

Mapping the Unconscious, trapping into taboos, snapping out of it

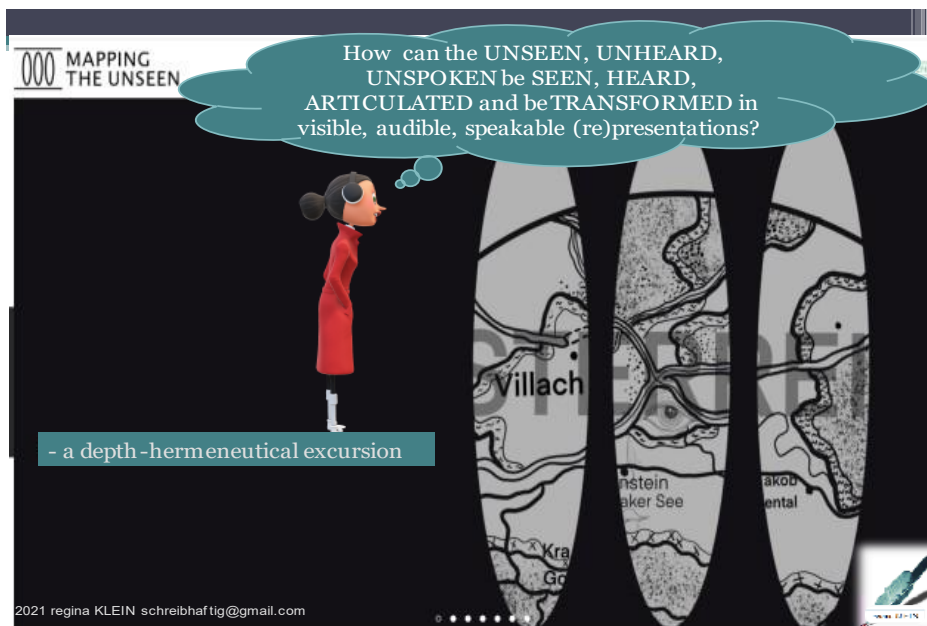
- a scenic performative essay in depth-hermeneutical ART in three acts

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Act I: Walking along – heteromatrixial strip

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 LGBTQ, for Bangladesh it is 'devoid of subjecthood, fleeing and displacement', for Iran it is 'discrimination 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 invited to Austria, enabling

a transcultural dialogue regarding the chosen topic. These action phases of '*analogue mapping*' are accompanied by reflection cycles. Depth-hermeneutical 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 in the 'LGTBQIA+ space', connecting Zagreb/Klagenfurt, 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 ety-

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

mological writing excursions and exposed to intriguing free-writing impulses. We use vivid imagery: figurative language, linguistic 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.

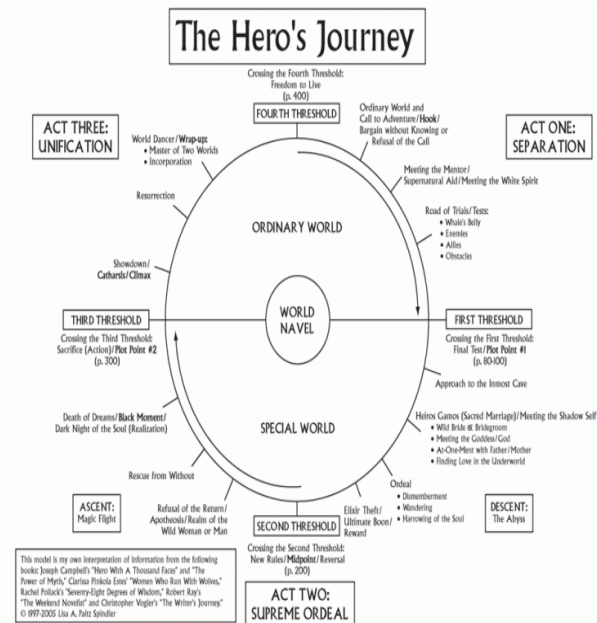
In short: We are playing language-games and thank you for joining me as teammates

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 Journey² 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 happening act: hetero-, cross- and trans-entanglements*. Additionally in the last Act III 'Sliding out – transmatrixial gaps'

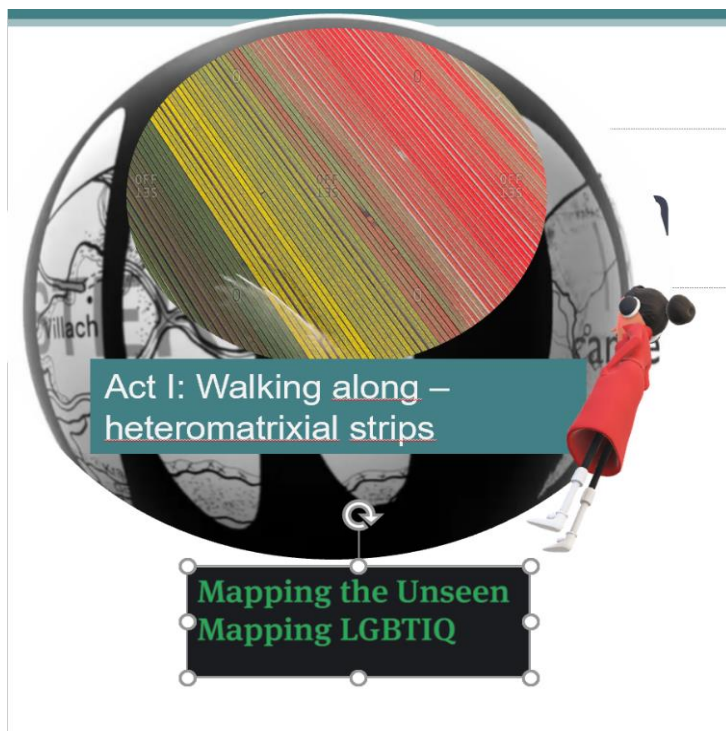
you will find the 'epilog', with a conclusive summary and a potential *not-yet* glimpsed outlook.

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 traverses the eye of the needle in order to enter the kingdom of the desperately sought-after 'not-yet-known-land'.

²The hero's journey is the common template of stories, that involve a hero who goes on adventure, is victorious in decisive crisis, overcoming thresholds 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/8a2116/a_cool_diagram_outlining_the_archetypal_heros/

Act I: Walking along – heteromatrixial strip.

We are now starting ‘Act I: Walking along heteromatrixial strips’, facing controversies on LGBTQIA+.



Before being entangled, stripped up and out, a preparation camp awaits us. Starting our excursion, equipment must 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.

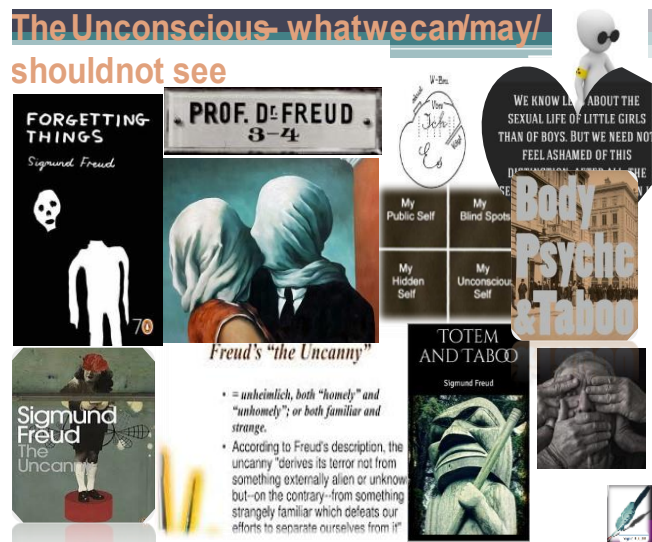
But if you don't fear being ill-prepared, feel free to manoeuvre to our first stop, go directly to *Part 2 Initiation phase along heteromatrixial strips* with 7 ½ levels to go through.

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 UNCONSCIOUS”, 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 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.





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

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 commented, interpreted, *translated* into the human language. Hermes’s skill lay in carrying, in removing - in other words: in *transferring* a certain meaning from one place to another, bridging the boundaries between the two Gods and humans. Due to this role as a powerful speaker, Her-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 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

Interim question: what do you think is the difference between ‘translator’ and ‘interpreter’?

³Klein, 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

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.





And to imagine a language means to imagine a form of life.
— Ludwig Wittgenstein —

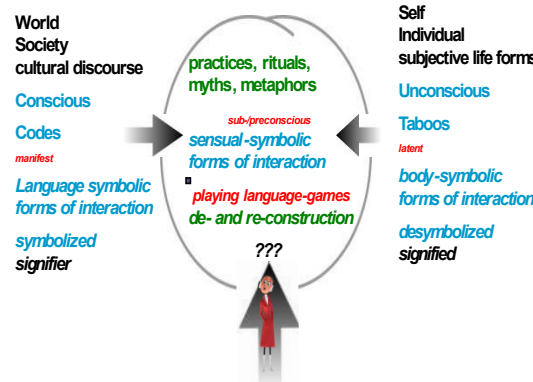
THE LIMITS OF MY LANGUAGE MEAN THE LIMITS OF MY WORLD.

Depth-hermeneutic = entering the scene

“Los límites de mi lenguaje son los límites de mi mundo.”

Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt.



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.

The unconscious: destroyed, desymbolised language-games = uncanny yards of meaning.



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 reach-

able, 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 from 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, creativi-

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.

ty and 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?

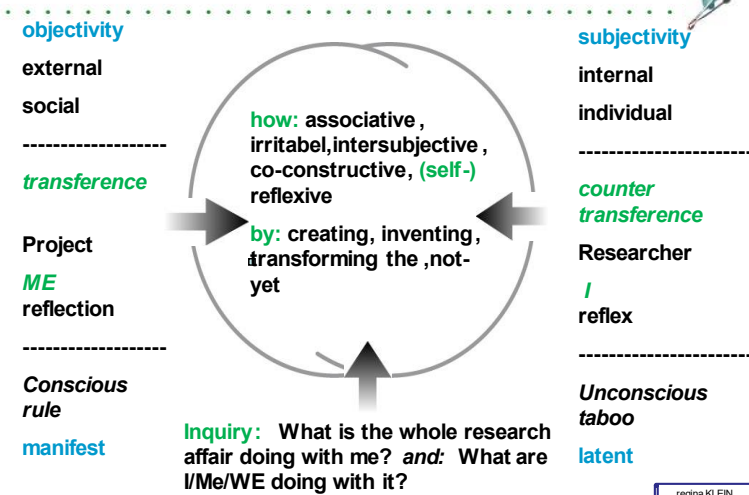
It needs to be said in advance that we actually have everything already with us. So, keep calm! Because the most important instrument is the researcher him or herself – his/her subjectivity. Research – exploring, understanding, analysing, interpreting and representing independent from the researcher does not exist. "Knowledge is inherently subjective, inherently structured by the subjectivity of the researcher" (Breuer, Roth 2003)⁴. All we have to do is to open up our own black and murky box of our subjective impact on what we are doing dur-

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>.

ing 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

Scenic understanding



of 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 presentational symbolism. Presentational 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

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>.

wrong person is waiting at the wrong place. When I forgot my mobile phone, the bus, my digital camera or digital recorder. 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. Foulkes⁷ 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 Roberts⁸ who collected and combined other sources, further meanings can be noted:

⁶ Robert D. Stolorow (1997) Principles of dynamic systems, intersubjectivity, and the obsolete distinction between one-person and two-person psychologies, *Psychoanalytic Dialogues*, 7:6, 859-868, DOI: [10.1080/10481889709539224](https://doi.org/10.1080/10481889709539224)

⁷ Foulkes S. H. (1964) *Therapeutic Group Analysis*, George Allen and Unwin, London.

⁸ Roberts JP (1982) Foulkes' Concept of the Matrix. *Group Analysis*. 15(2):111-126. doi:[10.1177/053331648201500203](https://doi.org/10.1177/053331648201500203)

- 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 research workshop⁹ 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.

⁹ Group members of our Depth- hermeneutical research workshop are: Katrin Ackerl Konstantin, Andreas Hudelist, Rosalia Kopeinig, Maria Leeb, Alfred Rindlsbacher, Martina Ukowitz. Convenor: Regina Klein. Without all their contributions, constant interest, curiosity and engagement this paper would not exist. Thank you!

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:

<p>Tabu https://www.duden.de/rechtschreibung/Tabu</p>	<p>Taboo https://www.merriam-webster.com/dictionary/taboo</p>
<p>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</p>	<p><i>adjective</i> 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</p>
<p>Typische Verbindungen (computergeneriert) INFO</p>	<p><i>verb</i> 1: to set apart as taboo especially by marking with a ritualistic symbol 2: to avoid or ban as taboo <i>noun</i> 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</p>

Aha, it is just there, covering 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
<p>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. <i>tabu</i> bzw. <i>taboo</i>, siehe Cook (1777) polynes. <i>tapu</i>, 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. <i>tabu</i>, <i>taboo</i> tabuieren Vb. ‘für tabu erklären, mit Tabu belegen’ (1. Hälfte 19. Jh.), heute mit tabuisieren Vb. (Mitte 20. Jh.) konkurrierend.</p>	<p>taboo (adj.) also <i>tabu</i>, 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) <i>ta-bu</i> "sacred," from <i>ta</i> "mark" + <i>bu</i> "especially." But this may be folk etymology, as linguists in the Pacific have reconstructed an irreducible Proto-Polynesian <i>*tapu</i>, from Proto-Oceanic <i>*tabu</i> "sacred, forbidden" (compare Hawaiian <i>kapu</i> "taboo, prohibition, sacred, holy, consecrated;" Tahitian <i>tapu</i> "restriction, sacred, devoted; an oath;" Maori <i>tapu</i> "be under ritual restriction, prohibited"). The noun and verb are English innovations first recorded in Cook's book.</p>

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 **forbiddance** of translatability is joined by the **commandment** 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
<p>dia- Präfix in aus dem Griech. entlehnten Wörtern mit der Bedeutung 'durch-, hindurch-, über ... hin, quer-, auseinander-', wie in <i>Diabetes, Diarrhöe, diabolisch, Diagnose, diagonal</i>, vor Vokalen di-², z. B. in <i>Diözese</i>. Griech. <i>dia-</i> (<i>δια-</i>) ist wohl verwandt mit lat. <i>dis-</i> 'entzwei, auseinander' (s. <i>dis</i>). Das Präfix <i>dia-</i> tritt auch in modernen, sich ans Griech. anlehnenden Bildungen auf, s. <i>diachronisch</i></p>	<p>dia- prefix before vowels, <i>di-</i>, word-forming element meaning "through, in different directions, between," also often merely intensive, "thoroughly, entirely," from Greek <i>dia</i> "through; throughout,"</p>
<p>Dialog m. 'Unterredung, Wechselrede, Zwiegespräch'. Griech. <i>diálogos</i> (<i>διάλογος</i>) 'Unterredung, Gespräch', wie Dialektik zum Verb <i>dialégesthai</i> (<i>διαλέγεσθαι</i>) gebildet, ergibt lat. <i>dialogus</i>, 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. <i>dialogue</i>, eingedeutsches <i>Dialog</i> für 'Wechselrede' und daher auch für die 'Gesprächsszene' (im Gegensatz zum Monlog, eines Bühnenstücks).</p>	<p>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 <i>dialoge</i> and directly from Latin <i>dialogus</i>, from Greek <i>dialogos</i> "conversation, dialogue," related to <i>dialogesthai</i> "converse," from <i>dia</i> "across, between" (see <i>dia-</i> + <i>legein</i> "to speak" (from PIE root *leg (1) "to collect, gather," with derivatives meaning "to speak (to 'pick out words')").</p>

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).

Interposing juxtapositions/entanglement

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 transposing things, frames, borders, frontiers. The English translation 'crazy' enriches these 'yards of meaning' with notions of foolish, unreal shattering, crashing, breaking things, frames, borders, frontiers into pieces.

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.

<p>https://www.dwds.de/web.verrueckt</p> <p>verrückt Part.adj. 'nicht bei Verstand, geistesgestört, irre, unsinnig', eigentlich 'an eine andere, eine falsche Stelle gebracht' (16. Jh.), zumal in Fügungen wie <i>verrückt im Kopf, im Hirn</i> 'töricht, närrisch' (17. Jh.), aus denen sich rasch absoluter Gebrauch im oben genannten Sinne entwickelt.</p> <p>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. <i>rucken</i> (9. Jh.; vgl. <i>irrucken</i> 'unterstützen, aufrichten', 8. Jh.), mhd. <i>rücken</i> (obd. <i>rucken</i>) 'sich fortbewegen, etw. schnell bewegen', mnd. mnl. <i>rucken</i>, nl. <i>rukken</i>, anord. <i>rykkja</i>, schwed. <i>rycka</i>, dän. <i>rykke</i> (germ. *<i>rukkan</i>). Herkunft nicht geklärt. Verwandt sind mhd. nl. (holl.) <i>rocken</i> 'rücken', aengl. <i>roccian</i>, engl. <i>to rock</i> 'wiegen, schaukeln' (s. <i>Rock and Roll</i>) nord. <i>rugga</i> 'schütteln, schaukeln, wiegen', schwed. (mundartlich) <i>rugga</i> 'schaukeln'. abrücken 'wegrücken, -schieben, aufbrechen, sich entfernen, abmarschieren, sich distanzieren', mhd. <i>aberücken</i> 'wegziehen, entfernen'. anrücken Vb. 'aneinanderschieben, sich nähern, anmarschieren' (15. Jh.). einrücken Vb. 'einsetzen, einmarschieren, den Militärdienst beginnen, eingezogen werden', mhd. <i>inrucken</i> 'hinein-schieben'; entrücken Vb. 'wegnehmen, entfernen, versetzen' (an einen anderen Ort, in Ekstase, in eine andere Welt ent-rückt Part.adj. 'abgelegen, fern, geistig abwesend, weltverloren' (13. Jh.). verrücken Vb. 'wegrücken, an einen anderen Platz schieben, verschieben' ahd. <i>firrucken</i> mhd. <i>verrucken</i>; 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</p>	<p>https://www.etymonline.com/word/crazy</p> <p>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: <i>Crazily</i>; <i>craziness</i>.</p> <p>To drive (someone) crazy is attested by 1873. To do something <i>like crazy</i> "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 <i>thašuka</i> <i>ertisement witko</i>, literally "his horse is crazy." Crazy-quilt (1886) preserves the original "break to pieces" sense of <i>craze</i> (v.). Crazy bone as an alternative to <i>funny bone</i> is recorded by 1853</p> <p>craze (v.) late 14c., <i>crasen, craisen</i> "to shatter, crush, break to pieces," probably a Germanic word and perhaps ultimately from a Scandinavian source (such as Old Norse *<i>krasa</i> "shatter"), but it seems to have entered English via Old French <i>crasir</i>. Original sense preserved in <i>crazy quilt</i> (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. <i>Crazed; crazing....</i> 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]</p> <p>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</p>
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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*

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
<p>Spiel 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, Wettkampf', 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. spilonilon, mnd. spēlen, spillen, mnl. spēlen, nl . spelen, afres. spilia (westgerm *spilōn). Die Ausgangsbedeutung ist 'Tanz, tänzerische Bewegung' bzw. 'tanzen, sich lebhaft bewegen'. Das Substantiv erscheint vielfach in festen Wendungen, vgl. das Spiel verderben '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 bringen 'beteiligen, einbeziehen' (18. Jh.). spielend Adv. 'leicht, mühelos wie im Spiel' (17. Jh.), eigentlich Part. Präs. zum oben genannten Verb. abspielen 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 einem Instrument Musik) vortragen, musizieren' (16. Jh.), reflexiv 'sich in den Vordergrund rücken, großtun' (19. Jh.). zuspieren Vb. 'jmdm. etw. (heimlich) verschaffen, einen Vorteil zukommen lassen' (17. Jh., ausgehend vom Kartenspiel). Anspielung f. '(versteckte) Andeutung' (17. Jh.), nach gleichbed. lat. allüsiō. Spieler m. 'wer spielt' (besonders Schauspieler), 'wer ein Glücksspiel spielt', ahd. spilāri 'Handpaukenschläger, Tänzer, Gaukler, Schauspieler' (um 900), mhd. spilære, spiler. spielerisch 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.); anfangs besonders das Verhältnis der Weite eines Geschützrohres zu dem angepaßten, die Gleitfähigkeit gewährenden Durchmesser des Geschosses. Spielsachen Plur. 'für Kinder zum Spielen hergestellte Gegenstände', Spielwaren Plur. 'Spielsachen als Handelsgegenstand' (beide 18. Jh.). Spielzeug n. 'Spielsachen' (17. Jh.), 'Musikinstrument' (17. Jh.), 'Gewinnspiel, Brett-, Würfel-, Kartenspiel' (16. Jh.).</p>	<p>play (n.) 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 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.</p> <p>play v. Middle English pleien, from Old English plegian, plegian "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.).</p>

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

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.*

Freewriting

"The idea is simply to write for ten minutes (later on, perhaps fifteen or twenty). Don't stop for anything. Go quickly without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you are doing. . . .

Practiced regularly, it undoes the ingrained habit of editing at the same time you are trying to produce. It will make writing less blocked because words will come more easily."

Peter Elbow 1998, *Writing without Teachers*. Oxford Press

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 1, our first stopover **Heterosexual-Matrixial Strip**. 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.etymonline.com/search?q=cross+ove>

f

<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' (cadumь)* 'setzen, pflanzen, anbauen' sowie umgebildetem lit. *sodinti* '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, **Ab-satz** 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,

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

einnehmen, erobern, mit Truppen belegen, ahd. *bisezzan* '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, zielen'; **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. *insetzen* 'ein-, hineinsetzen, -legen, verpfänden'; **Einsatz** m. 'das Einsetzen, das Eingesetzte, Beginn, Anstrengung, Bemühung, auswechselbarer Teil', mhd. *in-*, *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, anflücken, 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. *ubarsezzan* 'von einem Ort an einen anderen bringen' (um 800), mhd. *übersetzen* 'hinübersetzen'; **übersetzen**² Vb. 'aus einer Sprache in eine andere übertragen, dolmetschen' (17. Jh., vgl. bereits mnd. *översetzen*, 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. *übersetzung* 'Überordnung, Erhöhung'. **umsetzen**¹ Vb. 'umhegen, einfassen, umstellen, umzingeln', ahd. *umbisezzan* '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. *untarsezzan* 'unterwerfen, unterordnen' (um 900); **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. *firsezzan* '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. *furisezzan* (8. Jh.), mhd. *vürsetzen*; **Vorgesetzter** m. 'Chef, Leiter' vgl. ahd. *foragisaztēr* (9. Jh.), Übersetzung von lat. *praepositus* 'Aufseher, Vorsteher'; **Vorsatz** m. 'Vorhaben, Plan, Absicht', *vürsaz*. **zusetzen** Vb. 'hinzufügen, draufzahlen und damit verlieren, Reserven angreifen, jmdn. bedrängen', ahd. *zuosezzan* 'hinzufügen' (8. Jh.), mhd. *zuosetzen* 'hinzustellen, feindlich eindringen, verfolgen'; **Zusatz** m. 'Hinzugefügtes, das Hinzufügen', mhd. *zuosaz*, 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 Zeitspan-

higher than; upon; in; across, past; more than; on high," from Proto-Germanic **uberī* (source also of Old Saxon *obār*, 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," *ufar-swaran* "to swear falsely;" Old English *ofercreft* "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 *transfere* "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*.

<p>ne, eines Zeitraumes (<i>über Ostern</i>); Adv. zur Bezeichnung des Überschreitens einer Quantität, Qualität, Intensität außergem. Verwandten aind. <i>upári</i> ‘oben, über’, awest. <i>upairi</i>, griech. <i>hýper, hypér</i> (<i>ὑπερ, ὑπέρ</i>) ‘über, im Übermaß, über ... hinaus, oberhalb’, lat. (mit s-Präfix) <i>super</i> ‘oben, auf, darüber’, air. <i>for</i> ‘über, über ... hinaus’ auf ie. <i>*upér(i)</i> ‘über, oberhalb’, auch ‘über ... hinaus’, -Suffix zu ie. <i>*upo, *up, *eup</i> ‘unten an etw. heran’, dann ‘von unten hinauf, über’. geht auf das Adverb ahd. <i>ubari</i></p>	<p>Tere- <i>*terə-</i> Proto-Indo-European root meaning "cross over, pass through, overcome." It forms all or part of: avater, caranvanserai, nectar, nostril, seraglio, thrill, thorough, through, tranche, trans-, transient, transom, trench, truculent, trunk. It is the hypothetical source of/evidence for its existence is provided by: Sanskrit <i>tirah</i>, Avestan <i>taro</i> "through, beyond;" Latin <i>trans</i> "beyond;" Old Irish <i>tre</i>, Welsh <i>tra</i> "through;" Old English <i>þurh</i> "through"</p>
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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: Initiation phase along heteromatrixial strips

Hi, my name is Regina, I was doing the depth-hermeneutical research workshops on the gathered 'life-stories' in Zagreb. Here you see the most important tool of this research practice: a key, enabling access to the mostly locked doors of the excluded everybody's small 'stories' in the big world of the general official 'history'. Mapping the unseen in this context means mapping the unconscious, lost in the 'dark continent'. Depth hermeneutic researchers are "border crossers", trying to catch the shadow left by the spoken words hidden behind the cultural gaze. This attempts to transform these 'not-yet' recognized potentials out of the 'in betwixt' into new utopian options. The "in-between" story-lines will lead us to the revealing dance with the 'ghosts' of the past. Playing joyful language games will highlight the values of groundbreaking borderlinking thinking beyond polarizing 'Cartesian Binaries'.

At the first stop of our excursion we will be facing LGBTQIA+ subsequently fall apart between heteromatrixial-strips. Why strips? Tracing back the etymology of "strip" we find ourselves in a melange reaching from "narrow" over "tie, bind stroke" to "spread" and "lighting bolt".

https://www.etymonline.com/word/strip
<p>strip (n.) "long, narrow, flat piece," mid-15c., "narrow piece of cloth," probably related to or from Middle Low German <i>stripe</i> "strap, thong," and from the same source as stripe. Sense extension to wood, land,</p>
<p>strip (v.) make bare," early 13c., from Old English <i>-stripan</i>, <i>-strypan</i> "to plunder, despoil" (as in West Saxon <i>bestrypan</i> "to plunder"), from Proto-Germanic <i>*straupijan</i> (source also of Middle Dutch <i>stropen</i> "to strip off, to ramble about plundering," Old High German <i>stroufen</i> "to strip off, plunder," German <i>streifen</i> "strip off, touch upon, to ramble, roam, rove"). Meaning "to unclothe" is recorded from early 13c. Intransitive sense from late 14c. Of screw threads, from 1839; of gear wheels, from 1873. Meaning "perform a strip-tease" is from 1929. Related: <i>Stripped</i>; <i>stripping</i>.</p>
<p>stripe (n.1) "a line or band in cloth," early 15c., from Middle Dutch or Middle Low German <i>stripe</i> "stripe, streak," from Proto-Germanic <i>*stripan</i> (source also of Danish <i>stribe</i> "a striped fabric," German <i>Streifen</i> "stripe"), cognate with Old Irish <i>sriab</i> "stripe," from PIE root <i>*strig-</i> "to stroke, rub, press" (see strigil. Of soldiers' chevrons, badges, etc., attested from 1827. <i>Stripes</i> for "prison uniform" is by 1887, American English.</p>
<p>strigil (n.) "ancient tool for scraping the skin after a bath," 1580s, from Latin <i>strigilis</i> "scraper, horse-comb," from <i>stringere</i> (1) "draw along a surface, graze, touch lightly; strip off, pluck off, cut away; clip, prune; lay bare, unsheathe," figuratively "waste, consume, reduce; touch, move, affect, cause pain," from PIE root <i>*strig-</i> "to stroke, rub, press" (source also of Latin <i>striga</i> "stroke, strike, furrow," <i>stria</i> "furrow, channel;" Old Church Slavonic <i>striga</i> "shear;" Old English <i>stracian</i> "to stroke;" German <i>streichen</i> "to stroke, rub"). Etymologists dispute over whether this is connected to Latin <i>stringere</i> (2) "to tie, tighten," root of strain (v.). Based on the sense differences, de Vaan writes, "It appears that a merger occurred of two different PIE verbs, <i>*strig-</i> 'to brush, strip' and <i>*streng-</i> 'to tie'".</p>
<p>strain (v.) c. 1300, "tie, bind, fasten, gird," from present participle stem of Old French <i>estreindre</i> "bind tightly, clasp, squeeze," from Latin <i>stringere</i> (2) "draw tight, bind tight, compress, press together," from PIE root <i>*streig-</i> "to stroke, rub, press" (source also of Lithuanian <i>strēgti</i> "congeal, freeze, become stiff;" Greek <i>strangein</i> "twist;" Old High German <i>strician</i> "mends nets;" Old English <i>streccian</i> "to stretch;" German <i>stramm</i>, Dutch <i>stram</i> "stiff"). From late 14c. as "tighten; make taut," also "exert oneself; overexert (a body part)," Sense of "press through a filter, put (a liquid) through a strainer" ; that of "to stress beyond measure, carry too far, make a forced interpretation of" is from mid-15c. Related: <i>Strained</i>; <i>straining</i>. strain (n.1) "injury caused by straining," c. 1400. The meaning "passage of music" (1570s) probably developed from a verbal sense of "to tighten" the voice, which originally was used in reference to the strings of a musical instrument (late 14c.). strain (n.2) "line of descent, lineage, breed, ancestry," c. 1200, from Old English <i>strion</i>, <i>streon</i> "a gain, acquisition, treasure; a begetting, procreation," from Proto-Germanic <i>*streu-nam-</i> "to pile up," from PIE <i>*streu-</i>, extended form of root <i>*stere-</i> "to spread."</p>
<p>stere- <i>*sterā-</i>, also <i>*ster-</i>, Proto-Indo-European root meaning "to spread." It forms all or part of: consternate; construct; destroy; destruction; industry; instruct; instruction; instrument; obstruct, perestroika; prostrate; sternum; strain (n.2) "race, stock, line;" stratagem; strategy; strath; stratum; stratus; straw; stray; street; strew; stroma; structure; substrate; substructure. It is the hypothetical source of/evidence for its existence is provided by: Sanskrit <i>strnoti</i> "strews, throws down;" Avestan <i>star-</i> "to spread out, stretch out;" Greek <i>stronymi</i> "strew," <i>stroma</i> "bedding, mattress," <i>sternon</i> "breast, breastbone;" Latin <i>sternere</i> "to stretch, extend;" Old Church Slavonic <i>stira</i>, <i>streti</i> "spread," <i>strana</i> "area, region, country;" Russian <i>stroji</i> "order;" Gothic <i>straujan</i>, Old High German <i>strouwen</i>, Old English <i>streowian</i> "to sprinkle, strew;" Old English <i>streon</i> "strain," <i>streaw</i> "straw, that which is scattered;" Old High German <i>stirna</i> "forehead," <i>strala</i> "arrow, lightning bolt;" Old Irish <i>fo-sernaim</i> "spread out," <i>srath</i> "a wide river valley;" Welsh <i>srat</i> "plain."</p>

The guide-chosen topic of our Croatian partner organization ‘Vox Feminae/Common Zone’ (founded 2005 as an open platform for different gender voices and media culture) was LGTBIQ, representing Lesbian, Gay, Transsexual, Intersexual, Queer human beings.

*“Re-traditionalization of Croatian society, in the sphere of politics, media and education, is followed by re-traditionalization of culture and contemporary means of artistic expression. Backed by continuous pressure by the far-right on almost all institutional instances, organizations of civil society, non-profit media, initiatives, and individual artists are under special unpleasant treatment - subtle and slow deduction of funds or even complete erasure from state funding. This societal turmoil is hitting LGTBIQ community particularly hard. Queer culture and everyday life, along with other gender-aware artistic practices, are slowly being erased, made less visible and accessible in the public life, making their work environments unpleasant and project realization sometimes next to impossible.
(from: Curatorial note Vox Feminae/Common Zone 2019)*

Level 1: LGBTQIA+ and the „Grande Verzettelung“ in the „power matrix“

This arrangement of letters to a long chain, let the main “countertransference-figure” emerge, the **key-scene**, which I will call ‘Grande Verzettelung’: Is it LGITBQ, LBQTG, LTGBQ LGTBQ.... LQTBP (**P**ansexual, added from participants of the biographical workshop in Klagenfurt), or what and how? I (**I**ntersexual) was nearly always forgotten in our dept-hermeneutical group talk. And what I just learn to know while writing these sentences, **A** and with it **A**sexual and **A**gender were not mentioned. Moreover the “all-inclusive chain” **LGBTQIAPK** + (Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual, Polygamous/polyamorous, Kink +) was out of **mapping**.¹⁰

This initial **key-scene** was not the only one to cause “Verzettelungs-chaos”, disorientation and with it a loss of identity markers. At our first meeting, after a short introduction of depth-hermeneutical art, we started to work on the transcribed protocol. Quickly disaster struck, as we all had a different amount of pages according to the format each one printed it. Would we want to closely examine a passage, the page numbers were of no use: Page. 7, second paragraph, fourth line - chaos erupts. Where, what, no, yes, but....I can’t find it in my document Oh, it is over here, not there. Where am I, who am I and what do others think I am?

Figuratively the different page numbers, acted as ‘free-floating signifiers’, pathing the ‘royal road’ to secretive, desymbolized and tabooed fields of knowledge, we glimpse at and behind the thinly drawn lines.

<https://www.dwds.de/wb/etymwb/verzetteln>

verzetteln Vb. ‘Gras, Heu, Stroh zum Trocknen ausbreiten, unachtsam, unbedenklich verstreuen, verschütten’ (16. Jh.), übertragen ‘vergeuden, vertun’ (17. Jh.), ‘Zeit vergeuden’ (18. Jh.), sich verzetteln ‘seine Kräfte zersplittern’ (19. Jh.); Iterativbildung zu verzetten, mhd. verzetten ‘zerstreut fallen lassen, verstreuen, verlieren’, zu zetten **anzetteln** Vb. ‘den Aufzug eines Gewebes auf dem Webstuhl einrichten’, übertragen ‘anstiften’ (Ende 15. Jh.), **Zettel**¹ m. bei einem Gewebe in Längsrichtung verlaufender Garnfaden, ‘Kette, Aufzug’ (15. Jh.; Gegensatz *Einschlag*, *Einschuß* für den durch die Breite laufenden Faden), vgl. mhd. *zettelgarn*, gebildet mit l-Suffix zu **zeten** Vb. ‘einzeln, in kleinen Stücken fallen lassen, streuen, verstreuen, ausbreiten’, ahd. *zetten* (9. Jh.; vgl. *bi-*

¹⁰ Also in my recherche I found different orderings of the letters: Also in my research I found different order (sequences) of the letters. Roughly put LGBTQIA (in US-near contexts and WHO) LGBTIQA (in European and former Empire-contexts)

, *ubarzetten* 'be-, überstreuen', 8. Jh.), mhd. *zet(t)en* 'streuen, zerstreut fallen lassen, ausbreiten' (germ. -dd- aus -dj-). Dazu stellen sich anord. *teðja* 'düngen, misten', schwed. (mundartlich) *täda*, engl. (aus dem Anord.) *to ted* 'ausbreiten (von Heu)' sowie anord. *tað* 'ausgebreiteter Mist', schwed. (mundartlich) *tad* 'Dung' und got. *ungatass* 'ungeordnet, zugellos', ferner die unter **Zote** und **Zotte**.

Zote f. 'unanständiger Witz, obszöner, derber Spaß'. frühnhd. *Zoten, Zotten* begegnet in der (zunächst äußerst derben, in Fastnachtsspielen und Schwankbüchern belegten) Wendung *Zot(t)en reißen* 'etw. Unflätiges tun, derbe, obszöne Späße machen' (15. Jh.), eigentlich wohl 'schmutzig und kotig verklebte Haare säubern'

Außergerm. lassen sich vielleicht vergleichen griech. *datéasthai, datéesthai* (δατέασθαι, δατέεσθαι) 'unter sich verteilen, (zu)teilen', *dasmós* (δασμός) 'Verteilung, Tribut', so daß auf eine durch t erweiterte Form der Wurzel ie. **dā(i)-*, **dī-* 'teilen, zerschneiden, zerreißen' (s. **Teil**: *dā(i)-*, **dī-* 'teilen, zerschneiden, zerreißen'? Oder stammt der germ.-baltoslaw. Ausdruck aus einer Substratsprache?

Zeit f. 'Ablauf des Geschehens, Aufeinanderfolge der Ereignisse, bestimmter Abschnitt oder Punkt dieses Ablaufs', ahd. (8. Jh.), mhd. *zīt* f. n. 'Zeit, Zeit-, Lebensalter, Leben, Jahres-, Tageszeit, Stunde', asächs. aengl. *tīd*, mnd. *tīt* (nd. *Tīde* 'Zeit, Flut'), mnl. *tijt*, nl. *tijd* 'Zeit', engl. *tide* 'Gezeit(en), Ebbe und Flut' (in Zusammensetzungen 'Zeit', vgl. *summertide* 'Sommerszeit'), anord. *tīð* 'Zeit, Stunde, Gebet', schwed. *tid* 'Zeit' setzen germ. **tīði-* (bzw., falls das neutrale Genus im Ahd. und Mhd. nicht als sekundär anzusehen ist, auch germ. **tīða-*) voraus. Daneben stehen aengl. *tīma* 'Zeit, Gelegenheit', engl. *time* 'Zeit', anord. *tīmi* 'Zeit, rechte Zeit, Mal, Glück', schwed. *timme* 'Stunde', beruhend auf germ. **tīma-* m. Die germ. Formen lassen sich im Sinne von 'Abgeteiltes, Abschnitt' teils mit t-Suffix, teils mit dem Suffix ie. *-mon-* an die Tiefstufe ie. **dī-* der unter **Teil** (s. d.) angeführten Wurzel ie. **dā(i)-* 'teilen, zerschneiden, zerreißen' anschließen, wozu auch aind. *dāyatē* 'teilt, teilt zu, hat Anteil', *dāti*, *dyāti* 'schneidet ab, teilt, mäht', griech. *dāiesthai* (δαίεσθαι) '(ver)teilen', *dāīs*, *dāitē*, *daitýs* (δαίς, δαίτη, δαίτύς) 'Portion, Speise, Mahlzeit', *daitrón* (δαίτρον) 'Anteil, Portion', (mit mo-Formans) *dēmos* (δῆμος) 'Volk, Gau, Land', air. *dām* 'Gefolgschaft, Schar' gehören. **teilen** Vb. 'ein Ganzes in Einzelstücke zerlegen'

There is no equivalent English idiom. I may choose from: "to spread oneself too thin"; to dissipate one's energies", "to get bogged down in details", "to get bogged down in the weeds with s.th.". I get caught up and find the german playmate in this language game, whose roots are located in the concept of "subjugation" /Unterwerfung. a key term of Foucault, defined in his genealogical description of **power regimes**.

https://www.dwds.de/wb/beugen	https://www.etymonline.com/word/bog
<p>biegen Vb. 'in eine von der Geraden abweichende Form bringen, krumm machen' (reflexiv) 'sich krümmen, sich beugen', intransitive Verwendung heute nur im Sinne von 'bogenförmig die Richtung ändern, einen Bogen machen', stets mit einer durch Präposition angeschlossenen Ortsangabe (z. B. <i>um die Ecke, in eine Nebenstraße biegen</i>). Ahd. <i>biogan</i> (8. Jh.), mhd. <i>biegen</i> 'biegen, beugen, krümmen' (und nicht gesichertes asächs. <i>biogan</i>) got. <i>biugan</i> 'beugen'.. asächs. <i>būgan</i> 'sich beugen', verbiegen, sich beugen, ausweichen', mnl. <i>būghen</i> 'beugen, wenden, unterwerfen, sich beugen, geneigt sein', nl. <i>buigen</i> 'biegen, beugen, sich biegen, sich beugen', aengl. <i>būgan</i> 'sich beugen, sich unterwerfen, sich wenden, nachgeben, zurückweichen, fliehen'</p> <p>*beug-, *<i>būg-</i> setzt ie. *<i>bheugh-</i> voraus, während außerhalb des Germ. aind. <i>bhujāti</i> 'biegt, krümmt sich' (wie griech. <i>phéugein</i> (φεύγειν), lat. <i>fugere</i> 'fliehen' und wohl auch für lit. <i>būgti</i> 'erschrecken' gilt. Wahrscheinlich muß von einer Wurzel ie. *<i>bheug(h)-</i> 'biegen' ausgegangen und eine spätere Bedeutungsentwicklung zu 'zurückweichen, fliehen' vermutet werden (vgl. auch 'ausweichen'</p>	<p>bog (n.) "wet, soft, spongy ground with soil chiefly composed of decaying vegetable matter," c. 1500, from Gaelic and Irish <i>bogach</i> "bog," from adjective <i>bog</i> "soft, moist," from Proto-Celtic *<i>buggo-</i> "flexible," from PIE Root *<i>bheugh</i> "to bend." A <i>bog</i> is characterized by vegetation, decayed and decaying, and a treacherous softness. A <i>quagmire</i> or <i>quag</i> is the worst kind of bog or slough; it has depths of mud, and perhaps a shaking surface. A <i>slough</i> is a place of deep mud and perhaps water, but generally no vegetation. [Century Dictionary]</p> <p>bog (v.) "to sink (something or someone) or stick in a bog," c. 1600, from bog (n.). Intransitive use "with <i>down</i> (adv.) by 1848, American English. Related: <i>Bogged</i>; <i>bogging</i>. bheug- Proto-Indo-European root meaning "to bend," with derivatives referring to bent, pliable, or curved objects. It is the hypothetical source of/evidence for its existence is provided by: Sanskrit <i>bhujati</i> "bends, thrusts aside;" Old English <i>bugan</i>, German <i>biegen</i>, Gothic <i>biugan</i> "to bend;" Old High German <i>boug</i>, Old English <i>beag</i> "a ring."</p>

Foucault's concepts of **power** – of regime, subjectivation, subjugation and desubjugation - are not easily to transcode in an easily understandable idea.¹¹

Simply put: power is everywhere and brings everybody and everything under the **yoke**. Power is, for Foucault, ultimately all-determining, "ubiquitous, metaphysical principle", waiting at every corner, a superstructure, governing me and all. We as subjects do not consciously exercise power, we are merely power's passive objects because - power relations involve domination. Thus Foucault writes that power "is not an institution, and not a structure; neither is it a certain strength we are endowed with", and elsewhere, that power is never localized here or there, never in anybody's hands, never appropriated as a commodity or piece of wealth. Power is employed and exercised through a net-like organization, like a **matrix** or a **matrixial power**. Foucault concludes that power, then, is something like the stratification, the institutionalization, the definition of tactics, of implements, and arms which are useful in all these clashes. The "**power-matrix**" is a machine in which everyone is caught and is 'subjugated' – sooner or later, more or less.

<p>https://www.etymonline.com/word/subjugation</p> <p>subjugation (n.) late 14c., from Late Latin <i>subiugationem</i> (nominative <i>subiugatio</i>), noun of action from past participle stem of Latin <i>subiugare</i> "to subdue," literally "bring under the yoke," from <i>sub</i> "under" (see sub-) + <i>iugum</i> "yoke," from PIE root *yeug- – to join yeug- Proto-Indo-European root meaning "to join." It forms all or part of: adjoin, adjust, conjoin, conjugate, conjunct, disjoint, enjoin, injunction, jugular, jostle, joust, join, joint, junction, jointure, juxtapose, rejoin (to answer) subjoin, subjugate, yoga, yoke, zeugma, zygote. t is the hypothetical source of/evidence for its existence is provided by: Sanskrit <i>yugam</i> "yoke," <i>yunjati</i> "binds, harnesses," <i>yogah</i> "union;" Hittite <i>yugan</i> "yoke;" Greek <i>zygon</i> "yoke," <i>zeugnyanai</i> "to join, unite;" Latin <i>iungere</i> "to join," <i>iugum</i> "yoke;" Old Church Slavonic <i>igo</i>, Old Welsh <i>iou</i> "yoke;" Lithuanian <i>jungas</i> "yoke," <i>jungti</i> "to fasten to a yoke;" Old English <i>geoc</i> "yoke."</p>
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Level 2: Key scenes, experiential figurations and the entangling net

Which latent topics figured themselves as **virulent ,key scenes'**? Briefly summarised the 'key scenes' show a continuation of the three biographical workshops held in Zagreb (2) and Klagenfurt (1), with 7 to 9 participants, interwoven with various artistic works (paintings, music, dance, film, installation, lecture) where presented, performed and discussed during the respective 6 day intervention phase of 'Mapping the Unseen'.

The articulated topics of the three biographical workshops followed the guidelines provided by Rosalia Kopeinig, the conductor (► see Rosalia's bookshelf: Biographical Space). The guidelines are the tracks on which communicative contributions run. The lines form one all-encompassing net in creating new 'nodes', 'experiential figurations', 'transpersonal body/mind-connections' - may it be verbally or enacted – by producing a 'subterranean rhizomic Gewirr/Entanglement':

<p>https://www.dwds.de/wb/wirr</p> <p>wirr Adj. 'ungeordnet, zusammenhangslos, unklar' (17. Jh.), rückgebildet aus dem schwach flektierenden Verb <i>wirren</i> 'durcheinanderbringen' (zuerst belegt in mhd. <i>verwirren</i>), das mit dem Stammsilbenvokal i (in Analogie zu <i>irren</i> entstanden?) altes, stark flektierendes <i>werren</i> (mit starker Flexion bis ins 18. Jh.; vgl. noch heute <i>verworren</i>) beeinflusst, so daß sich nach Umbildung des Vokals auch schwache Formen durchsetzen. Dieses nur im Dt. und Nl. belegte Verb (mit -rr- aus germ. -rs-) nhd. <i>werren</i>, ahd. <i>werran</i> (Part. Prät. <i>giworran</i>) 'durcheinanderbringen, in Aufruhr bringen, stören' (8. Jh.), mhd. <i>werren</i>, asächs. <i>werran</i>, mnd. mnl. <i>werren</i>, nl. <i>warren</i> sowie das Substantiv ahd. <i>werra</i> (11. Jh.), mhd. <i>werre</i> 'Ärgernis, Zank, Streit, Verwicklung, Schaden, Not' haben keine sicheren Anknüpfungsmöglichkeiten. Wenn nach WALDE/HOFMANN ³², 761 eine Verbindung zu lat. <i>verrere</i> 'schleifen, am Boden schleppen, fegen' besteht, kann von ie. <i>*uers-</i> 'am Boden schleifen' ausgegangen werden. Sollte besser ein onomatopoetischer Ansatz anzunehmen sein? Wirrsal n. f. 'Durcheinander, Chaos, Verwicklung', geläufig</p>	<p>https://www.etymonline.com/word/tangle</p> <p>tangle (v.) mid-14c., nasalized variant of <i>tagilen</i> "to involve in a difficult situation, entangle," from a Scandinavian source (compare dialectal Swedish <i>taggla</i> "to disorder," Old Norse <i>þongull</i> "seaweed"), from Proto-Germanic <i>*thangul-</i> (source also of Frisian <i>tung</i>, Dutch <i>tang</i>, German <i>Tang</i> "seaweed"); thus the original sense of the root evidently was "seaweed" as something that entangles (itself, or oars, or fishes, or nets). "The development of such a verb from a noun of limited use like <i>tangle 1</i> is somewhat remarkable, and needs confirmation" [Century Dictionary]. In reference to material things, from c. 1500. Meaning "to fight with" is American English, first recorded 1928. Relat-</p>
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¹¹ Heller, K. J. (1996). *Power, Subjectification and Resistance in Foucault. SubStance*, 25(1), 78. doi:10.2307/3685230

seit 19. Jh.; doch vgl. ahd. *werrisal* 'Widerstand' (9. Jh.), frühhd. *wirresal* 'Streit, Unruhe, Unordnung'. **Wirrkopf** m. 'verworrener, konfuser Mensch' (17. Jh.), auch 'Mensch mit ungeordneter Frisur' (19. Jh.). **Wirrwarr** m. n. 'Durcheinander, Wust' (15. Jh.), mhd. *wirrewarren* n., ablautende, alliterierende Bildung (wie *Mischmasch* u. ä.).

ed: *Tangled; tangling. Tanglefoot* (1859) was Western American English slang for "strong whiskey."



Intermezzo, juxtaposition, injunction

Was wäre, wenn „Wirrkopf“ oder „Tanglefoot“ weiterschreiben würde? What if „Wirrkopf“ or „Tanglefoot“ continues writing? If you like to follow me, you are welcome!

Ich wirrwarre in einem Mischmasch, mäandere und springe von einem Knotenpunkt zum anderen, hänge mich an der Wäscheleine entlang, jeder Buchstabe von *LGBTQIAPK +++* ist eine Klammer. Sie klammert mich an der Wäscheleine fest, ich hänge hilflos flatternd im Sturm, der festgeklammerte Körperteil verliert Blut und stirbt langsam ab. Hilfe, gibt es eine Rettungsleine?

I am in a snarl of threads, entangling myself in inescapable seaweed: Should I spent the rest of my life enmeshed in a more or less tight corset of *LGBTQIAPK ++++++* squeezes blood out of me? Am I fitting in or fitting out? Help, where is the lifeline?

Level 3: Co-writing your biographical journey along heteromatrixial strips

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



Writing impulse 1: What are your personal connections and experiences with the topic LGBTQIA+?

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

7 minutes



Writing impulse 2: What is your personal story around your name?

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

7 minutes



Writing impulse 3: What do you nearly always take with you and why? (in your pocket, in a bag, on your body).

Write freely, openly, associatively, everything that comes into your mind – everything is allowed!

7 minutes.



Writing impulse 4: Look at the construction of letters: LGBTQia, which letter is your favourite one and why?

Write freely, openly, associatively, everything that comes into your mind – everything is allowed!

7 minutes



Writing impulse 5: Write a very short story about the word 'pleasure'. Check your bag or whatever you have with you or is around you. What and how is it connotated with pleasure?

Write freely, openly, associatively, everything that comes into your mind – everything is allowed!

7 minutes


The next step is to arm ourselves with and learn to use a new tool - clustering.




Writing impulse 5: Go through your written assignments (1-4). What irritates, interests, affects you most?

Underline, draw, stars, whatever works for you to get a hunch.

Then start a new page and begin to cluster, as outlined on the left.



CLUSTER/ CLUSTER



- ☞ Write your topic the midst of the cluster and circle it = the **core-word**
- ☞ Promptly write down your following ideas, without evaluating or putting them in a line
- ☞ Surround each idea with another circle and connect it to the previous thoughts. This results in cores of associative chains.
- ☞ Try not to force anything if you momentarily stop making progress.
- ☞ Simply take a look at your existing cluster and wait for other ideas.
- ☞ **Everything is allowed!**



Writing impulse 6: Look at your cluster, what catches your eye? Start a new free-writing exercise.

Write freely, openly, associatively, everything coming to your mind – anything goes!

10 minutes

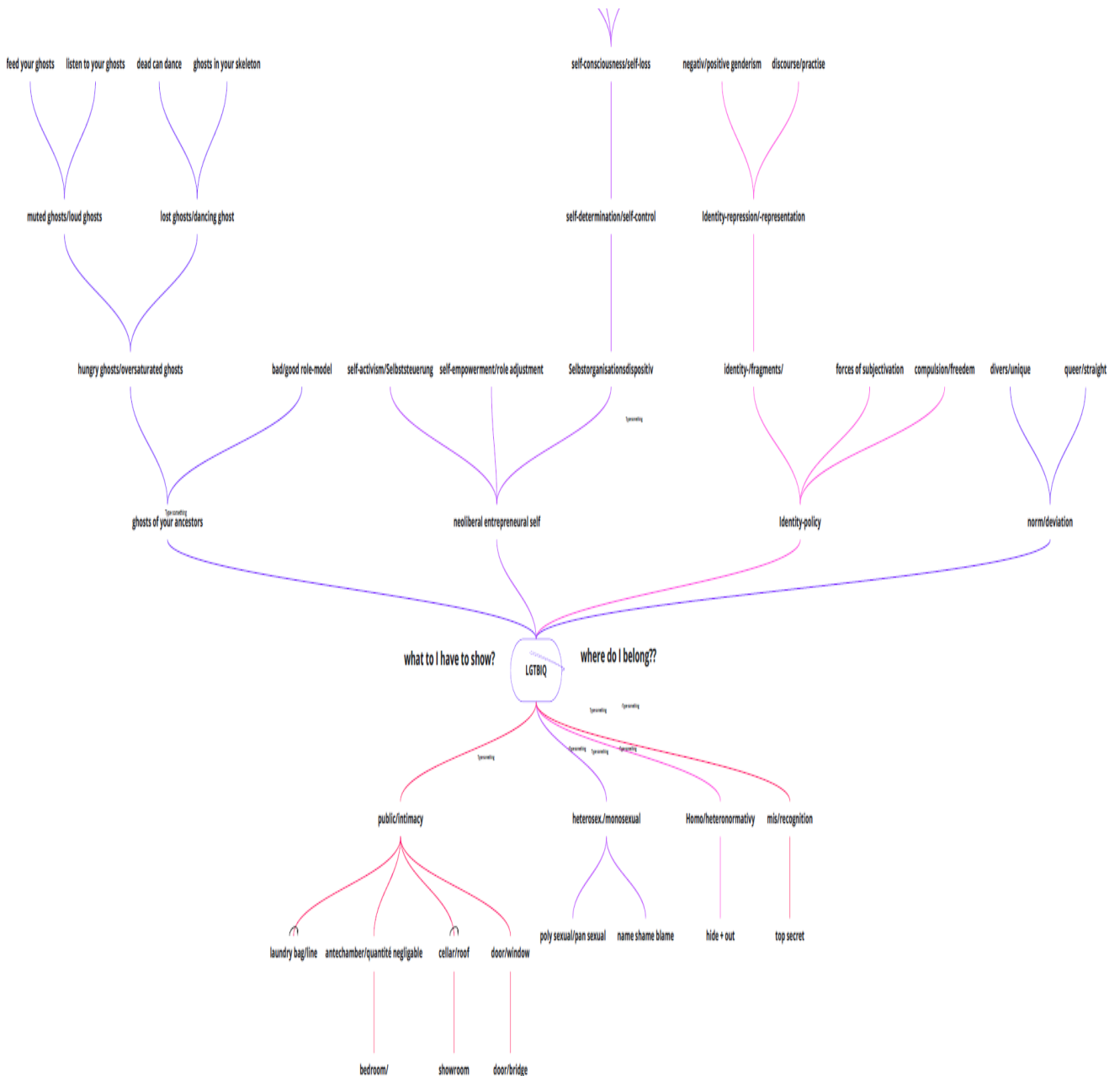


My freewriting (according to the cluster, see next page)

Oh, so many terms with incredible big ‘yards of meaning’ are traveling through body and mind forth and back. To come to a condensed awareness of the where, how and where to, the overall countertransference-matrixial-figure developed, needs me to go back to the basic irritation, the false page numbering, called ‘Grand Verzettelung’ emerged right at the beginning of the first depth-hermeneutical workshop. Starting with that initial scene, the ‘Great Verzettelung’ took hold right up until now and should stay a friendly/ fiendish companion during the entire research project.

I look at these hundred and two terms floating through the clustered multilayered matrix, entangled in the crisscross of strings, which then harshly enwraps my body – feeling like a captive To counteract the ‘Grand Verzettelung’ constricting all my movements, I must find and invent new alternative ways of articulation. But which and how? And where am I stuck?

Clustering the LGBTQIA+ Meaning Matrix in “Mapping the Unseen”



Level 4: Tied and teased up in the 'heterosexual-matrixial strip'.

As a reminder, because we all easily forget:

Heterosexual matrix, a term offered by Judith Butler, describes a hegemonic discursive/epistemic 'role model'



that assumes that for bodies to cohere and make sense, there must be a stable sexuality expressed through a stable gender: masculine expresses male, feminine expresses female and therefore: masculine expresses male-desire for female and female expresses feminine-desire for male, understood as social order in which the male-female binary and heterosexual desire is underlined by the claim that these two (and only two) role models are facts of nature. But evidently, despite all alternative gender identity movements and assumed non-binary sexual practices everyone and everything is transfixed between these two cartesian poles.

From the simplified perspective of this chain of letters it seems possible to extrapolate the heteronormative experience on that of LGBTQIA+: Lesbian expresses same-sex-desire for females, Gay expresses a same-sex-desire for males, Trans expresses a betwixt-desire, Bi expresses a double-sex-desire for male and female, Inter expresses somehow-desire in between and Queer seeks to trouble-desire. And Asexual? Loss of desire, loss of identity?

As outlined above the all-encompassing 'power matrix'¹² creates a kind of identity, that evaluates gender and sexual practices on a scale from moral to immoral, filled with ethical implications. Why is it organized like this? The division into two poles is grounded in our traditional Western thinking mode: the Cartesian way of splitting the world into body and mind, ratio and emotion, in other words: north pole, south pole or Western/Eastern hemispheres), followed by the previously discussed binaries. It is mapped in an asymmetric either/or – topography, always implying superiority of one side.

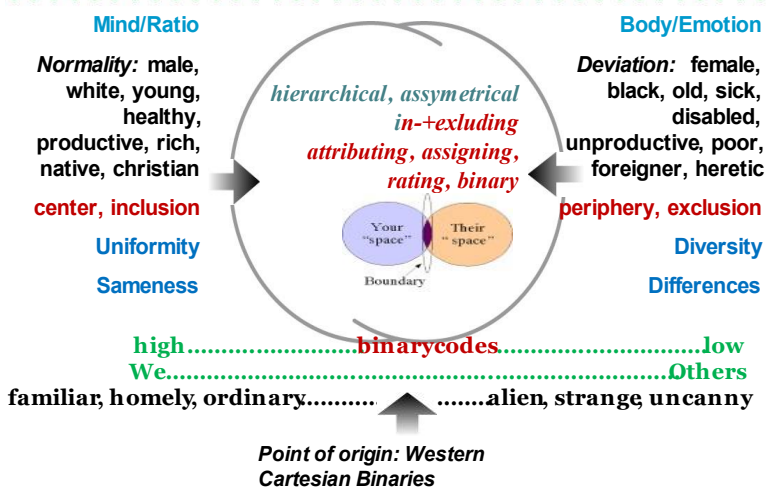
The resulting deeply hierarchical attributions are putting some **body** very fast in well-prepared and differently colored boxes: L, G, T, B I or Q or A or x x x x x.)



Thus leaves the concepts of identity/entity/subjectivity essentially **discursive** and within the heteronormative framework, which was actually desired to overcome.

¹² Pictures used in the adjacent graphic are from Croatian artists Matija Pecek, Rina Barbaric and Iranian Artist Hasein. You will find all participant artists images in the *virtual mapping the unseen*.

Mapping LGBTQIA- revisited



On the one hand, the ‘LGBTQIAPK + - matrixial discourse’ provides a safe space in which the identification and classification of former “out-casts”, not-yet seen, not-yet heard, and not-yet spoken, becomes visible, audible and speakable. It must be stated, that every single letter of LGBTQIA+ can be traced back to the activistic idea of a ‘third sex’, beyond the heterosexual matrixial strips of male and female. The aspiration for “gender fluidity” enables the formation of a “reverse discourse” (Foucault) and the “heterosexual other” begins to speak on its own behalf, to demand that its legitimacy or ‘naturalty’ be acknowledged and recognized. In this perspective *LGBTQIAPK +* serves as

lifeline, from which one may try to escape the “subjugation” as well as the tabooed marshes of the unconscious on one’s search for (a) stable identity/entity.

On the other hand, the “power machine” still gets what it wants, burning everything in its path and leaving only burnt earth. Following Foucault, we are entangled in an inescapable net of **discursive power strips**, which disciplines, disposes and fix our being. In other words: we are arrested under the above outlined discursive control. If subjectivity is essentially discursive, then subjects can only choose tactics they are able to discursively formulate. The world of words frame our world of things and being.

Make your choice, we are asked, but our answers are predetermined, and we can only pretend to choose freely to determine ourselves. We instantly diverge back to labeling, categorisation, and norming; back in the in the already mentioned deeply asymmetrical Cartesian world-split and incarcerated in the “discursive power matrix”. In this sense the flourish of alternative, fluid gender identities and non-binary sexual practices locked in ready-made, preformed, preestablished ‘heterosexual matrixial strips’, shaping and restricting our ontological horizon.

Moreover, each representation of my ‘SELF’ implies my deeply personal sexual and gender derived stigmatization. It is breaking a taboo: every time I seek to accurately be represented I need to reveal “sexualities” and “genders”. And that in a society, where the colour blue is heavily intertwined with the concept of tampons. Unfortunately, one has to “striptease”, as soon as assigned to a letter one blurts out their intimacies. Would you invite just anybody in the inner sanctum that is your bedroom?

<p>https://www.dwds.de/wb/etymwb/sch%C3%A4kern https://www.dwds.de/wb/etymwb/hechel</p>	<p>https://www.etymonline.com/search?q=tease</p>
<p>Schäker m. ‘wer Späße macht, scherzt, flirtet’, schäkern Vb. ‘Späße treiben, scherzen, kosen, flirten’ (18. Jh., anfangs auch <i>scheckern, tscheckern, tschückern</i>). Herkunft ungeklärt. Herleitungsversuche aus jidd. <i>chek</i>, hebr. <i>hēq</i> ‘Busen, Innerstes (als Sitz der Wünsche), weiblicher Schoß’ oder aus jidd. <i>schakron, schakren</i> ‘Lügner’, hebr. <i>šaqar</i> ‘lügen’ bleiben zweifelhaft.</p> <p>Hechel f. kammartiges Gerät zum Reinigen der Flachs- und Hanffaser, mhd. <i>hachel(e)</i>, <i>hechel(e)</i>, mnd. <i>hēkel(e)</i>, mnl. <i>hekele</i>, nl. <i>hekel</i>, engl. <i>hechele, hechil</i>, engl. <i>hatchle, hackle</i> (schwed. <i>häckla</i>, dän. <i>hegle</i> aus dem Mnd.) sind mit dem Suffix zur Bezeichnung von Geräten germ. <i>-ilō</i> gebildet und gehen zusammen mit <input type="checkbox"/> Haken und <input type="checkbox"/> Hecht (s. d.) auf die Wurzel ie. <i>*keg-</i>, <i>*kek-</i> ‘Pflock zum Aufhängen, Haken, Henkel’, auch ‘spitz sein’ zurück; benannt wäre das Gerät nach seinen scharfen eisernen</p>	<p>tease (v.) formerly also <i>teaze</i>, Old English <i>tesan</i> "pluck, pull, tear; pull apart, comb" (fibers of wool, flax, etc.), from Proto-Germanic <i>*taisijan</i> (source also of Danish <i>tase</i>, Middle Dutch <i>tesen</i>, Dutch <i>tezen</i> "to draw, pull, scratch," Old High German <i>zeisan</i> "to tease, pick wool"). The original sense is of running thorns through wool or flax to separate, shred, or card the fibers. The figurative sense of "vex, worry, annoy" (sometimes done in good humor) emerged 1610s. For similar sense development, compare heckle. Hair-dressing sense is recorded from 1957. Related: <i>Teased; teasing; teasingly</i>.</p> <p>tease (n.) 1690s, "act of teasing," . Meaning "one who teases" is from 1852. Specifically as short for <i>cock-teaser</i>,</p>

<p>Spitzen. Noch in jüngster Zeit geläufig ist die Wendung <i>durch die Hechel ziehen</i> 'über jmdn. abfällig reden'. hecheln Vb. 'Flachs durch die Hechel ziehen, über jmdn. mit spitzer Zunge herziehen, boshaft über ihn reden', mhd. <i>hacheln, hecheln</i>, asächs. <i>hekilon</i>, mnd. <i>hēkelen</i>.</p> <p>klatschen Vb. schallnachahmend für Geräusche, besonders beim Zusammenschlagen der flachen Hände oder beim Aufprall eines (flachen, feuchten) Körpers, 'einen schallenden Laut von sich geben, durch Zusammenschlagen der Hände Beifall bekunden'. Dem seit dem 17. Jh. bezeugten Verb geht frühnd. <i>klätzen</i>, später <i>klatzschen, glatschen</i> 'schallen, schallend schlagen' voraus; ihm vergleichen sich nd. <i>klats(k)en</i> und nl. <i>klelsen</i>. Ebenfalls schallnachahmend steht <i>klatschen</i> im Sinne von 'schwätzen, über Abwesende reden' (17. Jh.), in der Schülersprache 'ausplaudern, hinterbringen, petzen'. Klatsch m. 'schallendes Geräusch, Schlag', auch 'Geschwätz, Gerede über Abwesende, üble Nachrede' (18. Jh.); dazu <i>Kaffeeklatsch</i> m. (2. Hälfte 19. Jh.), <i>klatschhaft</i> Adj. (17. Jh.), <i>Klatschmaul</i> n. (18. Jh.). Klatsche f. 'flaches Gerät zum Schlagen, klatschhafte Person, Schwätzerin' (17. Jh.), Fliegenklatsche f. (17. Jh.). Klatschmohn m. scharlachrot blühendes Unkraut in Getreidefeldern (19. Jh.), nach dem Geräusch, das entsteht, wenn die in einem gefalteten Blütenblatt befindliche Luft dieses beim Zerdrücken sprengt, älter <i>Glaczen</i> (15. Jh.), <i>Klatsche</i> (17. Jh.), <i>Klatschrose</i> (17. Jh.), <i>Klapperrose</i> (16. Jh.). Abklatsch m. '(unvollkommene) Nachbildung, Nachahmung', in der Druckersprache 'Rohabzug, Probeabdruck' (18. Jh.), weil dieser ohne Presse nur durch Klatschen und Klopfen mit der Bürste hergestellt wird, auch <i>Bürstenabzug</i>.</p>	<p>it was in use by 1976.</p> <p>heckle (v.) early 14c., "to comb (flax or hemp) with a heckle;" from related Middle Dutch <i>hekelen</i>. Figurative meaning "to question severely in a bid to uncover weakness" is from late 18c. "Long applied in Scotland to the public questioning of parliamentary candidates" [OED]. Presumably from a metaphor of rough treatment, but also compare <i>hatchel</i> "to harass" (1800), which may be a variant of hazel, the name of the plant that furnished switches for whippings. Related: <i>Heckled</i>; <i>heckling</i>.</p> <p>heckle (n.) "flax comb," c. 1300, <i>hechel</i>, perhaps from an unrecorded Old English <i>*hecel</i> or a cognate Germanic word, from Proto-Germanic <i>*hakila-</i> (source also of Middle High German <i>hechel</i>, Middle Dutch <i>hekel</i>), from PIE root <i>*keg</i> "hook, tooth." *keg- Proto-Indo-European root meaning "hook, tooth." It forms all or part of: <i>hacek</i>, <i>hack</i> = "to cut roughly, cut with chopping blows"; <i>Hakenkreuz</i>, <i>hook</i>, <i>hooker</i>. It is the hypothetical source of/evidence for its existence is provided by: Russian <i>kogot</i> "claw;" Old English <i>hoc</i> "hook, angle."</p>
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If stripping means to undress, teasing etymologically derives its meaning from the matriarchal of heckling flax, ultimately from the female lap/vulva - open display of which being one of the biggest taboos. Yay, we finally got it/id/es/Es on the hook! (Even in this project, Rina Barbaric's installation: "Room for Losing your virginity" was exiled to the basement. And we all know what is hiding in the basements and cellars of our housings.

In short: Identity/entity has to be stylized in response to the ethical demand, which forces us to "striptease" and elicits feelings of (misdirected) shame and guilt. Even with the hastily thrown out lifeline of LGTBQIA++++ we are equally trapped and drowning in a system of power-relations that is beyond comprehension, as no single individual or group has the ability to control such "mentality strips", formed in the forges of time. The lines themselves form a net, casted into the deep waters and mapping our world, presenting the disciplinary power set, a maze of techniques, singularities, and formations, which all constrain our understanding of what is possible, what is allowed and what is forbidden – in Foucault's words: a **discursive power matrix**.

Level 5: So very much at stake and tear for fear

Looking out from an eccentric position (Plessner) at the brought up "heteromatrixial concatenation", we are here in, I come to ask myself, quoting again Foucault: "how not to be governed *like that*, by that, in the name of those principles, with such and such an objective in mind and by means of such procedures, not like that, not for that, not by them and at that cost"?

Following Butler (2001)¹³ my only chance is to step sideways. I have to find the "tear in the fabric of our epistemological web" (here: in the heteromatrixial strips) and I have to start an experiential interrogatory relation to the field of categorisation itself.

In essence the core question is: How can I understand and withstand this heckling "heteromatrixial order of things and beings" in which I came to stake myself?

¹³ Butler, J.: What is critique? <https://transversal.at/transversal/0806/butler/en> + Butler, J.: Was ist Kritik? <https://transversal.at/transversal/0806/butler/de>

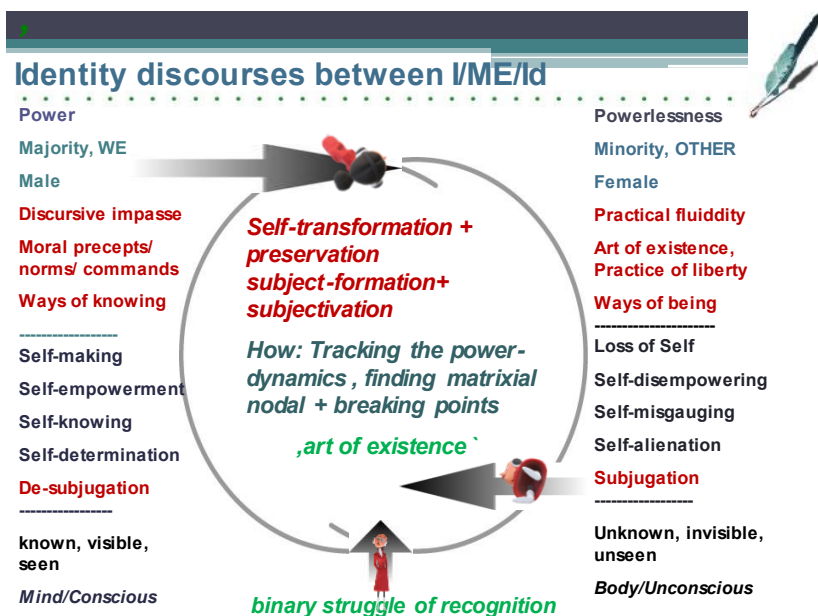
Judith Butler: What is critique? Was ist Kritik?

“The categories by which social life are ordered produce a certain incoherence or entire realms of unspeakability. And it is from this condition, the tear in the fabric of our epistemological web, that the practice of critique emerges, with the awareness that no discourse is adequate here or that our reigning discourses have produced an impasse. Indeed, the very debate in which the strong normative view wars with critical theory may produce precisely that form of discursive impasse from which the necessity and urgency of critique emerges. (...) What, given the contemporary symbolic order of being, can I be? If, in posing this question, liberty is at stake (...) with a certain risk that is put into play through thought and, indeed through language where the contemporary ordering of being is brought to its limit.

„Die Kategorien, mit denen das soziale Leben geregelt ist, bringen eine gewisse Inkohärenz oder ganze Bereiche des Unaussprechlichen hervor. Und von dieser Bedingung, vom Riss im Gewebe unseres epistemologischen Netzes her, entsteht die Praxis der Kritik mit dem Bewusstsein, dass hier kein Diskurs angemessen ist oder dass unsere Diskurse in eine Sackgasse geführt haben. In der Tat kann genau jene Debatte, in welcher die starke normative Sicht sich mit Kritischer Theorie anlegt, eben diese Form von diskursivem Stillstand produzieren, aus welcher die Notwendigkeit und Dringlichkeit von Kritik entsteht. (...)

Was kann ich angesichts der gegenwärtigen Ordnung des Seins sein?“ Wenn in dieser Frage die Freiheit auf dem Spiel steht (...) mit einem gewissen Risiko, das durch das Denken und in der Tat durch die Sprache ins Spiel kommt, durch die die gegenwärtige Ordnung des Seins an ihre Grenze geführt wird.“

Because so much is at stake, I have invited **three other traveling companions**, actually they were present the whole time, but unseen and unheard of until now.



At first, I thought of only two identities, which I borrowed from George Herbert Mead’s social philosophy: his distinction of the “Me” and the “I”. Briefly summarized, the “Me” is the socialized aspect and the “I” the active aspect of one person. Following Mead, the “Me” arises in relationships to social systems of behavior, cultural rule of and encompassed by discursive “power strip”. It shares similarities to Freud’s super-ego, the part of mind that acts as self-critical conscience, reflecting social standards, learned and predetermined by the “significant and generalized other(s)”, eg. parents, teachers,

friends, bosses

“Me” represents the seeing eye, monitoring, mirroring **and** reflecting the “I”. The “I” symbolise the individual’s impulse, reacting in response to the “Me”, but also initiating creative and spontaneous action. “Its responses may differ only in small ways from previous responses, but they will never be absolutely the same. No catch in a ball game is ever identical to a previous catch (...). The ‘I’ gives the sense of freedom, of initiative. The

situation is there for us to act in a self-conscious fashion. We are aware of ourselves, and of what the situation is, but exactly how we will act never gets into experience until after the action takes place” (Mead 1934:139).¹⁴

In our context of ‘language-games’/‘scenic-performative writing-plays’, we can suggest the following: No two utterances can be exactly the same, with every “speech act”, every “**performative utterance**”, a given reality is not only described, but it also changes the predominating social reality - in Foucault’s words ‘the discursive power ordering’.

Firstly, let me introduce the “I”, called “L’eye”, meaning a liminal and fragile position, always in having to balance and live up to inner and outer requirements. Secondly, I introduce the “Me”, named M’eye, to emphasize its monitoring and nature of surveillance, anxiously observing all the norms and standards society comes with. And last but not least to introduce some disturbance and a troublemaker I leave the unconscious some space to express itself. The unconscious is resisting the conscious. It includes the “not-yet conscious” and with it a rich potential reservoir for utopian ideas, articulations and identities. After a long back and forth, the troublemaker named itself: D’eus.

Level 6: Dialogical fragments of *other* identity discourses

L’eye: *LGTBIQ means pseudo-voluntary subordination through self-allocation and self-designation under the yoke of desymbolized and empty language games.*

M’eye: *Stop! You are now leaving the paved roads of academically proofed critical thoughts. Do not proceed!*

D’eus: *Hello, darf ich mich kurz vorstellen. Ich tue nur, was ich will, wenn ich will und so weiter. The drive, der Trieb, la pulsion, le desire!*

M’eye. *Again, stop. Both - you are risking the orderliness of the new codes of conduct itself!*

D’eus: *Hi, big brother, hörst Du mich trapsen, aus der Falle?*

M’eye: *Don't pay attention to them, only to me.*

L’eye: *Welcome, habe dich vermisst, I missed you for a every long time.*

D’eus: *Weißt du, ich spreche viele Sprachen, manchmal auch Dialekt. Kennst Du den Hinterländer Dialekt?*

L’eye. *But yes, I speak and understand very well the Hinterlandish. It is my beloved vernacular mother-tongue.*

M’eye: *Sorry dear reader - non-translatable.*

L’eye: *We are embodied, enfleshed identities, but if our bodies are only rendered meaningful when embedded within that ratifying cartesian system of meanings – the all-encompassing matrix of power – we have to ask, what remains unthought, unspeakable, tabooed within these new taxonomy of multiplied genderfluid identities.*

M’eye: *Again non-translatable.*

D’eus: *Ah oui, c’est intercorporéité. Moi, je connais très bien.*

L’eye: *Come on, do you want to hear, what I think?*

M’eye: *Not really.*

D’eus: *Brexit, Nexit, Exit. Existence. Plish plash, singing in the rain, I remain, by the vein ...*

L’eye: *Papperlap, ich denke, also bin ich. And I think that, in fact, the will not to be governed is always the will not to be governed thusly, like that, by these people, at this price.*

M’eye: *Okay. Me, ... I ... do not think that the desire not to be governed at all is something that one could consider an original aspiration. So please be quite, it is for your sake.*

D’eus: *Mais moi, je pense que la volonté de n’être pas gouverné du tout soit quelque chose que l’on puisse considérer comme une aspiration originaire – wei de Loft, die aich zum atme broache.*

¹⁴ George Herbert Mead (1934): *Mind, Self and Society from the Standpoint of a Social Behaviourist*. Chicago: University Press.

L'eye: Auf alle Fälle, ist das ist doch auch ein mutiger Akt, der ohne Garantien handelt und das Subjekt an den Grenzen seiner Ordnung aufs Spiel setzt. So kann Entunterwerfung vollzogen werden.

M'eye: So you're starting again questioning the order of things? But please, don't take the risk to suspend the 'foundation matrix', the ground on which you stand on.

L'eye: Ich bin schon groß, ich übersetze es mir selbst: But it is also an act of courage, acting without guarantees, risking the subject at the limits of its ordering. That is how desubjugation could be performed.

M'eye: I repeat for those who dare to face realities. In neoliberal times it is not at all recognizable, to risk one's very formation as a subject. Stay in the given multimatrixial strips. There is no other source of resistance, that is housed in any subject.

L'eye: Mensch, ich möchte endlich (wieder) ich selbst sein dürfen!!!

M'eye: That's an easy task: Be active, empower yourself! You only have to economise your personhood. I can offer you a good self-help book. If you don't manage it, it's your fault.

D'eus: Ich soll immer selbst schuld sein an allem, oder? Spinnst wohl!

L'eye. No thanks, no self-help book. Ich habe schon einen Selbstwertgenerator zum Geburtstag bekommen. Er hat mir heute gesagt, dass ich nicht so alt aussehe, wie ich bin. Forever young!

M'eye: As "entrepreneurial self" in these neoliberal times, you are obliged to view your entire life as enterprise. The "Me Inc" (liability limited). In this case, the self is not merely hailed as an entrepreneur only at work, but always and everywhere. The omnipresent inner and outer capitalist enriching 'human capital'.

D'eus: I, Deus ex Machina, hate these selfish buzzwords!

L'eye. Alter Käse, dazu habe ich schon vor Jahren etwas veröffentlicht. I read out loud: „Was derzeit unter den neoliberalen Selbststeuerungsdiapositiven diskutiert wird, trägt auf den ersten Blick zwar das Gesicht der Humanisierung, läuft letztendlich jedoch darauf hinaus individualisierte Zumutungen zu verstärken. Aufgefahren wird ein im Diskurs der Selbststeuerung verortetes Arsenal von scheinbar liberalen Begriffen, wie Partizipation, Empowerment, Autonomie, Aktivismus, Agency, hinter dem sich „neuartige gouvernementale Kontrollstrategien“ subtil verbergen können. Kaschiert wird, dass die angestrebte „Selbststeuerung nur auf ein Segment dessen zielt, was einmal mit Selbstbestimmung gemeint war: auf funktionsgerechtes Verhalten“, das sich in „freiwilliger Selbstkontrolle“ zu üben hat.

„Das Paradigma der Selbstorganisation bildet dabei gleichsam das Herzstück des Macht-Wissens-Komplexes, der Neoliberalismus und die Ökonomisierung von Subjektbildung verknüpft, um den Einzelnen umfassender als je zuvor ins Netzwerk von Disziplinarprozeduren einzubinden“¹⁵

M'eye: Sorry, you have to translate it to super-power-matrixial English, only then I'll start to read, Your quotation is too long for a quick translation, too much academic rubbish. Start to look at all your Self-isms rather, occurring in the Biographical workshops. They promise real self-determination, self-actualization, self-autonomy. This and nothing more should be the final depth-hermeneutical product. I can empower you with an academic writing workshop. If you like, that is a free offer!

L'eye: Yes, there is one topic, I really would like to deepen here. Evangelista Zelka, the negative role-model, was the reason to create all these creative alternative gender and human rights movements in Croatia, we meet here in our virtual artistic showroom.

D'eus: Yes, dear L'eye, can I just add, that we have to thank Zelikja Makic. Without her, nothing would have changed. Therefore I take a walk to the cemetery. Bye. Ich besuche ihr Grab und werde mit den verstorbenen Geistern einen Totentanz machen. Denn ich fürchte den ‚hungry ghost‘.

D'eus leaves the stage, dancing along the cemetery wall, singing.

M'eye: Oh my god. Dead can dance. Nonsense! There is not only **one** topic, there are a lot of other topics you're obliged to figure out. When I look at the "meaning matrix" your assorted I hope the ten fingers you were blessed with will suffice.

1. Antagonism between „Private Public Intimacy“
2. Conflict of intergenerational relationship and transmission
3. Cult figures, myth of origin and the story of Zelikja Makic as role-model
4. Identity balancing between: negative identity, abject identity and self.

¹⁵ Klein R. (2010) Fest-Stellungen: zur Entsorgung von Reflexivität durch Kultur- und Bildungsstandards. In: Klein R., Dungs S. (eds) Standardisierung der Bildung. VS Verlag für Sozialwissenschaften. https://doi.org/10.1007/978-3-531-92296-6_2

5. Female sexuality, oppression of women, the rise of feminism and gender equity
6. Hegemonial patriarchal dominance in societies and church
7. Devaluation and erasure of the past, the old, the dead.
8. Hate, Crime, Anti-Bias index
9. Cancel culture and PC
10. I'll come up with something.

L'eye: Ich glaube, ich habe noch eine wirklich gute Idee dazu.

M'eye: A good idea? Alright, last chance for appreciation, let's hear it. I help to translate, if necessary.

L'eye: I will try to say it in Denglish. The great philosopher Susanne Langer unterscheidet präsentative von diskursiven Symbolen. Im Gegensatz zur Diskursivität der Sprache erlauben präsentative Symbole Überlagerungen und Mehrdeutigkeiten – wie bei Kleidungsstücken, die der Mensch am eigenen Leib übereinanderträgt. Ähnlich wie Vexierbilder, die sich nach allen Seiten drehen und wenden lassen, sind präsentative Symbolformen, wie (Wort)bilder, Tanzfiguren, Musikstücke mehrdeutig und ermöglichen die Verknüpfung widersprüchlicher Elemente in *ein* Bild. Sie öffnen einen ‚potential space‘ zur Transformation vorhandener Diskurse.

M'eye: That's again too complicated for a quick translation. Moreover none wants to hear this nowadays: metaphors, myths, rituals have nothing to do here in a serious artistic-scientific research project.

L'eye: I try to translate, because it is so very meaningful: Susanne Langer says, that words have a linear, discrete, successive order; they are strung one after another like beads on a rosary. Using a metaphor, she compares language and discursive symbolisation to a wardrobe of clothes, in which each piece of clothing, used sequentially, is placed side by side on a clothesline – like hanging on a laundry line, like a series of flagships. Presentational symbolization, such as artistic figures (dance, music, pictures, metaphors) or performative practices (myth, rituals, dreams) operate independently of discursive elements with their fixed and stable meanings. They provide a 'potential space' to leave pre-given and determined pathways. They allow remarkable complexity, polyvocality and ambiguity. Do you understand, what I am talking about?

M'eye: The potential space is the space I provide! Therefore, do not forget our mission. **LGBTQIA Allyship:** The practice of confronting heterosexism, sexism, genderism, allosexism, and monosexism in oneself and others out of self-interest and a concern for the well being of lesbian, gay, bisexual, transgender, queer, intersex and asexual people. Is founded on the understanding that dismantling heterosexism, monosexism, trans oppression/trans misogyny/cissexism and allosexism is a social justice issue.

L'eye: Okay M'eye. I will prepare a collaborative writing session related to this. We will find it below, it is called: "What if we make our own '-isms'?"

M'eye: About time you became sensible, the deadline is closing in.

L'eye: Jetzt auch noch Zeitdruck. Power is a mysterious, slippery concept here, there and everywhere, even in the darkest and hidden corners of the heterosexual matrixial strips. Es bindet uns fest. Wir sind an seiner Leine. An der Deadline. Ich gebe jetzt auf! Despite all sexual outings, there is no outing, no beyond, no relief from the binding hetermatrixial power strips.

M'eye: If you fail to meet your deadline, you will have to attend a self-managerial time-saving course.

M'eye is leaving the location, and examines if the promises made to you, as you pressed on my key in the virtual space, are actually fulfilled. Coming back, he/she/they (= M'eye) hold my pop-up and the speech bubble in front of my face. I okay it. They (= M'eye) are leaving again.

Rosalia:	Regina:
I have a secret. Don't tell it to anybody.	No problem, I am a secret.
Which role models stayed alive?	Let us ask the dead and their ghosts.
Great idea as "dead can dance"!	Welcome to our skeletons in each closet

I am suddenly alone, waiting. Waiting for what? My chosen identity partners have left me. I take my pen, my writing book and start to write. If you like to join me, you are very welcome.



Writing impulse 7: What do you feel now? Describe the physical sensation of your body as if doing a full body scan.

What is your relationship to your body now, to single parts of your body: head, back, legs, arms, belly, feet, breast, abdomen, mouth, hand (...)

What emotions are coming up? What are your thoughts?

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

7 minutes



Writing impulse 8: Imagine there is a closed door in front of you. Describe the door, what it looks like, feels like, what kind of handle or latch it has. And what happens if you open it and pass through?

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

7 minutes

Level 7: Sauritt, riding the swine, swinging the ghostline

Just now, exactly in the right moment, D'eus returns, a pig on the leash, on the clothesline, on the deadline.

L'eye: Why do you ride on a pig?

D'eus: Yes, I write a pig. Schweine sind seit den ältesten Zeiten von großer Bedeutung für den menschlichen Haushalt. Als Symbol für Wachstumskraft wird ihrer Fürsorge und ihrem Gedeihen die größte Aufmerksamkeit entgegengebracht, denn Schweine sind gegen böse Einflüsse empfänglich. Besonders die Ferkel müssen vor dem Blick übelwollender Menschen geschützt werden. Schlägt man beispielsweise einen Sargnagel in den Schweinetrog ein, so krepieren die Ferkel und es kommt keine Zucht mehr auf. Noch heute gelten Schweine als Glücksbringer.

L'eye: Kann ich mitkommen?

D'eus: Klar, spring auf. En etzd luur moal of maich. Take your dirty laundry bag, nimm den ollen Wäschesack und mach die Fliege, sonst kommst Du nie hier raus!



L'eye is willing, but I'm still caught.

D'eus tosses me/her/x the bolt cutter.

Recycling mecycling decycling



I sever the laundry line (or clothesline) of which the LGBTQIA+isms hang off of, collect all of them, even the not-yet discussed topics and throw everything I can find into the trash bin.

For later use.

In the meantime, D'eus is getting ready, saddling the pig, taking the laundry bag and sings the Ghostsong, verses from Psalm 69, which she knows from her favourite movie Ghost (1990), in which the spirits can dance, lough, and cry, avert evil and rescue loved ones from fatal dangers. They are speechlessly effective, they build heterotopian spaces to grow, live, laugh and play. For their successors.

L'eye: I'll quickly provide the promised writing exercise and then you can bring it on. It helps you to pass the upcoming thresholds.

You find it below in [Level 7 ½ Exit and Appendix](#).

We will meet in our second act: „Crossing over – bordermatrixial meshes”.

Until then. Hopefully, we will see again!



D'eus Ghost Song	D'eus Geisterlied
<p>Save me, O God, for the waters have come up to my neck.</p> <p>² I sink in the miry depths, where there is no foothold. I have come into the deep waters; the floods engulf me.</p> <p>³ I am worn out calling for help; my throat is parched. My eyes fail, looking for my God.</p> <p>⁴ Those who hate me without reason outnumber the hairs of my head; many are my enemies without cause, those who seek to destroy me. I am forced to restore, what I did not steal.</p> <p>⁵ You, God, know my folly; my guilt is not hidden from you. (...)</p> <p>⁷ For I endure scorn for your sake, and shame covers my face.</p> <p>⁸ I am a foreigner to my own family, a stranger to my own mother's children;</p> <p>⁹ for zeal for your house consumes me, and the insults of those who insult you fall on me.</p> <p>¹⁰ When I weep and fast, I must endure scorn;</p> <p>¹¹ when I put on sackcloth, people make sport of me.</p> <p>¹² Those who sit at the gate mock me, and I am the song of the drunkards. (...)</p> <p>¹⁴ Rescue me from the mire, do not let me sink; deliver me from those who hate me, from the deep waters.</p> <p>¹⁵ Do not let the floodwaters engulf me or the depths swallow me up or the pit close its mouth over me. (...)</p> <p>¹⁹ You know how I am scorned, disgraced and shamed; all my enemies are before you.</p> <p>²⁰ Scorn has broken my heart and has left me helpless; I looked for sympathy, but there was none, for comforters, but I found none.</p> <p>²¹ They put gall in my food and gave me vinegar for my thirst.</p> <p>²² May the table set before them become a snare; may it become retribution and^[b] a trap.</p> <p>²³ May their eyes be darkened so they cannot see, and their backs be bent forever.</p> <p>²⁴ Pour out your wrath on them; let your fierce anger overtake them.</p> <p>²⁵ May their place be deserted; let there be no one to dwell in their tents. (...)</p> <p>²⁸ May they be blotted out of the book of life and not be listed with the righteous.</p> <p>²⁹ But as for me, afflicted and in pain— may your salvation, God, protect me.</p> <p>³⁰ I will praise God's name in song and glorify him with thanksgiving.</p> <p>³¹ This will please the LORD more than an ox, more than a bull with its horns and hooves.</p>	<p>Gott, hilf mir! Denn das Wasser geht mir bis an die Kehle.</p> <p>² Ich versinke in tiefem Schlamm, wo kein Grund ist; ich bin in tiefe Wasser geraten, und die Flut will mich ersäufen.</p> <p>³ Ich habe mich müde geschrien, mein Hals ist heiser. Meine Augen sind trübe geworden, weil ich so lange harren muss auf meinen Gott.</p> <p>⁴ Die mich ohne Grund hassen, sind mehr, als ich Haare auf dem Haupt habe. Die mir ohne Ursache feind sind / und mich verderben wollen, sind mächtig. Ich soll zurückgeben, was ich nicht geraubt habe.</p> <p>⁵ Gott, du kennst meine Torheit, und meine Schuld ist dir nicht verborgen. (...)</p> <p>⁷ Denn um deinetwillen trage ich Schmach, mein Angesicht ist voller Schande.</p> <p>⁸ Ich bin fremd geworden meinen Brüdern und unbekannt den Kindern meiner Mutter;</p> <p>⁹ denn der Eifer um dein Haus hat mich gefressen, und die Schmähungen derer, die dich schmähen, sind auf mich gefallen.</p> <p>¹⁰ Ich weine bitterlich und faste, und man spottet meiner dazu.</p> <p>¹¹ Ich habe einen Sack angezogen, aber sie treiben ihren Spott mit mir.</p> <p>¹² Die im Tor sitzen, schwatzen von mir, und beim Zechen singt man von mir. (...)</p> <p>¹⁴ Errette mich aus dem Schlamm, dass ich nicht versinke, dass ich errettet werde vor denen, die mich hassen, und aus den tiefen Wassern;</p> <p>¹⁵ dass mich die Wasserflut nicht ersäufe / und die Tiefe nicht verschlinge und das Loch des Brunnens sich nicht über mir schließe. (...)</p> <p>¹⁹ Du kennst meine Schmach, meine Schande und Scham; meine Widersacher sind dir alle vor Augen.</p> <p>²⁰ Die Schmach bricht mir mein Herz und macht mich krank. Ich warte, ob jemand Mitleid habe, aber da ist niemand, und auf Tröster, aber ich finde keine.</p> <p>²¹ Sie geben mir Galle zu essen und Essig zu trinken für meinen Durst.</p> <p>²² Ihr Tisch werde vor ihnen zur Falle, zur Vergeltung und zum Strick.</p> <p>²³ Ihre Augen sollen finster werden, dass sie nicht sehen, und ihre Hüften lass immerfort wanken.</p> <p>²⁴ Gieß deine Ungnade über sie aus, und dein grim-miger Zorn ergreife sie.</p> <p>²⁵ Ihre Wohnstatt soll verwüstet werden, und niemand wohne in ihren Zelten. (...)</p> <p>²⁸ Tilge sie aus dem Buch des Lebens, dass sie nicht geschrieben stehen bei den Gerechten.</p> <p>²⁹ Ich aber bin elend und voller Schmerzen. Gott, deine Hilfe schütze mich!</p> <p>³⁰ Ich will den Namen Gottes loben mit einem Lied und will ihn hoch ehren mit Dank.</p> <p>³¹ Das wird dem HERRN besser gefallen als ein Stier, der Hörner und Klauen hat.</p>



Last writing impulse to transgress the threshold: What if we create our own ‘isms’?

First step: Read through the etymological explanation, try to be inspired by history and the underlying ‘yards of meaning’ as well as the bunch of related words carrying this end.

These are 325 words and attention: for our particular case, we have to add new neologism: activism, empowerism, selfism, heterosexism, genderism, allosexism, monosexism, cissexism to fill up the giantism of new euphemism.

<https://www.etymonline.com/word/-ism>

Ism
word-forming element making nouns implying a practice, system, doctrine, etc., from French *-isme* or directly from Latin *-isma, -ismus* (source also of Italian, Spanish *-ismo*, Dutch, German *-ismus*), from Greek *-ismos*, noun ending signifying the practice or teaching of a thing, from the stem of verbs in *-izein*, a verb-forming element denoting the doing of the noun or adjective to which it is attached. For distinction of use, see ***ity**. The related Greek suffix *-isma(t)-* affects some forms.

Bunch of 325 words

Words related to -ism

-ity	-theism	ableism	abolitionism	absenteeism	absolutism	activism	aestheticism
africanism	agathism	ageism	agnosticism	albinism	alcoholism	altruism	americanism
anabolism	anamorphism	anarchism	androcentrism	aneurism	anglicism	animalism	animism
antarchism	anthropocentrism	anthropomorphism	anti-intellectualism	antinomianism	arianism	aryanism	asceticism
atheism	athleticism	authoritarianism	automatism	behaviorism	bilateralism	bilingualism	biologism
bipedalism	botulism	brutalism	buddhism	caffeineism	calvinism	canadianism	cannibalism
capitalism	catastrophism	catholicism	centrism	charlatanism	chirarism	christianism	cladism
classicism	classism	clendonism	collectivism	colloquialism	colonialism	commensalism	commercialism
communalism	communism	conceptualism	conformism	consequentialism	conservatism	constitutionalism	constructivism
consumerism	conventionalism	corporatism	creationism	criticism	eronymism	cubism	cynicism
darwinism	despotism	determinism	diabolism	didacticism	dilettantism	dimorphism	dualism
dudeism	dynamism	eclecticism	ecumenism	egalitarianism	egotism	elitism	empiricism
environmentalism	epicureanism	equalitarianism	ergotism				

Words related to -ism

nationalism	nativism	naturalism	nazism	negativism	neologism	neuroticism	nicotinism
nudism	objectivism	obscurantism	obstructionism	occultism	opportunism	organism	orientalism
pacifecism	pan-arabism	parachronism	parasitism	parochialism	pastoralism	paternalism	patriotism
pedanticism	phenomenalism	photoperiodism	pietism	plagiarism	platonism	pluralism	polydactylism
polymerism	polymorphism	populism	positivism	pragmaticism	pragmatism	prescriptivism	priapism
primitivism	probabilism	professionalism	progressivism	proletarianism	proselytism	protectionism	protestantism
provincialism	psittacism	pugilism	purism	puritanism	racialism	radicalism	rastafarianism
realism	recidivism	reductionism	regionalism	relativism	republicanism	revisionism	romanism
romanticism	sapphism	satanism	scholasticism	sciologism	sectarianism	sectionalism	secularism
semitism	sensationalism	sensualism	sentimentalism	separatism	sexism	shamanism	shiism
sigmatism	sikhism	simplism	sinicism	skepticism	socialism	speciesism	spiritualism
stalinism	statism	structuralism	subjectivism	sufism	supra-nationalism	symbolism	taoism
tenebrism	thanatism	theism	tokenism				

Words related to -ism

totalitarianism	tourism	transcendentalism	transnationalism	tribadism	tribalism	truism	unilateralism
unitarianism	universalism	urbanism	utilitarianism	utopianism	vaginitis	vampirism	vandalism
vegetarianism	ventriloquism	verism	victorianism	voluntarism	volunteerism	voyeurism	zionism
zoroastrianism							



In the second step we arm ourselves with and learn to use a new creative tool – List, as seen on the left.

List

Everyone writes lists. Even people who say „I never write lists“ write lists.

- it can be the first step in writing coherent prosa
- it can help to manage the chaos of life, to prioritize and organise
- it can structure acknowledge achievements and activities

- **Repeat:** you can repeat things as often as you want and need
- **Don't censor:** write down whatever comes to mind
- **Don't hesitate:** keep writing and writing
- **Repeat** whenever thoughts repeat.
- **Repeat** whenever you are stuck.



In the third step we start our List of 100: ('List of 100' is a journal writing technique with the most eliciting potential 15 – 20 mins.)

100 “isms” I would like to create

and start writing with numbering. I like...

1. Whateverism
2. Changerism
3. ???ism
- .
- .
- .
99. ???ism
100. Finalism



In the fourth step we start to **categorise**. There is always one category for “Miscellaneous”. The others may be bigger or smaller, more concrete or more abstract than anticipated. Therein lies some of the possibility for insight and reflection. (15 – 20 minutes)



In the fifth and last step we are stepping into “free-writing exercise” with the starting sentence: **“What if I create my own ism, then...?”**

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

For those, who would like to go further still, you can do the same with the suffix *-ity*. See what happens and how meaning is changed. (You can find the whole etymological 'story' below. There are 'only' 237 related creations, my favourite ones are authenticity, indefinitibility, indissolubility, toxicity, virtuosity.

<https://www.etymonline.com/search?q=-ity>

ity

word-forming element making abstract nouns from adjectives and meaning "condition or quality of being" from Middle English *-ite*, from Old French *-ete* (Modern French *-ité*) and directly from Latin *-itatem* (nominative *-itas*), suffix denoting state or condition, composed of *-i-* (from the stem or else a connective) + the common abstract suffix *-tas*.

Roughly, the word in *-ity* usually means the quality of being what the adjective describes, or concretely an instance of the quality, or collectively all the instances; & the word in *-ism* means the disposition, or collectively all those who feel it. [Fowler]

Words related to -ity

-ality	-ism	-osity	-ty	abnormality	accessibility	accountability	acridity
admissibility	advisability	ambidexterity	ambisexuality	amenability	amiability	amicability	androcentricity
angularity	anonymity	applicability	artificiality	asexuality	atonality	authenticity	availability
barbarity	believability	bellicosity	bestiality	betweenity	bipolarity	bisexuality	brutality
capability	cardinality	catholicity	causality	centrality	chronicity	circularity	complementarity
complexity	confidentiality	congeniality	connectivity	constitutionality	contemporaneity	conventionality	creativity
depravity	desirability	discontinuity	domesticity	eccentricity	edibility	educability	elasticity
electricity	eligibility	ethnicity	eventuality	exclusivity	externality	extraterritoriality	fallibility
feasibility	felinity	femininity	fixity	formality	fortuity	futurity	grandiosity
heterogeneity	heterosexuality	historicity	homogeneity	homosexuality	hybridity	ideality	illegality
immovability	impartiality	impassivity	imperceptibility	impersonality	implausibility	impossibility	impracticality
impregnability	improbability	impulsivity	inadvisability	inaudibility	incommensurability	incommunicability	incomparability
incompatibility	incomprehensibility	incorrigibility	indefatigability				

Words related to -ity

indefinability	indestructibility	indispensability	indissolubility	individuality	indivisibility	ineffability	inevitability
infeasibility	inferiority	inflexibility	informality	inimitability	inscrutability	insipidity	insubstantiality
insularity	intelligibility	intensity	interchangeability	interiority	internality	intertextuality	intolerability
intractability	intrepidity	invariability	invincibility	inviolability	invulnerability	ipseity	irascibility
irrationality	irresponsibility	irritability	jocosity	juniority	justifiability	laity	laterality
legibility	lethality	liability	lineality	linearity	literality	luminosity	malleability
manageability	maneuverability	marginality	masculinity	measurability	memorability	mentality	modularity
morbidity	muscularity	musicality	mutuality	nasality	natality	nationality	negativity
normality	nudity	objectivity	obscurity	oddity	originality	passivity	peculiarity
permeability	perpensity	physicality	plasticity	plausibility	polarity	popularity	positivity
potentiality	practicability	practicality	predictability	productivity	profitability	promiscuity	provinciality
punctuality	rabidity	radicality	rascality	readability	reflectivity	relativity	reliability
respectability	responsibility	salinity	sanguinity				

Words related to -ity

senility	sensitivity	sentimentality	servility	sexuality	similarity	simultaneity	solubility
specificity	spontaneity	subjectivity	subsidiarity	suitability	superficiality	superiority	surreality
survivability	susceptibility	sustainability	synchronicity	synonymity	technicality	territoriality	tonality
torpidity	totality	toxicity	triangularity	triviality	unavailability	unconventionality	uppity
vapidity	variability	velleity	versatility	virtuosity			

Sauritt - Soimeride

Crossing over to
bordermatrixial
meshes

