen as a winged creature and often represented symbolically as a butterfly or moth.

The word had extensive sense development in Platonic philosophy and Jewish-influenced theological writing of St. Paul (compare **spirit** (n.)). Meaning "human soul" is from 1650s. In English, the psychological sense of "mind" is attested by 1910. In the Jewish-Alexandrine Pauline, and Neo-Platonist psychology, the psyche is in general treated as the animating principle in close relation to the body, whereas the pneuma (as representing the divine breath breathed into man), the nous, and the Logos (q.v.) stand for higher entities. They are the more universal, the more divine, the ethically purer. By this more explicit separation of the intellectual and ethical activities from the physiological the conception of the mental or psychical (in the modern sense) was at length reached. ["Dictionary of Philosophy and Psychology," J.M. Baldwin, ed., London, 1902]

phantasm (n.)

mid-13c., *fantesme*, "that which has only seeming reality, permanence, or value;" c. 1300 as "an illusory experience or object; an apparition;" from Old French *fantosme* "a dream, illusion, fantasy; apparition, ghost, phantom" (12c.), and directly from Latin *phantasma* "an apparition, specter," in Late Latin also "appearance, image," from Greek *phantasma* "image, phantom, apparition; mere image, unreality," from *phantazein* "to make visible, display," from stem of *phainein* "to bring to light, make appear; come to light, be seen, appear; explain, expound, inform against; appear to be so," from PIE root **bha-* (1) "to shine." Spelling conformed to Latin from 16c. (see **ph**). A spelling variant of **phantom**, "differentiated, but so that the differences are elusive" [Fowler].

image (n.)

c. 1200, "piece of statuary; artificial representation that looks like a person or thing," from Old French *image* "image, likeness; figure, drawing, portrait; reflection; statue," earlier *imagene* (11c.), from Latin *imaginem* (nominative *imago*) "copy, imitation, likeness; statue, picture," also "phantom, ghost, apparition," figuratively "idea, appearance," from stem of *imitari* "to copy, imitate" (from PIE root **aim-* "to copy").

Meaning "reflection in a mirror" is early 14c. The mental sense was in Latin, and appears in English late 14c. Sense of "public impression" is attested in isolated cases from 1908 but not in common use until its rise in the jargon of advertising and public relations, c. 1958.

To þe ymage of god he made hym [Genesis i.27, Wycliffite Bible, early version, 1382]

flying (adj.)

early 15c., replacing forms from Old English *fleogende* "flying, winged;" present-participle adjective from **fly** (v.1). The meaning "attached so as to have freedom of movement" (1670s) is the source of the nautical use (*flying jib*, etc.). Meaning "designed for rapid movement" (especially in military terms, e.g. *flying camp*) is from 1660s; meaning "passing, hasty, temporary, rapidly constructed" is from 1763.

Flying fish is from 1510s; *flying buttress* "segment of an arch projecting from a solid mass and serving to stabilize a wall" is from 1660s. *Flying Dutchman*, ghost ship off the Cape of Good Hope, is attested since 1790 [John MacDonald "Travels in Various Parts of Europe, Asia, and Africa"]. Various accounts are given of how it came to be condemned to sail the sea, beating against head-winds, till the day of judgment. It is said that the ship sometimes hails vessels with the request that they will take letters home.

Flying colors (1706) probably is from the image of a naval vessel with the national flag bravely displayed. *Flying machine* is from 1736 as a theoretical device. *Flying saucer* first attested 1947, though the image of saucers for unidentified flying objects is from at least 1880s.

idol (n.) mid-13c., "image of a deity as an object of (pagan) worship," from Old French *idole* "idol, graven image, pagan god" (11c.), from Latin *idolum* "image (mental or physical), form," especially "apparition, ghost," but used in Church Latin for "false god, image of a pagan deity as an object of worship." This is from Greek *eidolon* "mental image, apparition, phantom," also "material image, statue," in Ecclesiastical Greek," a pagan idol," from *eidos* "form, shape; likeness, resemblance" (see **-oid**).

A Greek word for "image," used in Jewish and early Christian writers for "image of a false god," hence also "false god." The Germanic languages tended to form a word for it from the reverse direction, from "god" to "false god," hence "image of a false god" (compare Old English *afgod*, Danish *afgud*, Swedish *avgud*, Old High German *abgot*, compounds with *af-/ab-* "away, away from" (source of **off**) + *god*).

The older Greek senses sometimes have been used in English. Figurative sense of "something idolized" is first recorded 1560s (in Middle English the figurative sense was "someone who is false or untrustworthy"). Meaning "a person so adored, human object of adoring devotion" is from 1590s.

holy (adj.)

Old English *halig* "holy, consecrated, sacred; godly; ecclesiastical," from Proto-Germanic **hailaga-* (source also of Old Norse *heilagr*, Danish *hellig*, Old Frisian *helich* "holy," Old Saxon *helag*, Middle Dutch *helich*, Old High German *heilag*, German *heilig*, Gothic *hailags* "holy"), from PIE **kailo-* "whole, uninjured" (see **health**). Adopted at conversion for Latin *sanctus*.

Primary (pre-Christian) meaning is not possible to determine, but probably it was "that must be preserved whole or intact, that cannot be transgressed or violated," and connected with Old English *hal* (see **health**) and Old High German *heil* "health, happiness, good luck" (source of the German salutation *Heil*). ***Holy water*** was in Old English. *Holy* has been used as an intensifying word from 1837; in expletives since 1880s (such as ***holy smoke***, 1883, ***holy mackerel***, 1876, ***holy cow***, 1914, ***holy moly*** etc.), most of them euphemisms for *holy Christ* or *holy Moses*. ***Holy Ghost*** was in Old English (in Middle English often written as one word). ***Holy League*** is used of various European alliances; the ***Holy Alliance*** was that formed personally by the sovereigns of Russia, Austria, and Prussia in 1815; it ended in 1830.

buck (n.1)

"male deer," c. 1300, earlier "male goat;" from Old English *bucca* "male goat," from Proto-Germanic **bukkon* (source also of Old Saxon *buck*, Middle Dutch *boc*, Dutch *bok*, Old High German *boc*, German *Bock*, Old Norse *bokkr*), perhaps from a PIE root **bhugo* (source also of Avestan *buza* "buck, goat," Armenian *buc* "lamb"), but some speculate that it is from a lost pre-Germanic language. Barnhart says Old English *buc* "male deer," listed in some sources, is a "ghost word or scribal error." The Germanic word (in the sense "he-goat") was borrowed in French as *bouc*.

Meaning "a man" is from c. 1300 (Old Norse *bokki* also was used in this sense). Especially "fashionable man" (1725); also used of a male Native American (c. 1800) or Negro (1835). This also is perhaps the sense in army slang *buck private* "private of the lowest class" (1870s). The phrase *pass the buck* is recorded in the literal sense 1865, American English poker slang; the buck in question being originally perhaps a buckhorn-handled knife:

The 'buck' is any inanimate object, usually [a] knife or pencil, which is thrown into a jack pot and temporarily taken by the winner of the pot. Whenever the deal reaches the holder of the 'buck', a new jack pot must be made. [J.W. Keller, "Draw Poker," 1887] The figurative sense of "shift responsibility" is first recorded 1912; the phrase *the buck stops here* (1952) is associated with U.S. President Harry Truman.

bug (n.)

"insect, beetle," 1620s (earliest reference is to bedbugs), of unknown origin, probably (but not certainly) from or influenced by Middle English *bugge* "something frightening, scarecrow" (late 14c.), a meaning obsolete since the "insect" sense arose except in **bugbear** (1570s) and **bugaboo** (q.v.).

Probably connected with Scottish *bogill* "goblin, bugbear," or obsolete Welsh *bwg* "ghost, goblin" (compare Welsh *bwgwl* "threat," earlier "fear," Middle Irish *bocanách* "supernatural being"). Some speculate that these words are from a root meaning "goat" (see **buck** (n.1)) and represent originally a goat-like spectre. Compare also **bogey** (n.1) and **Puck**. Middle English Compendium compares Low German *bögge*, *böggel-mann* "goblin." Perhaps influenced in meaning by Old English *-budda* used in compounds for "beetle" (compare Low German *budde* "louse, grub," Middle Low German *buddech* "thick, swollen").

The name of *bug* is given in a secondary sense to insects considered as an object of disgust and horror, and in modern English is appropriated to the noisome inhabitants of our beds, but in America is used as the general appellation of the beetle tribe .... A similar application of the word signifying an object dread to creeping things is very common. [Hensleigh Wedgwood, "A Dictionary of English Etymology," 1859]

Meaning "defect in a machine" (1889) may have been coined c. 1878 by Thomas Edison (perhaps with the notion of an insect getting into the works). Meaning "person obsessed by an idea" (as in **firebug** "arsonist") is from 1841, perhaps from notion of persistence. Sense of "microbe, germ" is from 1919. ***Bugs*** "crazy" is from c. 1900. ***Bug juice*** as a slang name for drink is from 1869, originally "bad whiskey." The 1811 slang dictionary has ***bug-hunter*** "an upholsterer." ***Bug-word*** "word or words meant to irritate and vex" is from 1560s.

dream (n.)

"sequence of sensations or images passing through the mind of a sleeping person," mid-13c., probably related to Old Norse *draumr*, Danish *drøm*, Swedish *dröm*, Old Saxon *drom* "merriment, noise," Old Frisian *dram* "dream," Dutch *droom*, Old High German *troum*, German *Traum* "dream." These all are perhaps from a Proto-Germanic **draugmas* "deception, illusion, phantasm" (source also of Old Saxon *bidriogan*, Old High German *triogan*, German *trügen* "to deceive, delude," Old Norse *draugr* "ghost, apparition"). Possible cognates outside Germanic are Sanskrit *druh-* "seek to harm, injure," Avestan *druz-* "lie, deceive."

Old English *dream* meant "joy, mirth, noisy merriment," also "music." Much study has failed to prove that Old English *dream* is the source of the modern word for "sleeping vision," despite being identical in form. Perhaps the meaning of the word changed dramatically, or "vision" was an unrecorded secondary Old English meaning of *dream*, or there are two words here.

OED offers this theory for the absence of *dream* in the modern sense in the record of Old English: "It seems as if the presence of *dream* 'joy, mirth, music,' had caused *dream* 'dream' to be avoided, at least in literature, and *swefn*, lit. 'sleep,' to be substituted ...."

The *dream* that meant "joy, mirth, music" faded out of use after early Middle English. According to Middle English Compendium, the replacement of *swefn* (Middle English *swevn*) by *dream* in the sense "sleeping vision" occurs earliest and is most frequent in the East Midlands and the North of England, where Scandinavian influence was strongest.

Dream in the sense of "that which is presented to the mind by the imaginative faculty, though not in sleep" is from 1580s. The meaning "ideal or aspiration" is from 1931, from the earlier sense of "something of dream-like beauty or charm" (1888). The notion of "ideal" is behind *dream girl* (1850), etc.

Before it meant "sleeping vision" Old English *swefn* meant "sleep," as did a great many Indo-European "dream" nouns originally, such as Lithuanian *sapnas*, Old Church Slavonic *sunu*, and the Romanic words (French *songe*, Spanish *sueño*, Italian *sogno* all from Latin *somnium*. All of these (including Old English *swefn*) are from PIE **swep-no-*, which also is the source of Greek *hypnos* (from PIE root ***swep-** "to sleep"). Old English also had *mæting* in the "sleeping vision" sense.

> **Hobbit (n.)**
> 1937, coined in the fantasy tales of J.R.R. Tolkien (1892-1973).
> On a blank leaf I scrawled: 'In a hole in the ground there lived a hobbit.' I did not and do not know why. [Tolkien, letter to W.H. Auden, dated 1955]
> The word also turns up in a very long list of folkloric supernatural creatures in the writings of Michael Aislabie Denham (d. 1859) as an aside to his explanation that those born on Christmas Eve cannot see spirits. Denham was an early folk-lorist who concentrated on Northumberland, Durham, Westmoreland, Cumberland, the Isle of Man, and Scotland. This was printed in volume 2 of "The Denham Tracts" [ed. James Hardy, London: Folklore Society, 1895], a compilation of Denham's scattered publications.
> What a happiness this must have been seventy or eighty years ago and upwards, to those chosen few who had the good luck to be born on the eve of this festival of all festivals; when the whole earth was so overrun with ghosts, boggles, bloody-bones, spirits, demons, ignis fatui, brownies, bugbears, black dogs, specters, shellycoats, scarecrows, witches, wizards, barguests, Robin-Goodfellows, hags, night-bats, scrags, breaknecks, fantasms, hobgoblins, hobhoulards, boggy-boes, dobbies, hob-thrusts, fetches, kelpies, warlocks, mock-beggars, mum-pokers, Jemmy-burties, urchins, sa-tyrs, pans, fauns, sirens, tritons, centaurs, calcars, nymphs, imps, incubuses, spoorns, men-in-the-oak, hell-wains, fire-drakes, kit-a-can-sticks, Tom-tumblers, melch-dicks, larrs, kitty-witches, hobby-lanthorns, Dick-a-Tuesdays, Elf-fires, Gyl-burnt-tales, knockers, elves, rawheads, Meg-with-the-wads, old-shocks, ouphs, pad-foots, pixies, pictrees, giants, dwarfs, Tom-pokers, tutgots, snapdragons, sprets, spunks, conjurers, thurses, spurns, tantarrabobs, swaithes, tints, tod-lowries, Jack-in-the-Wads, mormos, changelings, redcaps, yeth-hounds, colt-pixies, Tom-thumbs, black-bugs, boggarts, scar-bugs, shag-foals, hodge-pochers, hob-thrushes, bugs, bull-beggars, bygorns, bolls, caddies, bomen, brags, wraiths, waffs, flay-boggarts, fiends, gallytrots, imps, gytrashes, patches, hob-and-lanthorns, gringes, boguests, bonelesses, Peg-powlers, pucks, fays, kidnappers, gallybeggars, hudskins, nickers, madcaps, trolls, robinets, friars' lanthorns, silkies, cauld-lads, death-hearses, goblins, hob-headlesses, bugaboos, kows, or cowes, nickies, nacks necks, waiths, miffies, buckies, ghouls, sylphs, guests, swarths, freiths, freits, gy-carlins Gyre-carling, pigmies, chittifaces, nixies, Jinny-burnt-tails, dudmen, hell-hounds, dopple-gangers, boggleboes, bogies, redmen, portunes, grants, **hobbits**, hobgoblins, brown-men, cowies, dunnies, wirrikows, alholdes, mannikins, follets, korreds, lubberkins, cluricauns, kobolds, leprechauns, kors, mares, korreds, puckles korigans, sylvans, succubuses, blackmen, shadows, banshees, lian-hanshees, clabbernap-pers, Gabriel-hounds, mawkins, doubles, corpse lights or candles, scrats, mahounds, trows, gnomes, sprites, fates, fiends, sibyls, nicknevins, whitewomen, fairies, thrummy-caps, cutties, and nisses, and apparitions of every shape, make, form, fashion, kind and description, that there was not a village in England that had not its own peculiar ghost. Nay, every lone tenement, castle, or mansion-house, which could boast of any antiquity had its bogle, its specter, or its knocker. The churches, churchyards, and crossroads were all haunted. Every green lane had its boulder-stone on which an apparition kept watch at night. Every common had its circle of fairies belonging to it. And there was scarcely a shep-herd to be met with who had not seen a spirit!

In Zagreb the ghosts fell under the table, now they sit down at our richly laid table, they vigorously help them-selves but are unable to satiate their hunger. They can't talk either.

Elephant: *But listen, like the subaltern, they speak all the time: **We** are simply unable to hear **them**.*

M'eye leaves the room in indignation: *I refuse, they cannot speak the 'canon': We lost the war, but we won the battle over memory!*

During his exit he stumbles over a Stolperstein.

L'eye: *History is written by the victors. The victors use their political dominance to suppress a defeated adver-sary's version which may go so far as historical negationism (Foucualt)*

Elephant: *World history is a tribunal that judges the world (Schiller). Here even speaking the names of dead or any words that resemble them is forbidden. But if we do not meet our 'hungry holocaust and other denied ghost' we will stay stuck in the midst of no-where swamp land.*[24]

D'eus reclaims, dancing:

Desolate winds that hover in the flaming West;
Desolate winds that beat the doors of Heaven, and beat
The doors of Hell and blow there many a whimpering ghost;
O heart the winds have shaken, the unappeasable host
Is comelier than candles at Mother Mary's feet.[25]

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[24] F. C. DeCoste, Bernard Schwartz (eds.) *Holocaust's Ghost: Writings on Art, Politics, Law and Education*
[25] W.B. Yeats, "The Unappeasable Host" 1899

At the same time, he playfully catches the round of ghosts in his colourful bordermatrixial net, tosses it lightly across his shoulders: 'Follow me' he calls. 'Over there in the next borderland a group of not-yet known POSCs is gathering. They are awaiting our arrival'.

We now leave the multi-screened space of elephantine bordermatrixial identity meshes, shielding others from the play, even the sight of the play. Take your time for a final ghosteen writing.

Writing impulse 13: Write an unsent letter about a 'memory battle', which you may be struggling with.

Select your personal ghost and address it to them (have a look at the etymological digression above). Write to your revenant, kitty-witch, haunt, hobbit, comforter, elf-fires, satyrs, kelpies, hungry ghost … whomever you please.

Write freely, openly, associatively, everything that comes into your mind – anything goes!

Writing instruction for an 'Unsent Letter'

Unsent letters differ from the letters of familiar social intercourse by being just…. unsent. But nevertheless choose your addressee carefully

The first rule is: promise yourself that you will never send this letter

The second rule is: Allow yourself to be open and honest as you can. Then start to write.

(If after writing you really may wish to use this as a first draft or a letter to eventually be sent, then always ask yourself Why do I want to share this? What response do I expect? Whom do I really want to read this?)

(music recommendation: Nick Cave + The Bad Seed's Ghosteen, the migrating spirit)
https://www.youtube.com/watch?v=GwlU_wsT20Q