Barboza, Danica

Contents

........................................................................ Sequence:

In which the heart of the Unified ‘Preceptatory Entity’
strives to maintain its (un-appropriated) Amour Propre

........................................................................ Anterior notes, postquam

[Post Image-Sequence Evidentiary]

Found In part 2.

........................................................................ Contextualized meaning

[Two excerpts from SPONDERE]

........................................................................ [Letters to Celebrities] Fade-out

........................................................................ Dialogue Quote/Expurgatory,

Morals
Ellen Parsons: “I have bad news.”
Ellen: “You lost your mind.”

David: [silence]

You lost your mind.
Ellen: Your keys.

David: “How is that possible?”

Ellen: [Speaking light-heartedly.] “You must have had a psychotic break.”
Ellen: [smiles - showing teeth, showing keys]

David: [relieved] "Oh, my God"

Dialogue continues: "You know what you need..."

"What?"

"A weekend at the beach!"

"Tom told me about a great place."

[...]
“Maybe… I think we should be grateful –
Grateful that we’ve managed to survive
through all of our adventures,

whether they were . . . real,

or only

a dream.”
He lifted his head and from the depths of his heart it escaped from him: “I’ll tell you everything.”

[omission]

Albertine hadn’t once interrupted him with a curious or impatient question. She probably felt that he neither would nor could keep anything from her. She lay there calmly, her arms folded under her head, and remained silent long after Fridolin had finished. Finally—he was lying stretched out beside her—he leaned over her, and looking into her immobile face with large, bright eyes, in which morning also seemed to be dawning, he asked in a voice of doubt and hope, “So what should we do now, Albertine?”

She smiled, and with a slight hesitation, she answered, “I think that we should be grateful that we have come away from all our adventures unharmed—from the real ones as well as from the dreams.”

“Are you sure we have?” he asked.

[...]

Translation by Margret Schaefer, 2002
Evidentiary Key credit – Image sequence excepted from *Damages*, the television series, season one, episode nine, (episode title: “*Do You Regret What We Did*?”)

**General context –**

Ellen Parson’s fiancé, David is murdered at the end of season one.

In season 2 – 5 of *Damages*, Ellen, (played by actress, Rose Byrne) mourns and is haunted by the memory of her murdered fiancé, David (played by actor Noah Bean).

**Extra /General –**

*Damages*, staring Rose Byrne, Glenn Close, Noah Bean, Tate Donovan, Zeljko Ivanek, premiered in the US on FX on July 24th 2007, as a Legal Drama/Psychological Thriller. The series was created by Todd A. Kessler, Glenn Kessler, and Daniel Zelman. *Damages*’ actors, Close and Ivanek, respectively received Primetime Emmy Awards for their performance in the show; writers T. Kessler, G. Kessler and Zelman, were nominated for outstanding writing in a series. In total *Damages* was the recipient of for Emmy Awards, a Golden Globe [etc.]

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**Quote, Season 2:**

“I didn’t kill DAVID, someone tried to kill me.”

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**Evidentiary Fact:**

In 2016 – almost a decade after Season 1 of *Damages* first aired in 2007 – actor Noah Bean (who portrayed David Conner in the series), was cast to play young David Bowie in *Vinyl*, an original tv series, co-created by Mick Jagger.
The ‘Unified-Self’
points to evidence of its own external maintenance,
and internal attendance towards the guarding of its amour propre…

High-up upon a peak of snow there stands a figure,
cloaked in mulch-like tones of timber,
feet marred — as is the ground — in sodden red-turned-black. In Tolbey legend they say this figure is the “Wearouth Unger.” I know the legend well, an embroidered crest derived from the mournful tale hangs, six feet tall by four feet wide against a cool pilaster of fair-green tinted glass, an emblem in all its threads and partial tatters, perched regalis within a small *heptagonal chamber of ‘poly-amorous’ Annie Mirreye. The tale itself… it hails from Eastern Slavic reign, yet far-likely it is much-older than its inconsequential attributions may misnomer (even in urbane comply with the most naive of claim). Travelers of antiquity have surely marred its edges, merchants of foregone tongues may have swerved and tarried the view of its linguistic variants, but one subject— one element of the vista remains: as ravenous as time forgotten, still worldly-wronged, unrepentant and unchanged, there stands the beast; ’high above the arctic tundra, beyond where snow emits its bleak.’

({ Hist! —The listening of The People, })

({ Intent The Chorus, onward! Speak—! })
Evidentiary Part 2, B
EXCERPT FROM SPONDERE

(“So simply tell us,” The People insist now anxiously)

(The Chorus mumbles)

(“Cease your games and tell us now,” The People demand quite calmly)

(“You will not like it,” say The Chorus coming near to whisper)

[Whispers of The Chorus, as they make utterance from that multitude of mouths placed about the ear of every entity that makes up the very fine and noble body of The People.]

(“Adultery?!” Spring back The People repulsed, their prior thoughts displaced.)

(“Adultery…” confirms The Chorus)

(“We’re not certain we understand,” complain The People not truly meaning what they say. “And frankly, we have had enough of all this. Moreover, we take direct offence to your use of this subject. What exactly are you trying to say? Down what winding garden path have you made such deliberate ‘conjurer’ to lead us astray. You ‘pretended’ to tell us one initial story… and instead you have presented us with THIS?!

Before we were merely confused but now we take true offence.

We take offence to your pretences;

We take offence to the title of this story… IN FACT....

We take offence to the story in its entirety.

No, we have had enough, and to mention a thing or two more we are repulsed by these underhanded tactics. It even occurs to us now that there may in fact be one or two things mentioned in and about that there little story, deliberately intended to cause offence!)

(The Chorus attempts to speak— )

(“No!” insists The People, “and one thing more, WE are disgusted!

What exactly did you intend by the mention of this subject. Is this some convoluted conflate of judgment? Or else, a morality tale? What precisely are you trying to say?”)

(Again, The Chorus attempts to speak— )

(“Because we want you to know,” continue authoritatively The People, “Whatever it is, we feel certain it is ugly. And, as a precursor to whatever you might be compelled now to utter, we feel you should know we are already disgusted.)

[The People rest]

(Having ‘rested,’ The People begin again: “What IS this???

What act a play here formed said ‘Adultery’?

Whom the adulterer?

And whom— by any or exact personage, the cuckold party?

What piddly-skittled piss of child’s game is this?! We detect mischief afoot...”)

(“Do understand,” continue The People.

“We are a goodly, just, generous and noble race of tender Peoples. We want to hear what you have to say, we are willing to hear—but we also want to make it entirely clear that given your only just recently past offences... We are somewhat against you.
The Animā in concept is perpetuated in Ch. 3, from beneath (and in foil to) overlays of distinctly sexualized and aggressive speech by part of the novel’s narrator, whilst interlude of fist person POV become more dominant over the specific telling of the narrative.

In this excerpt, evocation of D. H. Lawrence’s text (L.C.L.) is wielded by the narrator, while the text itself later mimics Lawrence’s use of sublimated sexual imagery — such as use of sexual subjects and progressions to stimulate spiritual recognition within the reader’s perspective — through the representation of nature or the natural sublime. I.e.: The contemporized essence’s of the ‘singular ephemeral figure,’ placed within the greater social interpersonal sphere of a male-dominant overly-intellectualized context, is mirrored through SPONDERE’s main female character’s specific dynamic of passive/ aggressive antagonism in relation to and against her masculine counterpart. In addition, secondary representations of gendered in Ch.3 become increasingly traditional and even markedly absurd within their non-linear context, a feature enhanced by their seaming intangibility.
LETTERS TO CELEBRITIES

LETTER ADDRESSED TO __________, COMPOSED AS THOUGH TO BE SEEN BY ACTRESS ROSE

[...] EATTING EACH OF YOUR LOVELY SADNESSES, YOUR PATHOUS—
EVERY GREAVING EXPRESSION ON YOUR FACE FROM SEASON 2 TO SEASON 5 –
AFTER YOUR CHRACTERS E. PARSONS LOST HER, WOULD BE HUSBAND....

--AND RELESHING, REPEATED AND REPEATED -- THE MENTION OF HIS NAME

OVER

AND OVER

AND OVER -- AND AGAIN AS YOUR CHACTER WENT THROUGH GREIF COUNCELING...

“DAVID”

“DAVID”

“DAVID”

In-line syntax,
comparisons

Visual ,
Fade-out
SEGMENT A

ELLEN PARSONS PLAYED BY ROSE BYRNE:

“YOU THINK I’M NOT GRIEVING?”

GRIEF COUNSELOR PLAYED BY AMI BRABSON:

“My concern is that clinging to David’s killer is your way of clinging to David” […]

“LET ME ASK YOU SOMETHING. WHAT DO YOU THINK WOULD MAKE YOU FEEL BETTER”

SEGMENT B

GREIF COUNSELOR:

[…] “HOW ABOUT YOU, HAVE YOU HAD ANY DREAMS THIS WEEK?”
ELLEN PARSONS PLAYED BY ROSE BYRNE:

[SHAKING HEAD- WITH INTAKE OF BREATH]
“CANT SLEEP”

A CHARACTER IN GRIEF COUNSELLING PLAYED BY TIMOTHY OLYPHANT:

“HER FIANCÉ WAS KILLED A MONTH AGO, HOW IS SHE SUPPOSED TO SLEEP?”

—EVERY SEVER LOOK OF LOSS ON YOUR FACE,
BECAUSE THIS IS THE GRIEF I FELT
—EVEN BEFORE HE DIED