

01:14:44.000 --> 01:14:58.000

Alright, this is just, to emphasize the strange name and to point out the word, or in there, meaning to recoil from or is another way to emphasize that they are dealing with hell.

01:14:58.000 --> 01:15:04.000

So the struggle between the abhors and the forces of hell is the central dynamic of the series.

01:15:04.000 --> 01:15:12.000

At any given time, there is one app person assisted by one app horse and in training. Often aided by less powerful majors.

01:15:12.000 --> 01:15:23.000

Although only the adhors can really manage the dead. And the app portions also receive indirect help from a sisterhood of Sears called the Clare.

01:15:23.000 --> 01:15:31.000

It's the different magical resources used by on the one hand, the ad Horses and their allies, and the other hand the representatives of Hell.

01:15:31.000 --> 01:15:39.000

That manifest the attunement or lack of attunement. Between language and primal nonverbal experience.

01:15:39.000 --> 01:15:48.000

3 magic is essentially non-verbal. Pre-magic creatures. Obviously from their names are powered by free magic.

01:15:48.000 --> 01:15:58.000

And Ncromancers wield free magic to control such creatures as well as the dead. Pre magic carries the potential of unbounded individual narcissistic power.

01:15:58.000 --> 01:16:06.000

As Clario, a central character. Who is potentially good, but falls into the temptation of 3 magic power.

01:16:06.000 --> 01:16:14.000

Establishes dominance over a Zim and, the I mentioned a moment ago. She quote felt a sudden surge of power.

01:16:14.000 --> 01:16:22.000

It was a Zim and Els power that she felt. How are that she knew she could draw upon shape and direct as she will.

01:16:22.000 --> 01:16:30.000

How that would be far greater still if she took a Zim and L into her body, there to dwell in the ever-ready to serve her mistress.

01:16:30.000 --> 01:16:38.000

And free magic in the dead are characterized by repellent, oral, and gastrointestinal sensations.

01:16:38.000 --> 01:16:49.000

Pre magic is frequently signified by what they call an acrid hot metal stench. As for example, a regular human named Nick who has been placed under a necromantic control.

01:16:49.000 --> 01:17:05.000

Becomes aware of an army of the dead. We are working on a free magic. Object. Quote they seem to generate an accurate hot metal smell the cut through even the fetid rotting odor of the night crew.

01:17:05.000 --> 01:17:20.000

The smell made him sick. Close goat. Non verbal nature of free magic and the dead is also apparent in that necromancer's use sound to control the dead, but it's the sound of gesturally controlled bells rather than language.

01:17:20.000 --> 01:17:26.000

And the significance of the nonverbal sound is emphasized even more by the crucial and differentiated role of the bells.

01:17:26.000 --> 01:17:39.000

There are 7 of them. Handheld bells of different sizes and tones that have varying effects depending on the way they are swung, but it doesn't depend on spoken language.

01:17:39.000 --> 01:17:51.000

In fact, what free magic is free from is symbolism, order, and sociality. The app portions combat it with what is called charter magic.

01:17:51.000 --> 01:17:58.000

The charter is manifested through symbols called charter marks, which may just combine in sequences to create magical effects.

01:17:58.000 --> 01:18:09.000

Not only combating free magic in the dead, but also other forms of good magic like healing wounds to the people in the land or building and creating.

01:18:09.000 --> 01:18:18.000

As opposed to the rampant Narcissism and individualism of free magic, the Charter is experienced as communal togetherness and merging.

01:18:18.000 --> 01:18:31.000

Charter majors, Charter marks on their foreheads and when they meet each other, they simultaneously touch each other's marks to make sure that they are true rather than a necromantic deception.

01:18:31.000 --> 01:18:42.000

When they are true and powerful, connection with the Charter is a blissful experience. For example, when Sabrell, a central character in Ed Horson, does this.

01:18:42.000 --> 01:18:49.000

She felt the familiar swirl of energy and the feeling of falling into some endless galaxy of stars.

01:18:49.000 --> 01:18:59.000

But the stars here were charter symbols linked in some great dance that had no beginning or end. But contained and described the world in its movement.

01:18:59.000 --> 01:19:09.000

Sabrio knew only a small fraction of the symbols. But she knew what they danced and she felt the purity of the charter wash over her.

01:19:09.000 --> 01:19:24.000

The charter was in fact created in ancient days to shape and control 3 magic. To those who do not accept it like the demon is in you know she says the charter is a prison amazed to PIN you in to make you go certain ways.

01:19:24.000 --> 01:19:32.000

You do not need marks and spells, Claria. There is a power within you. Directed by your will alone.

01:19:32.000 --> 01:19:39.000

But to those who are part of the charter, it is a language that makes sense out of free magic.

01:19:39.000 --> 01:19:47.000

Although not usually spoken, the charter is essentially, essentially linguistic in that as I said a minute ago, it consists of symbols.

01:19:47.000 --> 01:19:52.000

That must be arranged serially to create meaning.

01:19:52.000 --> 01:19:53.000

Now South of the Old Kingdom is another area that's important to hear about to understand the meaning of the charter.

01:19:53.000 --> 01:20:05.000

This is Ansel Steer. So here's the map. There's a wall here below it is Enlist the air.

01:20:05.000 --> 01:20:07.000

The old kingdom is to the north. Ansel Sphere is a mundane rational world without any magic.

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3 or charter. It's loosely modeled on late nineteenth century England. It's intimately connected though to the old kingdom by the wall that divides them.

01:20:22.000 --> 01:20:36.000

The wall itself is a mighty creation of charter magic built in order to keep the dead within. Designed to prevent the intrusion of magic into the mundane world, but it's not completely effective.

01:20:36.000 --> 01:20:44.000

Week magical effects can occur for some miles south of the wall. And their strength and range increase under a north wind.

01:20:44.000 --> 01:20:53.000

So the region just south of the wall is actually a military zone. Where they try to use conventional weapons but often need the help of the adherence to.

01:20:53.000 --> 01:21:04.000

Combat invading dead. Farther south in Ansel steer, people disbelieve in magic in the same way as rational people in our own world.

01:21:04.000 --> 01:21:16.000

And consider reports from near the wall to reflect hallucination or hysteria. So this means that the citizens of Ansel Sphere ordinarily experience neither the horrors of hell.

01:21:16.000 --> 01:21:25.000

Nor the bliss of the charter. But NECROM answers the dead and free magic invade Anseleer several times.

01:21:25.000 --> 01:21:32.000

It can only be defeated by the So we see that hell can be inflicted upon Ansel steerons.

01:21:32.000 --> 01:21:49.000

But although they can be protected by the charter, they can't experience it themselves. Alright, so all these interconnections between the mundane and different types of magic can be understood as representing the states of mind and feeling experienced during the attainment.

01:21:49.000 --> 01:21:59.000

Or lack of a language and primal non verbal experience. 3 magic with its unstructured power and association with the oral body.

01:21:59.000 --> 01:22:08.000

Is a manifestation of primal nonverbal experience unlinked from language. Monday and Soul Spear Life too far south for magic.

01:22:08.000 --> 01:22:19.000

Is a manifestation of language unlinked from primal nonverbal experience. Charter magic manifests the integration of the primal nonverbal with language.

01:22:19.000 --> 01:22:30.000

And creates the possibility of deep joy and creativity that is otherwise unavailable. But the infliction or primal nonverbal experience.

01:22:30.000 --> 01:22:42.000

Upon the Monday, unmediated by the charter, creates the horrors of hell. That's when the dead or the pre magic creatures invade.

01:22:42.000 --> 01:22:54.000

Well, psychoanalysts have long recognized that the degree to which one integrates or does not integrate language and primal nonverbal experience has profound effects on your feelings, your sense of self, and your relationship.

01:22:54.000 --> 01:22:56.000

To others. And now because of some jargon, I'm going to give you another slide.

01:22:56.000 --> 01:23:08.000

The mutual effects of these 2 registers of mind are central to Lacon's understanding of subjectivity.

01:23:08.000 --> 01:23:17.000

When a child acquires language, they enter the symbolic order. With its access to culture and communication with other people.

01:23:17.000 --> 01:23:25.000

But this step creates a permanent incision and experience. And an unfillable lack. The sense of something has been irrevocably lost.

01:23:25.000 --> 01:23:33.000

Basically, it's a very rare person who remembers anything from before age 3 and certainly before age 2.

01:23:33.000 --> 01:23:37.000

And a lot of that is simply because what's experienced before language. Can't really be.

01:23:37.000 --> 01:23:50.000

Registered by the language. Oriented mind. So the thing that has been lost, Lacon names the real, okay, this is weird idiosyncratic jargon.

01:23:50.000 --> 01:23:54.000

That's part of why I put this slide up. Real doesn't mean what we normally mean by real.

01:23:54.000 --> 01:24:04.000

Real for Lacan means primal pre-verbal experience. Related to the mothering figure and the body.

01:24:04.000 --> 01:24:13.000

By definition, the real cannot be captured in language. You can talk about it. But then you're operating in the symbolic order.

01:24:13.000 --> 01:24:25.000

Rather than unboundably experiencing the real. But Lacan is aware that the real does sometimes impinge upon the symbolic order and when this happens it creates experience.

01:24:25.000 --> 01:24:34.000

Is akin to pleasure but excessively intense. Beyond what might be sought for the satisfaction of desire.

01:24:34.000 --> 01:24:44.000

And therefore it's potentially overwhelming. And, makes it, Alright. Can destroy temporarily the ability to symbolize.

01:24:44.000 --> 01:24:58.000

Lock on gives us examples psychosis. Mystical experience and sexuality. Akon actually gave it as female sexuality because from the mid twentieth century.

01:24:58.000 --> 01:25:11.000

He was. Thoroughly. I'm imbued with sexist patriarchal ideas, but we can set aside the female and just see it as pointing to part of what can be experienced in sexuality.



01:25:11.000 --> 01:25:25.000

Julia Costa has elaborated on what she calls abject *zuisse*, experienced when the real informs such as corpses, putrefaction, and disgusting excretions and secretions erupts into the symbolic order.

01:25:25.000 --> 01:25:30.000

It's easy to see the connection to the old kingdom with its dead.

01:25:30.000 --> 01:25:38.000

So up to a point that I'm going to get to a little later, these ideas actually map very well onto the old kingdom and clarify its psychological meaning.

01:25:38.000 --> 01:25:53.000

Ansel sphere citizens operate in the symbolic order without awareness of the existence of the real. Ordinary citizens of the old kingdom also operated in a symbolic order, but with awareness of the real and the risks and potentials that it carries.

01:25:53.000 --> 01:26:15.000

3 magic creatures and the dead are themselves manifestations of the real. When they attack in the old kingdom or invade south of the wall, their extension or manifestations of abject *duosalence* as described by And then, about the old kingdom also capture very well the link between *zoo* and psychosis.

01:26:15.000 --> 01:26:25.000

The experience of one of the central characters quite directly depicts psychotic *geosolence* resulting from the real erupting into the symbolic order.

01:26:25.000 --> 01:26:34.000

This is Nick who I mentioned earlier. When first met, Nicholas Sayer, okay, is a naive, likeable high school student.

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We totally disbelieves in magic despite his friendship with Prince *Sammeth* of the old kingdom. He tolerantly listens to Sam, talk about magic, but is certain that it can all be accounted for.

01:26:46.000 --> 01:26:57.000

With some scientific explanation. Then he becomes applaud upon in a complex evil plot and is penetrated by a shard of a mighty free magic creature named Oranus.

01:26:57.000 --> 01:27:05.000

He subsequently believes that he has overseeing an exciting excavation project. To uncover hemispheres of special metal.

01:27:05.000 --> 01:27:12.000

It will provide an unlimited source of power. For the world, it's actually Iran is seeking to be reborn and destroy the world.

01:27:12.000 --> 01:27:21.000

And. And Nick believes that the putrid night crew laborers are people with some strange disease when they're actually corpses controlled by a necromancer.

01:27:21.000 --> 01:27:31.000

You pays little attention to the way this clothes are falling apart, the way he sickens and grows thinner and his fainting spells when he is possessed by Arenas.

01:27:31.000 --> 01:27:42.000

Temporarily rescued by Lerio, a central character, another. And under who benign herby 9 influence, he says, quote, I'm in trouble, aren't I?

01:27:42.000 --> 01:27:47.000

It's been like a dream. Most of the time, I don't really know whether I'm awake or not.

01:27:47.000 --> 01:27:55.000

I can't remember things from 1 min to the next. I can't think of anything except the hemispheres close quote.

01:27:55.000 --> 01:28:02.000

He later is successfully rescued. And rehabilitated and this commences with an encounter with Lyreal in the form of an owl.

01:28:02.000 --> 01:28:08.000

Accompanied by her comrade the disreputable dog who has wings at that point.

01:28:08.000 --> 01:28:19.000

He assumes he's hallucinating, although this is actually what's going on. So in this eruption of the real into the symbolic, Nicholas believes that reality is a hallucination.

01:28:19.000 --> 01:28:25.000

Well, accepting delusions about the night crew in the metal hemispheres as real.

01:28:25.000 --> 01:28:37.000

Also in certain of its aspects, the charter itself fits in the symbolic order. As noted above, it's essentially linguistic since it's composed of science, it must be arranged serially to have effect.

01:28:37.000 --> 01:28:43.000

And in fact, the charter is sometimes described in ways that closely accord with L'acon's descriptions of the symbolic order.

01:28:43.000 --> 01:28:49.000

If any of you are familiar with Lacan, he states that this symbolic order is a chain of signifiers.

01:28:49.000 --> 01:29:01.000

And these signifiers slip and rearrange themselves outside of conscious intent and meaning. For him the signifiers make mine rather than the mind choosing signifiers.

01:29:01.000 --> 01:29:09.000

This sounds much like the endless flow of charter symbols that adhorsings and charter majors experience when they access the charter.

01:29:09.000 --> 01:29:20.000

And the way that messages from the charter rewrite themselves unpredictably. For example, there can be swords that are charter imbued to make them especially effective against the dead.

01:29:20.000 --> 01:29:26.000

And they may have messages written on them that change from time to time and are hard to read.

01:29:26.000 --> 01:29:32.000

There's 2 charter tones, the book of the dead that teaches at horses about the river of death.

01:29:32.000 --> 01:29:38.000

And the book of remembrance and forgetting that teaches Lyreal how to go into the past.

01:29:38.000 --> 01:29:47.000

And these books are different each time that they are read. Even after being read from beginning to end, they will contain different information upon subsequent reading.

01:29:47.000 --> 01:29:56.000

But here we reached the point I lead it to above or economy and ideas no longer fit with the old kingdom and we have to turn to some other thinkers to understand it better.

01:29:56.000 --> 01:30:04.000

Because for Lacon it was axiomatic that wholeness and integration such as experience of the charter are impossible.

01:30:04.000 --> 01:30:20.000

That because of language we have a fragmentation and lack that cannot be overcome. But the old kingdom in fact, the books include a peon to the possibility of wholeness and integration.

01:30:20.000 --> 01:30:33.000

When the book of the dead in the book of remembrance and forgetting present different information to the reader, it is not done randomly but because the books sense what the reader needs to understand and is capable of understanding.

01:30:33.000 --> 01:30:44.000

The charter itself is powered by free magic and is created to shape and control free magic. And thus represents an ongoing integration of language.

01:30:44.000 --> 01:30:50.000

Of the symbolic language and the real rather than a perilous eruption of the real into the symbolic.

01:30:50.000 --> 01:30:56.000

And the integration of the symbolic in the real facilitates a joyous and tolerable duisance.

01:30:56.000 --> 01:31:06.000

On page 4 I quoted Savioral experiencing the charter. Here's a quote, another quote, a quote from another, character named Eleanor.

01:31:06.000 --> 01:31:14.000

When she first experiences the charter and you'll hear the excess quality of zoo. At the same time that it provides contentment and.

01:31:14.000 --> 01:31:26.000

So, All her senses were overwhelmed. The world disappeared. All sight and sound caught off. She saw only charter events, millions and millions of brilliant glowing marks all around her.

01:31:26.000 --> 01:31:37.000

Stretching into infinity. And she heard sounds that did not exist. And she felt an astonishing mixture of excitement, fear, and a sense of contentment all at once.

01:31:37.000 --> 01:31:43.000

And she knew she knew to the very marrow of her bones that she was part of this vast, limitless charter.

01:31:43.000 --> 01:31:47.000

And so was everything and everyone else.

01:31:47.000 --> 01:31:54.000

When you experience of the charter is compared to the mundanity of Ansel's deer, which has language but no magic.

01:31:54.000 --> 01:32:02.000

And to the misery and insanity that result when Ansel's Ansel Steer encounters free magic but has no capacity to cope with it.

01:32:02.000 --> 01:32:15.000

We recognize the psychological meaning of immersion in the charter as being a suggestion that the greatest joy and wholeness result when the real is either absent from language, nor rejected by language.

01:32:15.000 --> 01:32:24.000

Like instead is met, explored and integrated with language. Another psychoanalyst I've explored this, this kind of integration.

01:32:24.000 --> 01:32:35.000

With central to Freud's understanding of the mind and psychotherapy. Referral to fundamental difference between the unconscious and the conscious was their relationship to language.

01:32:35.000 --> 01:32:42.000

According to Freud, unconscious ideas contain only what he called thing representations. That means the image.

01:32:42.000 --> 01:32:49.000

Or a sense of the object but without language. Conscious ideas are thing presentations combined with word presentations.

01:32:49.000 --> 01:32:59.000

And for Freud the pain of conflictual and traumatic unconscious ideas can only be alleviated by linking them to language and thus making them conscious.

01:32:59.000 --> 01:33:15.000

He did not mean by this just having a verbal understanding of unconscious ideas. That would be like, For Freud the linking of words to the unconscious thing presentation must include experiencing the feeling connected to the unconscious idea.

01:33:15.000 --> 01:33:24.000

In order to create a meaningful integration. This is part of why psychotherapy can be different. You have to feel what you're talking about.

01:33:24.000 --> 01:33:31.000

Boyd had a friend that he, that reported that he regularly experienced something that we can recognize as a kin to immersion in the charter.

01:33:31.000 --> 01:33:41.000

A sense of always being connected to and a part of the universe as a whole. Freud saw this is what he called an oceanic feeling at the center of mystical experience.

01:33:41.000 --> 01:33:49.000

And understood it could be a residue. Of the primal connection to the mother. Accepted and maintained by the adult verbal mind.

01:33:49.000 --> 01:33:58.000

Alright, this leads to a fundamental question about the psychology of the old kingdom and why is hell on earth rampant there.

01:33:58.000 --> 01:34:03.000

We've seen that from the Colin Freud and others, the connection to the Primal Mother.

01:34:03.000 --> 01:34:15.000

Produces intense emotion that can be malignant or benign. Dark or bright, What does the old kingdom show us about the conditions that produce dark Jewissance?

01:34:15.000 --> 01:34:24.000

And I think the answer is the dead mother. And the life history is both of the arch enemies in the series, the primary movers of Pell.

01:34:24.000 --> 01:34:30.000

And the adhorsons who confront them, but are themselves a special kind of necromancer.

01:34:30.000 --> 01:34:40.000

We discover many dead mothers. In addition to actually physically dying, some of the mothers were emotionally dead to their children before their physical death.

01:34:40.000 --> 01:34:54.000

Mothers who are physically present but emotionally dead due to their own severe depression. Or other inability to relate to their children can be more emotionally damaging than the actual physical death of the mother.

01:34:54.000 --> 01:35:02.000

The death when her child is young of a loving mother will cause of course tremendous grief. But this may be built upon a sense of basic goodness and connection.



01:35:02.000 --> 01:35:14.000

From the earlier relationship. Good child of a mother who was unable to love or relate to them made themselves develop feelings of emotional deadness, depression, and worthlessness.

01:35:14.000 --> 01:35:24.000

This has been I designated as the dead mother syndrome. It's psychology. All right, because of time I'm only going to describe some of the characters with Daniel others.

01:35:24.000 --> 01:35:31.000

Starting with Tercio and Eleanor. From the most recently written book which is a prequel.

01:35:31.000 --> 01:35:40.000

Both of them have dead mothers. Tricia, the app person in waiting was orphaned when both his parents dry on when he was 2 years old.

01:35:40.000 --> 01:35:52.000

Yeah, that person when he assists becomes a kind of, or mother figure for him. And then herself dies in a climactic battle, leaving Kerschel as the actual abhorsen, but again motherless.

01:35:52.000 --> 01:36:01.000

Eleanor who becomes his lover and wife is not an abhorsen. What is descended from the clair, were magical cousins of the app horses.

01:36:01.000 --> 01:36:10.000

So she's able to help him in his battle against the dead. When the book begins, Eleanor is a young woman and her mother is on her literal deathbed.

01:36:10.000 --> 01:36:14.000

But there's always been an emotionally dead mother. Her mother had never liked Eleanor touching her.

01:36:14.000 --> 01:36:26.000

I'd always shrugged off any attempt at a hug or a kiss. This is Watkins said this was because Amelia had been forcibly taken from her own mother.

01:36:26.000 --> 01:36:34.000

At birth and raised by 2 of her dead fathers, strict and judgmental ants. So she'd never learned how to love anyone or be a parent herself.

01:36:34.000 --> 01:36:40.000

This explanation, while it made perfect sense, didn't make it any easier for Eleanor. From others to close quote.

01:36:40.000 --> 01:36:48.000

From others soon dies in actuality and is possessed by a dead spirit. Becoming a hideous creature and metaphor for the dead mother.

01:36:48.000 --> 01:36:57.000

Quoting again. It was a human form of the right height in her mother's heliotrope nightc with her mother's dyed auburn hair.

01:36:57.000 --> 01:37:08.000

The hair home lank on a face where the flesh had caved in upon the skull. Where her mother's eyes should be there were sockets of flame and black smoke curled up where there should be eyebrows.

01:37:08.000 --> 01:37:20.000

Nice quote. Lerial. Another major character in At Horson as a mother who to her mind is both emotionally and physically dead.

01:37:20.000 --> 01:37:26.000

Quoting deep within a dream, 14 year old Lerial felt someone stroking her forehead.

01:37:26.000 --> 01:37:37.000

A gentle soft touch. A cool hand upon her own fevered skin. Then the dream shifted. The touch was no longer soft and loving, but rough and rasping.

01:37:37.000 --> 01:37:43.000

No longer cool but hot burning. They all wanted to regain the feel of that hand on her brow.

01:37:43.000 --> 01:37:51.000

That touch was the only thing she remembered of her mother. She had left when Larry was 5 without a word without an explanation.

01:37:51.000 --> 01:37:58.000

Just the news of her death, a garbled message that had arrived 3 days before Lerial's tenth birthday.

01:37:58.000 --> 01:38:08.000

The pain of this abandonment is captured in the feeling of the soft touch turning harsh. And it's one factor leading liberal to nearly attempt suicide.

01:38:08.000 --> 01:38:14.000

Well, she learns as a young adult that it was visions that her mother who was a Claire declare to the future.

01:38:14.000 --> 01:38:21.000

It was a visions her mother had about what got Larry or herself would face in the future that led to the abandonment.

01:38:21.000 --> 01:38:29.000

But even when she learns how important she always was in her mother's thought she experiences disappointment in the lack of tangible love.

01:38:29.000 --> 01:38:41.000

So she's brought the message. A mess from her mother. Who's now dad that Lyreal must use her unique powers to enter the past at the time of her tenth birthday and listen to her mother from that time.

01:38:41.000 --> 01:38:52.000

Lural response from the messenger. That's all. My mother who abandoned me thinks I have more to do and wants me to go and listen to her in the past using the dark mirror.

01:38:52.000 --> 01:39:01.000

I'm able to hide the anger and hurt on her face. Mother hadn't even bothered to say anything personal or send her love.

01:39:01.000 --> 01:39:06.000

And then it's at best better suite on the real desk phone of the instructions and encounters her mother in the past.

01:39:06.000 --> 01:39:15.000

After delivering crucial information about how to oppose The world destructive threat of a greater dead necromancer to core.

01:39:15.000 --> 01:39:23.000

From either closes with go now with my love. I always loved you, always. You probably don't believe it.

01:39:23.000 --> 01:39:30.000

Perhaps you shouldn't. Love should always be shown, not merely said. I was too slow to learn this.

01:39:30.000 --> 01:39:39.000

Close quote. So the 3 central app Horses in the series, Tercio, Sabriel, and Muriel all grew up under the sway of the dead mother.

01:39:39.000 --> 01:39:49.000

Perhaps that odd turn, could have alerted us to this. Garth Nixon stated that he based this word on a name that differs in only one letter.

01:39:49.000 --> 01:39:54.000

At Horsham with an O instead of an E from Shakespeare's measure for measure.

01:39:54.000 --> 01:40:05.000

Add person in the play is an executioner. Who takes pride in his job and his name can be simply parsed into the 2 English words abhor, son.

01:40:05.000 --> 01:40:13.000

So the quality of a deadly and emotionally dead mother is built into the name. I'm almost done.

01:40:13.000 --> 01:40:23.000

I have saved for the last, a character. Name, Clarion and Flor both. We first meet her as Clor.

01:40:23.000 --> 01:40:33.000

An extremely powerful, greater dead necromancer. And but in a prequel to that book called Clario, we're learning for human past.

01:40:33.000 --> 01:40:40.000

Clarial is subtitled the last a person. Because she's a bad person blood. And if someone was both at person.

01:40:40.000 --> 01:40:46.000

And greater dead. She's central. To show in the dead mother's syndrome that is built into all of them.

01:40:46.000 --> 01:40:55.000

So Clarion suffers under the emotion of dead mother syndrome. Metaphorically, this is a parent and her bitter separation from Mother Nature.

01:40:55.000 --> 01:41:02.000

The book begins as her family moves from her rural home to the city and throughout the book she begs to return to the woodlands.

01:41:02.000 --> 01:41:10.000

More directly her actual mother is oblivious to her interested only in her own craft. And at worst actively hostile.

01:41:10.000 --> 01:41:18.000

For example, when Clara will ask to stay behind in their rural home, quote, typically Clario's mother had simply ignored her daughter's request.

01:41:18.000 --> 01:41:31.000

Refusing even to discuss the matter. Her mind was rarely focused on her family. A goldsmith of rare talent, all her attention was typically on whatever beautiful object she was currently making.

01:41:31.000 --> 01:41:41.000

Later on, when, imagines visiting her mother, she thinks of it as going into the layer of a monster.

01:41:41.000 --> 01:41:52.000

No, her mother, it becomes actually dead. She gets killed. Well, the name's Clara and Chlorine, this is what the slide is about, are also linguistically linked to the dead mother syndrome.

01:41:52.000 --> 01:42:02.000

The first syllable of Clario sounds very much like Clor. And as identical in pronunciation with Claire, the name of the sisterhood of Sears.

01:42:02.000 --> 01:42:11.000

The clear are a distillation of a kind of ideal femininity. Often among them the greatest power is combined with the greatest beauty.

01:42:11.000 --> 01:42:16.000

So quoting, the twins were the flawless embodiment of the perfect clair.

01:42:16.000 --> 01:42:22.000

The site was so strong, they were nearly always chosen in the watch, actively searching the future. They were both tall and extremely beautiful.

01:42:22.000 --> 01:42:38.000

Their long blind hair shining, even more brightly than their silver circles in the sun. The clear are unashamed about sexuality and when they wish will take lovers whether for pleasure or to become pregnant.

01:42:38.000 --> 01:42:56.000

Their children are almost always girls would become additional clair. So the linguistic sequence, Claire, to Clarial to Claw, manifests the transition from vibrant, powerful, femininity to the dead mother and the emotional death that results.

01:42:56.000 --> 01:43:07.000

Alright, so concluding, the Old Kingdom Series embodies fundamental aspects of psychological development. The acquisition of language, the entry into the symbolic order.

01:43:07.000 --> 01:43:15.000

Makes an incision in human experience so that it becomes difficult to access primal, nonverbal maternal and body experience.

01:43:15.000 --> 01:43:29.000

When our symbolic minds with our symbolic minds, we do contact primal nonverbal experience. It can come with a great emotional intensity of We try to pretend to such a realm of experience does not exist.

01:43:29.000 --> 01:43:37.000

Our lives are relatively impoverished. And we are vulnerable to feeling terrified and overwhelmed if we encounter it.

01:43:37.000 --> 01:43:45.000

Finding the right words to understand and integrate primal nonverbal experience enhances the possibility of a rich full life.

01:43:45.000 --> 01:43:53.000

And this is especially difficult for people who have grown up with mothers who are emotionally dead, emotionally absent, or actually dead.

01:43:53.000 --> 01:43:59.000

Life becomes hell on earth under this way of the dead mother.

01:43:59.000 --> 01:44:07.000

Alright, I'm going to close off my screen share. And.

01:44:07.000 --> 01:44:14.000

Hopefully. Get back through.

01:44:14.000 --> 01:44:19.000

Good meeting. Hmm. No, I don't see how to. Not screen share.

01:44:19.000 --> 01:44:25.000

Should be a red button at the top of the screen stop stop share

01:44:25.000 --> 01:44:26.000

There you go.

01:44:26.000 --> 01:44:33.000



It says stop share. Thank you. Alright.

01:44:33.000 --> 01:44:36.000

Do we have a few minutes to ask a question?

01:44:36.000 --> 01:44:37.000

I think so, yeah.

01:44:37.000 --> 01:44:42.000

Yeah, we did.

01:44:42.000 --> 01:44:43.000

Thank you.

01:44:43.000 --> 01:44:49.000

That was that was fascinating. Absolutely fascinating. But the books sound very dark and complex. I have not read them.

01:44:49.000 --> 01:44:55.000

I've never heard of Garth Knicks. That's why I'm here. Are they?

01:44:55.000 --> 01:45:01.000

Appropriate for young people? What do you think about that?

01:45:01.000 --> 01:45:02.000

A curious, curious teenagers, a curious 14 year old. Reader, a reader.

01:45:02.000 --> 01:45:11.000

Yes, I mean, I mean, it depends on what they've experienced up till now.

01:45:11.000 --> 01:45:23.000

They the books are basically uplifting. They show the character development of good people and good winds in the end.

01:45:23.000 --> 01:45:24.000

Hmm.

01:45:24.000 --> 01:45:26.000

But there are there are a lot of dead things lurching around and trying to kill you. So, you know, you have to decide for each person, but they're efficiently young adult.

01:45:26.000 --> 01:45:32.000

I enjoy them greatly as an adult so

01:45:32.000 --> 01:45:39.000

And would you recommend starting with the first one or can you just jump in the middle somewhere?

01:45:39.000 --> 01:45:41.000

It's best to read them in order, not in the order published, but in the order that they take place.

01:45:41.000 --> 01:45:51.000

So the most recently one which is called Terciel and Eleanor would be the one to start with because they they refer back to earlier books and characters.

01:45:51.000 --> 01:45:52.000

There. There.

01:45:52.000 --> 01:45:55.000

Are still existing in later books. Yeah.

01:45:55.000 --> 01:45:58.000

They're the parents of the of the protagonists

01:45:58.000 --> 01:46:04.000

Herschel and Eleanor the protagonists in the first book are the parents of Sabrell.

01:46:04.000 --> 01:46:05.000

Yeah.

01:46:05.000 --> 01:46:12.000

And it gets, it starts to become spoils if I tell you more. Yeah.

01:46:12.000 --> 01:46:19.000

And lastly, Could you give us a brief 10,000 feet view of what the charter is?

01:46:19.000 --> 01:46:23.000

I missed what that the you know the background to what the charter is.

01:46:23.000 --> 01:46:31.000

So if the charter was actually created by. Some very powerful. Benign.

01:46:31.000 --> 01:46:55.000

Magical creatures in the distant past. And it is a set of, it's essentially a set of symbols, a language that is used to shape channel and control what otherwise would be free magic that can be used in all these selfish and destructive ways.

01:46:55.000 --> 01:46:56.000

But it's

01:46:56.000 --> 01:47:02.000

So that's what it is within the book and as I'm saying in the paper it's metaphorically when we learn language and aren't just, you know.

01:47:02.000 --> 01:47:03.000

Squalling.

01:47:03.000 --> 01:47:07.000

But it, it was there, it wasn't something created. It was already there. And that's.

01:47:07.000 --> 01:47:11.000

Well, it was created, it was created sort of before people were on this planet, I think.

01:47:11.000 --> 01:47:14.000

And then is it immutable?

01:47:14.000 --> 01:47:24.000

The charter is, it's bigger than anyone, so people can go into it and find different kinds of symbols and so on, but I don't think they can.

01:47:24.000 --> 01:47:39.000

Change the charter itself. It can be destroyed. It depends on the persistence of what are called charter stones, which are sort of monuments and evil things are often trying to destroy them so that free magic gets free.

01:47:39.000 --> 01:47:48.000

Super thank you very much.

01:47:48.000 --> 01:48:10.000

Yeah, as you know, I've been to like so many of your talks and I am always fascinated specifically when you are discussing this dead mother thing because of how Youbiquitous it is specifically across fantasy from like really deep fantasy all the way to Disney movies.

01:48:10.000 --> 01:48:11.000

I was wondering if you have any like really deep fantasy all the way to Disney movies. I was wondering if you have any like thoughts about why that is such a ubiqu

01:48:11.000 --> 01:48:23.000

Yeah. Well, coming at it. From a couple directions. One is we all have mothers and if they aren't dead, we worry about them dying or want them to die.

01:48:23.000 --> 01:48:39.000

Or, you know, they were more or less there for us in the way we want. So it's, it's just a, you know, a basic relationship for all of us.

01:48:39.000 --> 01:49:00.000

I'm, you know, writing this paper, I think is practice for writing a paper. On these kinds of kinds of concepts as apply into token, but I'm wondering if, you know, a basic thing about all fantasy is that it's, you know, an enjoyment on our part.

01:49:00.000 --> 01:49:14.000

Past language in certain ways to This kind of primal experiences connected with. The early mother or with the loss of the early mother.

01:49:14.000 --> 01:49:18.000

I can't wait to read this paper that you're going to write about talking.

01:49:18.000 --> 01:49:23.000

Yeah. That's a ways away. Yeah.

01:49:23.000 --> 01:49:27.000

But I think we can know it's a way to unleash monsters. The dead mother.

01:49:27.000 --> 01:49:35.000

It's like when she's gone life. IS terrifying.

01:49:35.000 --> 01:49:41.000

I just have a quick clarification question. I also have it read. Garth Knicks, but I am familiar with the series.

01:49:41.000 --> 01:49:52.000

And I was just curious, is mundane a term that you're using to describe the region without magic or is it the term used in the book?

01:49:52.000 --> 01:49:54.000

To describe non-magic individuals.

01:49:54.000 --> 01:49:58.000

I can't remember if it's used in the book. I'm, it's me that's using it.

01:49:58.000 --> 01:49:59.000

Okay.

01:49:59.000 --> 01:50:11.000

But they are, he makes a point of, describing, sort of the average insult to your citizen, in a way that I think mundane totally fits.

01:50:11.000 --> 01:50:20.000

I mean, they, tend to be. You're sort of obnoxiously lacking inability to believe in what's going on.

01:50:20.000 --> 01:50:23.000

Just a little ways to their north.

01:50:23.000 --> 01:50:24.000

Okay, thanks.

01:50:24.000 --> 01:50:35.000

Yeah.

01:50:35.000 --> 01:50:40.000

Anyone else with a Question or a thought?

01:50:40.000 --> 01:50:47.000

I'm just gonna mention that in the chat, Bruce said thanks for the lucent. Lacanian bits.

01:50:47.000 --> 01:50:48.000

So.

01:50:48.000 --> 01:51:05.000

That's quite a compliment. They make anything by Lacon and Lucent is, Hi, challenge.

01:51:05.000 --> 01:51:11.000

Hello? Nobody has anything else? Release you all.

01:51:11.000 --> 01:51:19.000

We do have about 6 more minutes in the room. But if everyone's ready, there's also the discord channel where you can Go to continue discussions about the paper.

01:51:19.000 --> 01:51:27.000

So any other? Questions or comments?

01:51:27.000 --> 01:51:37.000

Yeah, thank you so much. This is as always an incredibly enlightening and paper and I'm glad that I got to sit through it.

01:51:37.000 --> 01:51:41.000

Thanks, Alicia. Thank you all. Thanks for listening.

01:51:41.000 --> 01:51:42.000

Right.

01:51:42.000 --> 01:51:47.000

And I'm really glad that. Next is getting this attention in here. Because he's really a fine writer.

01:51:47.000 --> 01:51:57.000

And these are probably his most important books, or most central. Though we gave him the award for a different, completely different book.

01:51:57.000 --> 01:51:58.000

What was that?

01:51:58.000 --> 01:52:01.000

The the Tennessee Award a few years ago for I think it was Frob Kisser.

01:52:01.000 --> 01:52:13.000

Huh, okay, that's, I haven't read that. So, yeah, the little bit that I've read beyond the old kingdom in his it's enjoyable but these are for me much the most complex and mature.

01:52:13.000 --> 01:52:18.000

Books that he's written. Yeah.



01:52:18.000 --> 01:52:19.000

He's obviously written some pop.

01:52:19.000 --> 01:52:24.000

Yeah, Can anyone hear me?

01:52:24.000 --> 01:52:25.000

Yes.

01:52:25.000 --> 01:52:26.000

Yes, we can hear you, whoever you are.

01:52:26.000 --> 01:52:44.000

Oh, okay. I just wanted to say I appreciated Pins question about. Whether these books are suitable for children i didn't encounter them until i was an adult but i think they're they're wonderful for children and and to the comment that yeah, there are bad things going around in there.

01:52:44.000 --> 01:53:03.000

I'm reminded of the GK Chesterton Show, GK Chesterton quote that theory don't tell children that dragons exist Children know that dragons exist exist, but theory tells tell children to children is that dragons can be killed.

01:53:03.000 --> 01:53:10.000

And I think that's one of the one of the messages of these books. There are some bad things happening, but as the lecturer said, it's mostly a story of good triumphing over evil.

01:53:10.000 --> 01:53:22.000

They're really good books. I think that they're incredibly appropriate for the adolescent.

01:53:22.000 --> 01:53:29.000

Age range depending of course on on the individual psychology at the reader. Thanks.

01:53:29.000 --> 01:53:31.000

Thank you, good to know.

01:53:31.000 --> 01:53:36.000

Yeah, that's very nice, said. I like that. Welcome, Chesterton.

01:53:36.000 --> 01:53:46.000

So I noticed, well, at the very beginning of your talk, you mentioned that. There's a hot metallic smell.

01:53:46.000 --> 01:53:58.000

When evil is around right and my mind leap to a declare by Tim Powers that there is that same hot metal smell when an evil character is around.

01:53:58.000 --> 01:54:10.000

And that suddenly occurred to me the evil character is Mother Russia. It's interesting how it ties in with this whole mother theme and then the smell of her is this hot, evil smell.

01:54:10.000 --> 01:54:11.000

So anyway.

01:54:11.000 --> 01:54:20.000

Well, that's very interesting. I don't know the work you're referring to, but you know, one of the things, of course, with as babies and small children that we most They experience their mothers in a multistensory way, including smell.

01:54:20.000 --> 01:54:46.000

The smell is so very important. And so this acrid hot metal is a you know, it's of course supposed to be wonderful warm smells and the smell of milk and comfort and her, you know, her body warm smells and the smell of milk and comfort and her, you know, her body in nice ways, but having it become acrid hot metal then becomes a wonderful metaphor for a mother that's gone

01:54:46.000 --> 01:54:51.000

evil and even a country mother Russia. Yeah, I like that.

01:54:51.000 --> 01:54:57.000

And the book that Eric was mentioning is declare. By Tim Powers and it's one of his best.

01:54:57.000 --> 01:55:03.000

Declare by Tim Powers. Okay, thank you.

01:55:03.000 --> 01:55:08.000

Yeah.

01:55:08.000 --> 01:55:18.000

It is one of Tim's best books and it has to do with the fact that they find out Russia captured a demon from the other arc and it's in Moscow.

01:55:18.000 --> 01:55:30.000

And their whole task is to loose that thing and then rush the soviet union falls. It was a wonderful book in there.

01:55:30.000 --> 01:55:31.000

Okay.

01:55:31.000 --> 01:55:37.000

He also comes across a demon in the desert and he makes a comment that they think humans are autistic because we babble at them and nothing happens.

01:55:37.000 --> 01:55:40.000

When were these books written?

01:55:40.000 --> 01:55:44.000

Okay.

01:55:44.000 --> 01:55:45.000

Okay.

01:55:45.000 --> 01:55:46.000

Yeah.

01:55:46.000 --> 01:55:53.000

Oh, 15 years ago, something like that. And I, my best way to describe the book is it's like across between Jean Le Carre and HP Lovecraft.

01:55:53.000 --> 01:55:54.000

Okay.

01:55:54.000 --> 01:55:57.000

That sounds really good.

01:55:57.000 --> 01:55:58.000

Okay.

01:55:58.000 --> 01:56:00.000

It's a lot better written than Lovecraft, so.

01:56:00.000 --> 01:56:05.000

You can better.

01:56:05.000 --> 01:56:06.000

It's a good spy novel though.

01:56:06.000 --> 01:56:21.000

Okay, I believe. And the the image of that demon on a desert is Trapped is one that really link it's probably the scene that lingers with me from from that book and maybe from most of.

01:56:21.000 --> 01:56:27.000

Of powers work. It's Mythic.

01:56:27.000 --> 01:56:32.000

PII will look into it. Thanks for letting me know about it.

01:56:32.000 --> 01:56:33.000

Okay.

01:56:33.000 --> 01:56:35.000

So Nicole, are we at the time now that we officially need to leave?

01:56:35.000 --> 01:56:43.000

That's what I was gonna say. We are up against that, that hard deadline. So, Thanks again, John, and thank you all for.

01:56:43.000 --> 01:56:51.000

Being here and engaged and asking questions and enjoy. The rest of the papers in the conference and don't forget about the Discord channel.

01:56:51.000 --> 01:56:52.000

See you all around.

01:56:52.000 --> 01:56:53.000

Thank you. Thank you.