

CONCEPTS AND REALITY IN THE NOVEL „CONVICTED SOULS“ IMAGERY CODE FUNCTION

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Abstract: *In D. Dimov's novel „Damned Souls”, the imagery code mediates between the characters and the world - discreetly, but very persistently, it clarifies what their world view and sensitivity imply. The imagery code provokes throwing off the masks, makes the essence of human nature lucid, stimulates the understanding of the characters, and illuminates the grounds for a certain type of reaction and assessment. The boundary between real and fictional is outlined through it, and most often tragedy arises from the inability to distinguish it. The imagery code is active when the psychological plan is compacted in the narrative. It sets patterns of perception by being committed to works by Velasquez, El Greco and Goya, and determines the existence of syncretism in the novel world.*

Keywords: *Dialogue, Literature, Fine Art, Imagery Psychology, Tragedy, Cultural Styles*

Presentation:

The implications in the novel *Damned Souls*, derived from works of art, are functional in creating *the notion of life as a theater of absurd*, rooted in the *preconceptions* that determine the existence of theatricality which at some point acquires the grotesque characteristics of a masquerade. Preconceptions create attitudes, form patterns of behavior, suggest ready-made patterns of thinking and perception of the world. They actually spring from art - numerous references to emblematic works of literature, philosophy and fine arts in Spain co-exist through direct quotations or indirectly in the text. Spain in the cultural concepts of mankind is a collage of what the artists of Spain - Lope de Vega, Cervantes, Velasquez, El Greco, Goya, M. Unamuno, H. Ortega-and-Gasset - have revealed of the country, touching the nerve of the unique Spanish spirit... With a clear understanding of this in the travel notes "Empty Spain" [1], Dimov shares his feeling of some internal antagonism between the two, established in the cultural concepts, images of Spain: *"There are two Spains. One is large and great, because it has lived for centuries and represents the Spanish people themselves. Columbus, Cervantes, Velasquez, Goya were born to it... But there is another Spain, which has lived for centuries as a parasite in the body of the first one. Its caesars and monks gave the world the Inquisition and Loyola, bloodshed wars and ruin..."* Dimov discovers its initial tragedy in the dialectical attachment of the spiritual and the material; the democratic and the aristocratic; the creative and the consuming. The humanistic beginning and the creative impulse ruin the mouldy dignity of the tradition. [2]. Theatrical is not only the atmosphere in which expectation and reality often do not go hand in hand. Theatricality is also associated with the basic behavioral pattern - in the first chapter "The End of an Adventure" Fanny and Luis find out not only their tragic nature but spiritual kinship. They are connected in a special way - each of them is simultaneously the same and the other. *The need for a role* that makes their lives possible brings them together. Throwing off the mask is like achieving some freedom, in fact, seeming, because they are painfully aware that they are deprived of choice. Which makes their feelings and life absurd.

The art of pretending to be an estimable person is a basic behavioral model for many of the characters in the novel. Adequacy without authenticity. By creating an image of themselves, they are in fact paradoxically alienated from themselves. They are as though outside themselves. This position, however, provides the required distance of the observer, the analyst, the one using irony. The legitimate image is in line with expectations and norms, but it is secondary, cultivated, devoid

of spontaneity and life-forming unity - in this sense - stung in its very nature and doomed to its decay since its creation.

This suggestion is achieved in the most influential way through the image of Fanny Horn. Luis is the one who best perceives it. In his sense of her there is something *mediated by art*, it is like touching another world in which reality overlaps with imagination, as a premise, as merging and impossibility - a metaphor of their relationship: "... *The general appearance of her personality reminded of the gloomy colors of English portraits in Prado ... in the waxy emaciation of her cheeks, in her movements and reflexes, Luis discovered the chronic destruction of the poison... There was something tearing and sad in the contrast between the carefree manners she had simulated and the inner drama of the personality and for the first time in his life, Luis saw such a tragic figure ... as if it had been the face of an old portrait faded by dust, moisture and centuries, a portrait that had to fall apart because of the decay of its fabric like those frescoes that no technique could support any longer... "*

Associations of living in illusory reality are also compacted by the drug theme. Morphine creates a parallel world - an imitative reality - temporary and deceptively rescuing. But even in this state, through Luis's eyes, who seems to know her, Fanny's personality has finesse and sophistication as an image of an aristocratic portrait.

Velasquez's paintings seem to be the other way of seeking mental equilibrium. The personal preferences of the characters and their way of perception are like a screen on which the character, the world view, the sensitivity are projected. In this sense, the pictures are active as a receptive factor, by which the psychological characteristic of the characters is compacted. They both often visit the Prado Museum, but Fanny is persistently attracted to the series of portraits of court jesters and dwarfs (the portraits *Dwarf El Primo, Bobo de Corias, Pernica* by Velasquez):

See what a series of idiots ... This ugliness calms me more than Murillo's sensual nobles...

These portraits are as variations on the subject of the deformed human being, of the sick and the ugly in man - but there is some kind of ostentation in them that calms, the ugliness is not hidden behind the masks of the appearance. They are like a revelation. Maestro Figueroa's canvases have similar functions - precisely because they are pretentiously theatrical in the composition and because they are clear imitations of El Greco. The figures in the painting, in which Fanny sees something "reflected" from her own life, resemble wooden dolls - behind this association for marionettes and farces, pulsates the sense of hopelessness of "conscious sinners who did not repent, who seemed to want to deceive even death..."

Appearances created by life-theater are de-masked through the images of the paintings. The ability of the characters to perceive life through the prism of art is like activating a specific artistic code that unfolds deeper layers in the work and creates an original genre syncretism. This problem is the basis of the article "The Novel as a Picture Gallery" (Igov, S. 1999), in which S. Igov points out that the theme of Spain and the Spanish is unfolded by D. Dimov also through the works of Velasquez, El Greco and Goya, whose presence is perceived at all levels by "open quotation and conversation about their work, through connecting the places of action in the novel with their biographies, through the use of their pictorial principles in painting landscapes, interiors and portraits, the color, the passion, the tone and the philosophy of their works as woven into the compositional structure, the storyline, poetics and stylistics of Dimov's novel..."

English Fanny Horn recognizes herself and others through this mediation. She sees and suffers Spain from the position of a person with another culture and values. The side point of view in this case implies assessment, comparability, putting the real in the field of expectation. Being a stranger also determines the heroine's tragedy - she does not manage to cross the line of her intellect, she only touches the mysticism but does not penetrate it - she feels its whiff, it burns her, intrigues her, at times she admires it or it horrifies her - but regardless of the emotional reaction, she is equally far from such a type of world view.

In her observations and experiences, even in her determination or desperate urge to plunge into Spain, she is somewhat aside - she appreciates rather aesthetically the local color, perceives the variety and shapes as "a color film behind whose glitter and theatrical fiction, however, the cruel tragedy of a people could be seen"... Estimating the extreme contradiction between the two faces of Spain, she is in fact equally distanced from them. Fanny Horn has a sense of *play*, *theater* even in the most critical situations - the trial and the behavior of Martinez and Carvahal; the unexpected even for her confession, through which she seems to be embodied in Lope de Vega's heroine, and the consciousness that telling the truth actually creates a false notion of morality; the visit to the Jesuit residence and the meeting with Father Sandoval; the posture by which Heredia is ready to meet death, Olivarez's revelation... As if in a *drama* - she is in and out of the events, experiencing and evaluating, suffering and comparing. Life in Spain also flows simultaneously in two realities.

She seems to experience her love for Heredia mediated through art, too. Fanny subconsciously compares him with previously familiar images - with the portrayals of saints by El Greco, with images from ancient engravings (monks healing the plague) or with the exquisiteness of an ancient statue. She identifies him with Spain, with the Church, with Loyola, with Don Quixote, and this sense of organic connection is a leitmotif in the second part of the novel. Discerning him, according to her ideas, she actually depersonalizes him, trying to put him in familiar plots. She perceives it through her fantasy, losing a sense of reality. Her imagination of a worldly seducer directs their relationship as in a classic Spanish "love and death story" in which there is a touch of romanticism: *"Now she tasted the tantalizing passion of the classical, Spanish Don Giovanni, the lecher of Seville, for the virgin nun. Did not Fanny look like him? The adventure would be romantic, spicy, adorable..."*

Fanny, however, does not realize that this is the lyrical notion of Spain - an illusion before knowledge, as expressed by Kierkegaard. Reality crystallizes in her painful sensation of the clash with religious fanaticism. She discovers the gloomy glitter of the Middle Ages in the phosphorescent light, emanating from Father Sandoval's icy gaze, repeatedly faces with fanaticism by Heredia. The mystical radiance resembles the images of El Greco, in which light and darkness pour or swallow the figures. It respects her, provokes her, frightens her, but she does not admire it [4]. As an aristocrat and an aesthete, she highlights the perfection of a moral personality that "excels the others," the ardent beauty of his Spanish soul - that is the source of his glamor. But even if she is immersed in her passionate love, Fanny, who, in her instinct, education, and experience, is atheistic as her ancestors, accepts the faith and monasticism of Heredia as an absurdity. For her, this is "pure madness". She somehow stratifies, analyzes, mechanically separates things, sees him in a role, does not manage to plunge into his world view. And she would not be able to. In Fanny Horn's personality rational dominates, and Spain requires another type of knowledge, another type of sensibility, another type of touch to eternity. It is something unreachable for the western man. Fanny Horn remains a stranger in Spain - torn between reason and imagination. Her doom is brilliantly illustrated by the Spanish philosopher's maxim, according to which "Reason destroys and imagination gathers, builds or unites; reason alone kills, and imagination gives life..." (Unamuno, M. 1983). Mysticism remains inconceivable for Fanny, possessed of ardent courage and "British rage." Moreover, when it turns out that her sacrifice is not appreciated, that someone else manages the game, and she is just a puppet. There is tragedy in her new sight when she sees in Heredia only "a Don Quixote in cassocks, black, fiery, fanatical" only a mad man, impetuously striving to a scorching mirage, "a Jesuit, terrible, fanatical, ruthless and cruel... The striving for control and self-control of behavior and feelings is the result of prejudices. For her, all metaphysics, morality and self-denial, inspired by the thirst for immortality of the soul, prove to be nothing, because they contradict reason. In her judgment, religious morality is part of some absurdity, and she defines it as a fiction that only the fanatically devoted to Catholicism Spaniards accept as a reality.

Living in that twilight space between the objective and the imaginary reality is a source of insanity for her as well. Now, however, positions have changed. The sharpened sensitivity to what

is happening in reality is like a nightmare awakening. The world seems to have apocalyptic features - instead of the visions that the imagination produces, drawing energy out of memories of what has been seen and heard about Spain, Fanny sees in reality people and scenes that resemble ghostly eschatological pictures. The world is frankly profane - in chapter three *devil* and *madness* are key words.

In the final part of the novel, the perception of tragedy is accomplished through implicit references to Goya's work. It also relates to the theme of madness that has outlined one of the main aspects of the notion of life as absurd. Everything happens in a dream - life becomes a highly subjective reality. In fact, the suggestion is made and enhanced by the choice of retrospection as a basic narrative. Her personal tragedy coincides with the development of reality itself, which is permeated by contradictions, absurdities, and doom. From the horror of what is happening (battles between Republicans and monarchists, convictions, executions, misery or spectacular death), from obscure moods and polar feelings that change with hysterical inconsistency, painfully tangible *madness works its way up* to swallow her and the world (what a magnificent reference to Goya's painting, *Saturn eats one of his sons* -which in mythological terms expresses the idea of the demonic nature of time that devours people - in this case not as transience, but as power over human destiny, as doom). The ruling death is like an outburst that Fanny does not understand, but to which she is subordinate. They say death in all countries is an end. "It arrives and the curtains come down. Not in Spain. In Spain, they rise ... it is a land where everything is open to death (Lorka, F. 1973). And everything is marked by madness ...

For Fanny the glamorous name of the *Jesuit Fathers' Polish Hospital* with the tents, crammed with disgusting, smelly, half-dead, lousy bodies is madness...

Madness is staying and staying on in this death camp.

Madness is her contrition for the death of Murie. Post factum.

Madness, dictated by madness, is the confession of Olivares. After which the only way out is death.

Madness is the revelation of Heredia.

Madness is the Memento mori greeting, as if death can be forgotten in a world that falls apart in front of her eyes and is full of the stench of decaying bodies.

Madness is the dream of Heredia for Catholic empire and his speech about Ordo amoris - Fanny sees this dream as parody - as a space in which "the immortal souls of legions of righteous and saints float blissfully as amusement balloons in carnival atmosphere..."

It's as if she is in a country where "somebody has unlocked and released the mad" as if blood "has caught everyone" - the rulers, the crowd, thirsty for spectacles, herself... As if Spain itself is like a fragment of Goya's nightmare visions.

The analogies are in various directions. They also imposed by the fact that the images of reality are accompanied by a sardonic judgment about it, by the frankly satirical images of the Catholic clergy, by the carnival-grotesque atmosphere. Such a type of perception takes place through the aesthetics of the ugly, and the images of ugliness are like a rebellion against the romantic vision of Spain, which Fanny has so far seen as a romantic country. Experiences and assessments are no longer filtered through the exotic multicolored vision of hope, but are harshly graphic, with tragic discordance. The collapse of the previous idea is total. Drama is turned into reality in which the subjective look saturates psychologically the world - turning it into a hallucination, a fragment of a nightmare. There is monstrosity in it, resistant to perception by common sense. In some frantic despair imagination perceives objects and people in deformed, absurd dimensions. Life, which has ghost-demonic features in Fanny's eyes, reminds of a masquerade.

The references to Goya are direct (Heredia's face was bloodied, and the blood, along with everything else, reminded her of the two apocalyptic paintings of Goya in Prado...), but in most cases they are implicit:

- The devastation and the atrocities of the war are topics from the graphic cycle of the artist *Disasters of War*. Works such as *The Colossus*, *The Shoot of Rebels on May 3, 1808*

- reproduce moments from the struggle against the occupiers of Madrid but also express the horror of the mass shootings on the battlefields during the years of the Civil War [5].
- The conversation between Fanny and Olivares and Domingo's response, "See any of our bats" summons an association for "The sleep of mind produces monsters" ("Caprichos");
 - The demon-ghostly world, which is like the Second Coming, reminds "The Funeral of the Sardine";
 - The witches' gathering place, called the "Goat's Meadow", with its monstrousness, seems to be the analogue of the assault and hysteria manifested by the crowd, possessed by the passion to attend the spectacle with the execution;
 - The general insanity is like a mirror image of some Goya paintings - the famous *Lunatic Asylum*, but also fragments of the cycle *Disparates (Nonsense [6]) - Fierce Madness, The Madness of the Fool, Carnival Madness...*

The imagery code illustrates not only the typical of the Spanish spirit, character and history, but also the doom of the heroes. Fanny sees in the agonizing Spain a demonized world of fanaticism, hypocrisy, and senseless idealism - life is portrayed as a kaleidoscope - there is a number of references to Goya's paintings that unleash horror, fear and despair. Emotional dominance is given precisely by the imagery code - reality reveals its nightmare nature, set forth and illustrated in the paintings. Surviving in this world implies a new role and another look at people and things. But for Fanny Horn, such a transformation is impossible. Her experiences are defined by the aggression and absurdity of what is happening here and now, but they are catalyzed and fatally colored by the fact that she is projecting herself in a world that she has already conceived through the paintings of Velasquez, El Greco and Goya. She is already inhabiting this world. She is already an organic part of its tragedy. Mediation of art is an opportunity for self-knowledge and for self-identification.

Conclusion:

The expectations of the English woman, which have their prerequisites in literature, the fine arts and philosophy, do not come true, and this fact determines her tragic destiny. The diachronic approach to event disclosure is an opportunity for double benchmark for measuring the personal judgment as well. Changing the point of view, the contradiction between intention and outcome, mixing the fictitious and objective notions of which provide the doom is largely accomplished by the imagery code. It draws the psychogram of situations - revelations or insights. It is like a trigger mechanism that unlocks feelings and reactions revealing the human drama, and in this sense it is also functional in compacting the idea of the impossibility of the spiritual fusion.

The result of the interpenetration of literature and art in the novel *Damned Souls* is expressed in the presence of common images, themes, conceptual suggestions and in the peculiarities of style and poetics. The imagery code outlines sense and emotional trajectories, and illustrates personal and national psychological features that explain the reasons for the tragedy of the characters in the border space between their ideas and reality.

Notes:

1. Spain is linked to the travel notes of D. Dimov *January Spring, Castilla Winter, Empty Spain, San Sebastian*.

2. As if the tragic sense of life originated from this ambivalence, which Miguel de Umanuno would attempt to express in a philosophical and psychological sense. He formulated his view of history and "intrahistory", linking history to the ostentatious and the official - the kings, the palaces, military campaigns, official treaties and laws, and the depth of history - to the people, their harsh daily struggle for survival, their ties to the primary, the traditional.

3. He creates images related to the Catholic religion in Spain - *St. Bernardino*, *Saint Sebastian*, *Monk*, *Saint Francis with a Skull*, *St. Peter and Paul* are highly influential with the extraordinary mysticism, with their illumination and the feeling of belonging to another world.

4. She wants the man, not the God's servant. Her feeling is like the love about which Unamuno says:

... Love is searching with fury through the beloved a thing that is beyond him, and because it does not find it, it despairs... Love is actually neither an idea nor a will; it is more a desire, a feeling; it is something carnal even in the spirit. Thanks to love, we feel how much carnal the spirit carries ... (Unamuno, M. The tragic sense of life in people and peoples. "In: Есеистика, НИ, С., 1983, p. 607).

5. There is such analogy in the words of Dimov, according to which Goya likes us, attracts and astonishes us with the fact that he is closer to us, that with the themes he considers, with his drawing and the tendency he puts in his works he is a modern artist. His work also calls into our memory the horrors of the Spanish Civil War... (Д. ДИМОВ в разговор с Т. Нейков. Цит. По Куюмджиев, Кр. Д. ДИМОВ.БП, С., 1987, с.91)

6. Some of the researchers of his work discover in the choice of a title a hidden connection with Hieronymus Bosch, whom he called the Nonsense

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