

Analogy (update 1) On the next magazine N° 36 + 37 cute design and sharp in terms of stuff in it + bridges to Dream Vision N° 34 + 35 exploring the conceptual a little.

Secret diary.

Daily notes on personal events, emotions, feelings and (intimate) reflections

Autobiographical genre, the diary has a direct hold on the moment: the notations are carried out from day to day, which is why their authors are called diarists.

Born at the end of the 18th century, at the time of the appearance of the autobiography, the diary was not immediately considered a literary genre with wide circulation, but it provided valuable insight.

If it is apparently disjointed, since it usually has no subject or distinctive title, the diary takes different forms.

Its interest is the ambiguity of the narration, which oscillates between the true and the imaginary, overshadows the framework of the analysis of subjects.

A secret diary, following a variable rhythm and frequency, external events, moods (Chopin, Notebook) or moral reflections.

A diary is therefore not immediately considered as a literary genre intended for wide distribution.

These are most often memoirs of interest to a particular scientific field or historical documents concerning a period, a country or an important person: while Chateaubriand writes, idealizing it in the form of a narrative, his Itinerary from Paris to Jerusalem, his valet, Julien, keeps a diary, more prosaic but undoubtedly closer to the truth.

However, the freedom of tone specific to the writing and the ambiguity of a narration which we do not know if we should consider it as totally imaginary (it is the pure result of the fantasies of a witness by definition subjective) or, thereby, fundamentally true (who can better describe himself if not the subject himself?) have contributed to creating a specific style which, going beyond the framework of analysis, has invaded, at least since Gide, the domain of romantic fiction.

In its original form, a diary is distinguished by the constant presence of time marks.

This chronological division can be observed both in the Logbook of Christopher Columbus, partially summarized in the third person by Las Casas, and in the Travel diary in Italy dictated by Montaigne to his secretary and published nearly 200 years after his death.

The feeling of repetition is the essential building block from which a diary takes its name.

Whether it is a Pepys' Diary, a Green, or a fictional tale like the comic book, it is as if the narrator was writing down the events, even dreams of the night before, in the evening.

Thanks to an always subsequent narration, even when a diary is written in the present tense, which logically can only represent a past, the subject seems to take a certain distance from his own person and objectively judge their actions, desires, wishes, projects or their absence.

Except in the case of a life fruitful in adventures of all kinds, keeping a diary therefore amounts to recording the events of psychic life, to dialoguing with one's double, ultimately to establishing oneself as the sole reader of one's own writing as at least seems to be the initial functioning of the intimate storytelling genre model.

Consequently, the diary is characterized by a subjective enunciation: the identification is deictic, that is to say established from the person, the place and the moment of the enunciation, and, most often, by the use of style in accordance with the intimism of the content and the impressionism of the ratings.

Also the secret diary is considered, with the exception of the romantic era which claims to privilege the uncontrolled outbursts of a heart bruised by society.

The great conceptions of the imagination.

Following on from the work of Gaston Bachelard and that of Carl Gustav Jung, he works to restore symbolism and image to a place that various iconoclasm, including positivism, have refused it.

For this author, the genius of human cultures passes through the creation of symbolic languages which allow meaning to be established in the network of images which are specific to them.

His exhaustive study of mythologies around the world has enabled him to identify structures that emerge and underlie them, whatever their place of origin.

Thus he makes his own the affirmation of Gaston Bachelard who declares: Our belonging to the world of images is stronger, more constitutive of our being than our belonging to the world of ideas.

His work is based for this on reading the symbolism of all the great human traditions. This immense work of deciphering results in a schematic that has been widely used since, both in literature and in cinematographic art and even in advertising.

Gilbert Durand gave this schematic the name of imaginary regimes.

Every human imaginary is articulated by irreducibly plural structures, but limited to three classes revolving around the matrix schemes of "separating" (heroic), "including" (mystical) and "dramatizing" spreading the images over time in a story (disseminating) (Durand, 1994, p. 26.)

These regimes, of which there are three, are rooted in the fundamental body language of human beings, as well as in their cosmological environment.

Cosmological reading proceeds by a dual division, or diurnal / nocturnal polarity: one diurnal regime and two nocturnal regimes.

Museum and writing.

Magical realism.

Magical realism is an appellation introduced in 1925 by the German art critic Franz Roh to reflect in painting elements perceived and decreed as magical, supernatural and irrational, arising in an environment defined as realistic, namely a historical setting, proven geographic, ethnic, social or cultural.

Thus the recognizable reality or the familiar universe become the natural and unproblematic place of paranormal and dreamlike manifestations.

The Latin American avant-garde literature then uses this name to designate a current seeking to represent the magical aspects of banality.

It is the Venezuelan Arturo Uslar Pietri who reintroduces the term magic realism, in an article in the newspaper *El Nacional* of 1948.

The Cuban Alejo Carpentier gave him his notoriety from 1949, although the latter speaks more precisely of the real marvelous.

The origin of this term and its scope, however, are much more general and have been used to qualify a wide variety of novels, poems, paintings and cinematographic works.

In addition, magical realism knows several variations and can characterize various styles, aesthetics, genres, currents and movements in Asia, Europe or America. More recently, it is linked to world literature.

Generally, he seeks to forge close links between usually opposing currents such as naturalism, the marvelous and the fantastic in order to paint a recognizable reality, transfigured by the imaginary and in which rationalism is rejected.

Nevertheless, there is no rigorous definition and its application depends on the intellectual and stylistic approach of the writer or the artist who uses it.

The term magical realism is not to be confused with the expression fantastic realism.

According to the German critic, magical realists create a bridge between the everyday, the ordinary and symbolism or surrealism (fantastic vein, parallel sciences, occultism, etc.)

Himself an artist and close to Max Ernst, Roh brings his definition closer to his aesthetic approach.

Author of collages from engravings, illustrations and photographic reproductions, he founds a surreal combination, subject to the unusual, the surprising and the monstrous hidden in a seemingly banal or featureless universe.

This post-expressionist pictorial movement was made official worldwide in 1943 thanks to the American Realists and Magic Realists exhibition at the Museum of Modern Art in New York.

However, European art critics have already adopted the expression *Neue Sachlichkeit* to the detriment of the one proposed by Roh.

The New Objectivity developed after the war in several large cities in Germany and brought together artists and intellectuals from Dada, aware of their political responsibility and of a duty to protest.

It has neither program nor manifesto, unlike surrealism which is developing in parallel in France.

It is divided into two distinct branches which, each in their own way, display the same line after the expressionist outbursts, expressing the wish to return to the real and the everyday, without closing the door to the irrational.

The cleavage is particularly political: the so-called right-wing branch, connected to Karlsruhe and Munich, returns to a harmonious and timeless classicism while the left-wing branch, centered on red Berlin, engages in a radical vision, disturbing, cold and cynical of society. Around 1930, the movement went beyond the borders of Germany. However, in addition to this political divide, three formal currents clash:

The verist movement, anchored in political concerns, giving a grotesque representation of society, between cynicism and cruelty.

The classical movement: attached to surrealism of which it almost becomes the archetype.

The internal magico-realistic movement distinguished by Franz Roh.

Magical realism finally supplants other currents by being retained in the literary field thanks to certain German, Flemish or Italian writers, including Jean Ray, Ernst Jünger, Johan Daisne, Hubert Lampo and Massimo Bontempelli, who claim it.

The marvelous (from Latin: things astonishing, admirable) is defined by the character of what belongs to the supernatural, to the world of magic, of fairyland.

Coming from oral tradition, the marvelous is present in religious and pagan stories.

For the ancients, the intervention of the gods in the Epic in particular, was accepted as such (wonderful pagan)

For Christians, it will be angels or demons, saints and their miraculous gifts (wonderful Christian)

The most popular form attached to the marvelous is the fairy tale (or marvelous tale) but it is also detected in myth, fable, legend, epic, fantasy.

He then passed from the world of literature to that of cinema.

Comes from the word *mervellus*.

The marvelous describes a world set in an ancient, undefined past (once upon a time), or in a temporal elsewhere in the case of science fiction.

It refers to a naive universe where the supernatural has the right of the city.

Same imprecision geographically with, however, the recurrence of certain motifs: the castle, the forest ...

It plunges the reader into a world organized by laws which are not those of our world, but which do not surprise the hero (who is not surprised, for example, by the presence of a fairy godmother near a cradle)

A second approach to the stories can make it possible to highlight archetypes: a Jungian approach, the heroes' adventures being initiatory and telling the evolution of their minds: thus in the Cinderella tale, the loss of the shoe is a sign of the passage into the kingdom of the dead, therefore of an initiation.

The tale of Petit Poucet helps the child to overcome what Freud will call the oral stage and presents a scenario of victory of the weak over the strong.

The marvelous tale is then the illustration of a teaching and most of the stories end well.

Wonderful and fantastic stories can seem very close.

Their fundamental difference is the appreciation of the supernatural:

In a marvelous story, the data of the supernatural world are accepted as being taken for granted by the reader, we observe on his part a confidence, a credulity, the author having carefully spared the arrival of the marvelous so that it goes unnoticed.

No one will be surprised therefore in a fairy tale of the existence of dragons or witches.

The fantastic remains anchored in reality.

The supernatural event is not admitted as such: it creates hesitation on the part of the hero and the reader, who can either find a rational explanation for the event, or lean towards its supernatural character.

But the fantastic ends as soon as a clear answer is given.

A secret (*secretus*) is information, or knowledge that is deliberately hidden, while inaccessible knowledge is a mystery.

The two concepts can be confused in use, but the possibility of revealing a secret marks their difference, just like the fact that a formula, a figure, a work proposing an unfathomable mystery can be secret, as it happens in the esotericism.

Esotericism (*interior*) is the set of secret teachings reserved for initiates.

This term, the meaning of which differs markedly according to the eras and the authors, is sometimes used in popular culture to speak of marginal currents of thought with a secret or strange component (secret societies, occultism, paranormal, etc.)

The figure of the unveiling of the secret, which concludes the play-novel, is a springboard of narration and theater, object of the enigma and process of rhetoric.

Secrecy protects those around it from pressure from others.

It is central in the constitution of a secret society, and determining in the strategy and in the very existence of the personality.

Martin Heidegger uses the notion of secret without differentiating it from that of mystery.

The secret, veiled and forgotten foundation of everything is manifested in the work of art: thus of the Greek temple which sets up a world and reveals an earth, the material which constitutes it, a place where it imposes itself (the hill for the temple)

The fundamental words of philosophy shelter the origin and carry its secret side, always forgotten and whose reconstitution, once restored, returns to our history its closure, so that the question of Being, finally thought of as a question, can be abandoned, to engage in the question of being as history (Kehre) and of closing history (Ereignis).

Pierre Boutang distinguishes four forms of secrets, which exist only in the limit, appear without appearing, separated but which are delivered within this separation: the qualitative secret (silence, say, communicate)

Quantitative secrecy (withholding, disclosing, transmitting), relational secrecy (keeping, betraying, confiding) and modalizing secrecy (adherence, conformity, salvation).

The psychoanalyst Alain Vanier sums up Boutang's thought thus: the secret lies in revelation but it is not his.

Skeptics, the philosophers of language criticize the myth of secrecy, interiority or the private.

Etymology makes esotericism the doctrine of interior things.

What is esoteric is opposed to what is exoteric: what is public, profane, as opposed to what is initiatory.

It was also used to describe public ceremonies (religious, rituals) in their manifestations.

A term of philosophical use, it was applied to certain courses of Aristotle (Eudemus, Protrepticus, etc.) given in public.

By extension, it designates any teaching that is not hermetic.

Hermetism designates two schools of thought.

Hermeticism is a philosophy, a religion, an esotericism, or a spirituality in search of salvation, by the spirit but supposing the analogical knowledge of the cosmos.

Salvation passes through knowledge: knowing oneself, recognizing oneself as being made of life and light, like God, as intellect.

And that constitutes a contemplation, the sight of the Good, in its imperishable, incomprehensible beauty.

The adjective esoteric (Greece) means interior (derived from the adverb: within)

On the other hand, the meaning is linked to the Greek philosophical schools, especially to Pythagoreanism which distinguished between initiated disciples (the esoteric) and the uninitiated, who are either future initiates, novices (the exoteric), or ordinary people (the laymen)

Roosevelt - Elliot



1:05 / 3:50



Roosevelt - Elliot



1:04 / 3:50



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- \* Gnosticism
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