

# Barboza, Danica

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..... 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]**

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Found In part 2.

.....Contextualized meaning

[Two excerpts from SPONDERE]

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

.....Dialogue Quote/Expurgatory,  
Morals

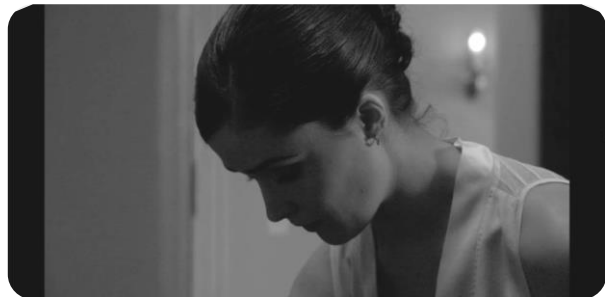
In which the heart of the Unified 'Preceptory Entity'  
strives to maintain its (un-appropriated) Amour Propre

# Talk To M Babe

**Note** – All names, dialog, and actions are presented  
as they were in the original episode, aired 2007.

**Time-laps** of performed segment:

00:12:20 to 00:13:04



Ellen Parsons: "I have bad news."



Ellen's fiancé, David: "What?"

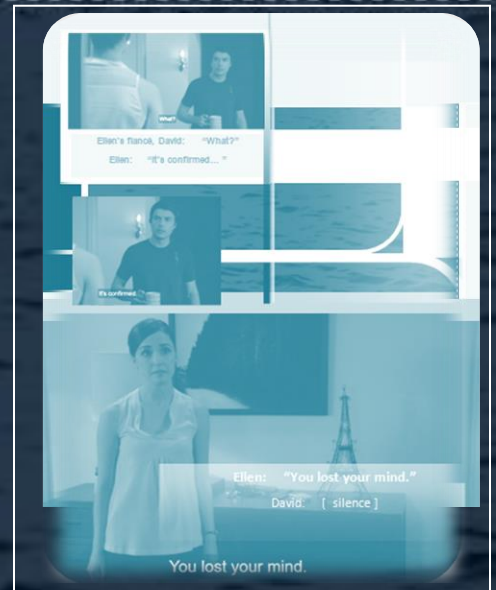
Ellen: "It's confirmed..."



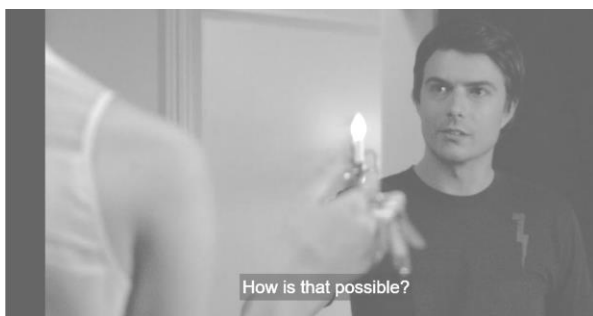
Ellen: "You lost your mind."

David: [ silence ]

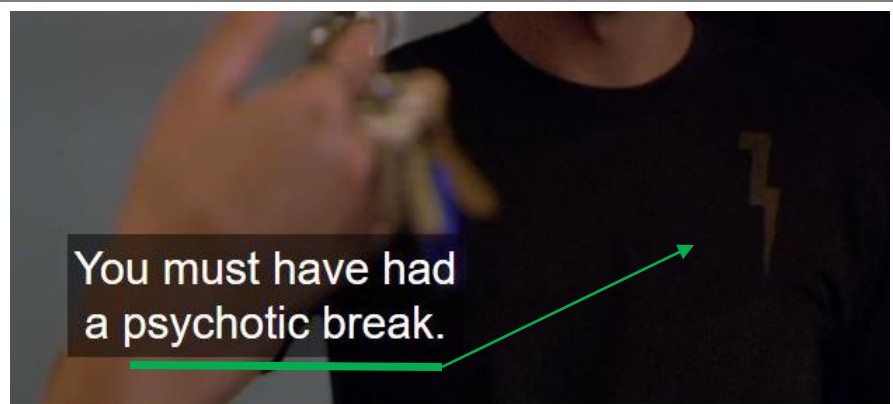
You lost your mind.



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]



Dialogue continues:

"You know what you need..."

"What?"

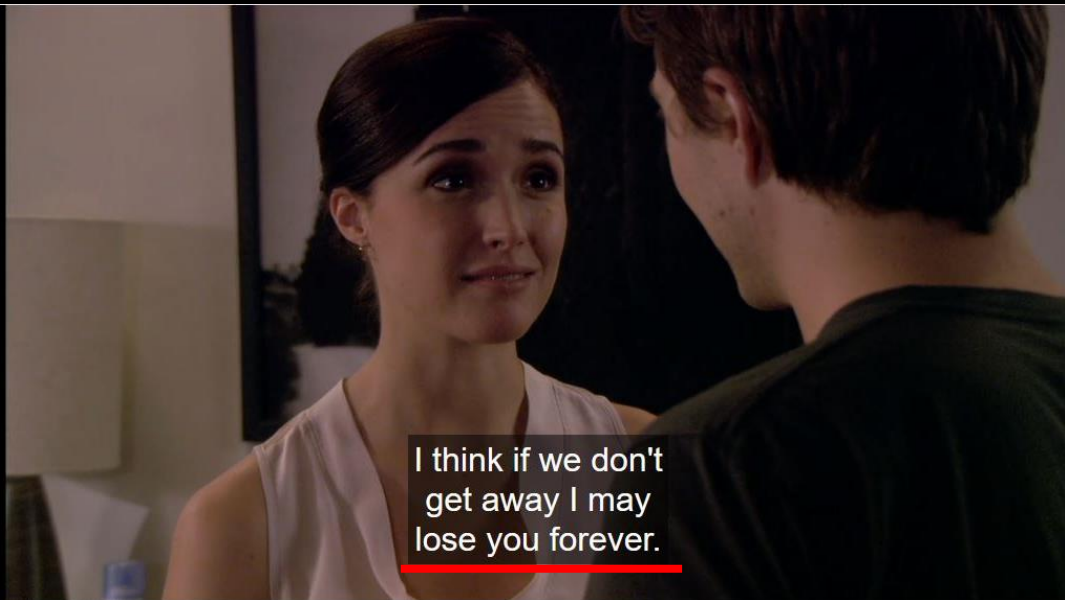
"A weekend at the beach!"

"Tom told me about a great place."

[...]







I think if we don't  
get away I may  
lose you forever.

1999

“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.”

Da erhob er sein Haupt, und aus der Tiefe seines Herzens entrang sich's ihm: »Ich will dir alles erzählen.«

[Textkommission]

Nicht ein einziges Mal hatte ihn Albertine mit einer neugierigen oder ungeduldigen Frage unterbrochen. Sie fühlte wohl, daß er ihr nichts verschweigen wollte und konnte. Ruhig lag sie da, die Arme im Nacken verschlungen, und schwieg noch lange, als Fridolin schon längst geendet hatte. Endlich – er lag an ihrer Seite hingestreckt – beugte er sich über sie, und in ihr regungsloses Antlitz mit den großen hellen Augen, in denen jetzt auch der Morgen aufzugehen schien, fragte er zweifelnd und hoffnungsvoll zugleich: »Was sollen wir tun, Albertine?«

Sie lächelte, und nach kurzem Zögern erwiderte sie: »Dem Schicksal

dankbar sein, glaube ich, daß wir aus allen Abenteuern heil davongekommen sind – aus den wirklichen und aus den geträumten.«

»Weißt du das auch ganz gewiß?« fragte er.

[ . . . ]

*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."*

Original text, 1926

*"Are you sure we have?" he asked.*

[...]

Translation by Margret Schaefer, 2002

Continue for Anterior notes,  
postquam [Post Image-Sequence  
Evidentiary]

# Post Image-Sequence Evidentiary:

Evidentiary Key credit – Image sequence excerpted 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*, starring Rose Byrne, Glenn Close, Noah Bean, Tate Donovan, Zeljko Ivanek, premiered in the US on FX on July 24<sup>th</sup> 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.]

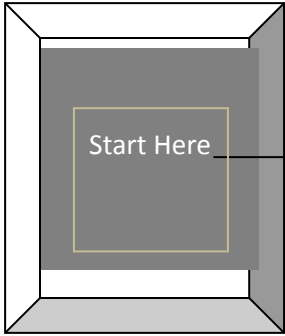
## Quote, Season 2:

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

# 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...

Pre-dating public  
display

Evidentiary Part 2, A.

EXCERPT FROM SPONDERE

*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—! ⟩⟩

Excerpt taken from SPONDERE

Text found in Folio ‘B’ on pages 128 to 129 of the 2016 Printed Lomax Edition (Exhibition guidance code -- EHS||SHE: Expectations, Histo-Satis)

Found in the 2019 Printed Buchholz Edition on pages 132 to 133, (Exhibition guidance code — Omnia-Mercurial Interposition)

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Note

\*Heptagonal Chamber

Significance of this  
term’s use in  
SPONDERE.

This term appears in the  
text as early as October  
of 2015, predating  
exhibition A.P.B., of  
January 2020 (1xx11xx1)

This section of the text,  
found in chapter 3,  
belongs to archival Folio  
2. First notation of the  
term “Octagonal” later  
changed to  
“heptagonal,” is sourced  
after:

Tue, Oct 15, 2013,  
and before,

Thu, Oct 8, 2015

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  
'pretenced' 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.*

## Reflective Note

\*Concerning representations of gender found in Chapter 3 of SPONDERE.

### Evidentiary Part 2, B.

#### EXCERPT FROM SPONDERE

*Do you mistake me for a man who objectifies a woman?*

*I assure you I am composed of no such faculties nor crude pretensions.*

*To lucidly quote the ever ardent David Herbert Lawrence: I could not love a woman who “couldna shit nor piss.”*

[ Enthusiastic shouts from **The Chorus, The People** heartily admiring how, ‘Indeed— this ‘Milo,’ SHE’S JUST LIKE US!’ ]

*All these human measures only add to her total splendor, and not by means of promising some illicit titivation, but (from where I stand) in their precise and –matter-a-fact existence, signify her crisp humanity. That fact that my Milo is a ‘she’ who too must piss and shit adds, unquestionably, to my view of her mystique.*

*The factor to return to, is not ‘Incarnate Lust,’ but ‘Awe.’*

*There is an ‘Awe’ within me still, at the sheer fact that Milo IS.*

*So when I tell you that.... [‘blank happened’] ... that ‘This’ happened (etcetera) and ‘That’... I beg you, only in this one reminder – to remember,*

*that Milo IS.*

. . .

The *Anima* 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 first 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 grater 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.

### Evidentiary Part 2, B.

Excerpt taken from SPONDERE

Text found in Folio ‘B’ on pages 139 to 141 of the 2016 Printed Lomax Edition (Exhibition guidance code -- EHS|/SHE: *Expectations, Histo-Satis*).

Found in the 2019 Printed Buchholz Edition on pages 144 to 145, (Exhibition guidance code – *Omnia-Mercurial Interposition*).

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### Evidentiary Part 2, C.

Excerpt taken from SPONDERE

Text found in Folio ‘B’ on pages 156 of the 2016 Printed Lomax Edition (guidance code -- EHS|/SHE: *Expectations, Histo-Satis*).

Found in the 2019 Printed Buchholz Edition, page 162 (guidance code – *Omnia Mercurial-Interposition*).

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In-line syntax,

comparisons

## LETTERS TO CELEBRITIES

LETTER ADDRESSED TO [REDACTED], COMPOSED AS THOUGH TO BE SEEN BY ACTRESS ROSE [REDACTED]

[...] EATING EACH OF YOUR LOVELY SADNESSES, YOUR PATHOUS—

EVERY GREAVING EXPRESSION ON YOUR FACE FROM SEASON 2 TO SEASON 5 –

AFTER YOUR CHARTCTERS 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”

Visual ,

Fade-out

## SEGMENT A

ELLEN PARSONS PLAYED BY ROSE BYRNE:

“YOU THINK I’M NOT GRIEVING?”

GRIEF COUNCELOR 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”

ELLEN PARSONS PLAYED BY ROSE BYRNE:

SEEING **DAVID** AGAIN

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## SEGMENT B

GREIF COUNCELOR:

[...] “HOW ABOUT YOU, HAVE YOU HAD ANY DREAMS THIS WEEK?”



ELLEN PARSONS PLAYED BY ROSE BYRNE:

[SHAKING HEAD- WITH INTAKE OF BREATH]

“I CAN’T SLEEP”

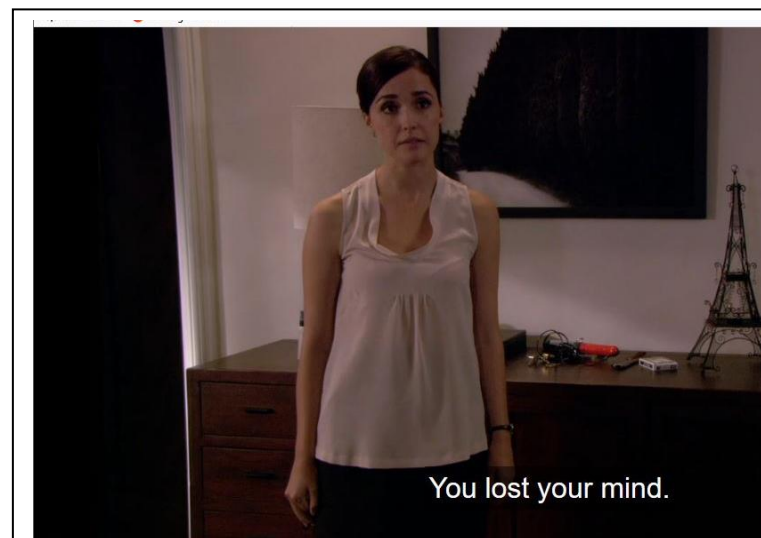
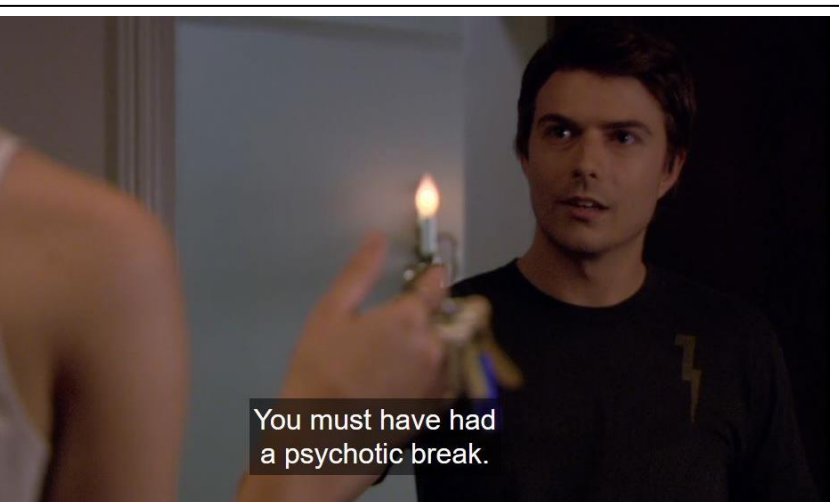
A CHARACTER IN GRIEF COUNCELLING PLAYED BY TIMOTHY OLYPHANT:

“HER FIANCÉ WAS KILLED A MONTH AGO, HOW IS SHE SUPPOSED TO SLE[EEEEEE]EP?”

—EVERY SEVER LOOK OF LOSS ON YOUR FACE,

BECAUSE THIS IS THE GRIEF I FELT

– EVEN BEFORE HE DIED



»Weißt du das auch ganz gewiß?« fragte er.