

Entwining Between Poem and (Cinematic) Image Through Oneiric Places Space-Time Sections Between Tarkovsky's *Mirror*¹ and the Parental Home

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Abstract

'If you live in a house - the house will not fall.'
Arseny Tarkovsky, qtd. in *Mirror* (1975)

Observing spatial reality through the eyes of a child brings freshness in the way of perception, a revelation in each new look at the same object. Therefore, the embodied memory of the parental home represents a tangible palimpsest of inner mirrors of the self, an unexplored archive-laboratory of incorporated spatial patterns. Rooms, objects, neighborhoods, receive importance according to their relation to our beloved ones. In other words, the (personalized) built reality can be measured as a somatic diary – a collector of shared memories.

The paper (and the creative work) exhibits decomposition of the (inner-outer) spaces of the protagonist's childhood in Tarkovsky's 'Mirror', and a parallel examination (analysis and reordered synthesis) of the author's personal memories of the parental home. The tools of investigation are *poem-drawings* and *models*, as processual modes of excavating inner spatial memories, and of personalized interpreting of Tarkovsky's oneiric places. The elaboration of spaces follows the route(s) of the *living center prototype* as a guiding thread: Tarkovsky's mother, author's grandmother.

There are few expectations of this paper/exhibition. First, it is expected that it will reveal ways how poem-image entwinement can lead to a semantic replenishment, how can it intensify a synesthetic expression by the author, and a more holistic perception by the observer. Second, the comparison between the two parallel examinations is expected to exhibit repeatability in some spatial appearances, as well as variability in their layeredness (person-specific, site-specific, medium-specific). Third, the research through the self is expected to examine how the meaning of architectural space can be *re-created* through its relation to the beloved prototype, how the 'language' can be transformed, how 'trivial things' can evolve into a 'water, solid, stratified', both flowing through and building our most personal spatial memories (Tarkovsky, 1975).

Finally, the paper aims to disclose ways how deeply personal spaces can evolve into patterns of design-approach; how recognizing and re-creating fragments of their constitution in others (self similar) exteriors keep this inner home of memories from falling.

Keywords: Tarkovsky, poem-(cinematic)image, poem-drawing, parental home, embodied memory

1. Evoking childhood memories: emotive re-inhabiting of oneric spaces

Through the senses of a child, perception and interpretation of external reality are always imaginative processes. Through them, deeper (personal) connotations of the perceived objects are being developed into authentic narrative: an appropriated explanation of what is observed. Free from preconceptions, the child acknowledges the environment through curiosity and desire for 'conquering' (embodied re-reading) of surrounding spaces. Living through a psychophysical scale different than the one of an adult, he/she settles thoroughly the micro spaces of the home. Through his/her movement and attitude towards the places of growth, his/her innerness² becomes readable to some extent.

¹ *Mirror / Зеркало*. 1975. Directed by Andrey Tarkovsky, Soviet Union.

² the 'irreducible', 'hidden and uncognizable character', whose manifestation can be revealed 'only when the dynamism of the human subject is performed' (Mara, 2007:87)

Furthermore, childhood memories dwell on a border covered with mist: between real and imagined, between what's heard and what's personally acknowledged, between the dream and the true experience. As phenomena difficult to be understood, they emerge in the consciousness in unpredictable moments during a person's life, especially in moments of fragility (illness or death of a close person, psychological crisis, disappointment, unbearable joy). Such recalls are often emotionally poignant because: 1. they are deeply personal and related to a beloved-(shared)-place and beloved-personality-prototype; 2. their mysterious and unforeseeable appearance stimulates revisiting the past, re-imagining the future, and re-thinking their relation through the personal present. Thus, turbid embodied memories can lead to an emotive re-inhabiting of spaces lived, ruined, transformed, or desired/imagined: their reflection flows through our present environment, as well as through our constructed vision of ideal dwelling.

A revived memory of some space from the paternal home can generate anxiety: an interruption of the everyday flow of lived experience by an 'intrusion' of an event coming from a different place/time/reality than the current one. Because a memory is 'a spiritual phenomenon' whose absence can transform a person into a 'prisoner of unrealistic existence' (Tarkovsky, 1999:56), the reflective re-inhabitation of that memory brings emotional burden, due to its strong but unclear significance. According to Boym, expert in Slavic and Comparative Literature at Harvard University, nostalgia (a portmanteau of *nostos-return home* and *algos-longing*) 'appears to be a longing for a place but is actually a yearning for a different time-the time of our childhood, the slower rhythms of our dreams (...) against the time of history and progress' (Boym, 2001:8). Thus, a memory or a dream is a 'different time' and a personalized vision of an ideal home - a reflection of memory from the earliest childhood environment. The memory of different time is a resistance towards the belief that History and Revolution are *time*: on the contrary, 'both are consequences of time, while time itself is a state, a condition', a deeply personally experienced truth (Tarkovsky, 1999:56). Analogously, the gaining of courage to reflect on a childhood memory, as spiritual and meaningful phenomena, means 'overcoming one's own boundaries' (Man, qtd. in Tarkovsky, 1999:102), sacrificing the stable ground in the name of a tireless re-creation of one's own *experienced truth*.

In her master thesis titled *Tarkovsky-Inspiration in Architectural Design*, Perič introduces Foucault's concept of *heterotopia* as closest metaphor to define the spatial layers of all Tarkovsky's movies. Such spaces are 'part of the real space but are completely different that the space they reflect or refer upon: the point of break between these two kinds of space is a place of mixed experiences from the two, and has a role similar to a *mirror*' (2017:46). Memories, dreams, hallucinations, the mist of life (Unamuno, 1914) with all their architectural/ environmental backgrounds enter this point of experiential break. Two of Foucault's heterotopia types relate directly to memory:

1. type one: crisis heterotopia – privileged places, planned only for persons that belong to a specific, vulnerable condition, or in a creative-process-condition. In such places and periods of time, a childhood memory is crucial in preventing the negative outcome of the crisis. According to Dostoyevsky, even one memory is the person's healthiest and highest possession, especially if it is 'carried inside from childhood, from the parental house' (1968:567). Places which contain events from our memory become crucial in re-thinking of reality through art – in the form of literature, movie, architecture etc. These places gain meaning according to their relation to our beloved ones and at the same time, the beloved prototypes (Mother, Grandmother, Father) manifest themselves as places of our own reflection: fragmented mirrors of our innerness.
2. type four: heterotopia of time; according to Perič, *Mirror* is a movie created as 'an inner ceasing of (real) time and as a re-cognition of the personal time'. He himself - a museum of his own memories, dreams and wishes – Tarkovsky succeeds to express through cinematic language the 'personal archives of the main character' (2017:49). This occurs as an empathic defamiliarization through evocation of memories, through revealing the unknown/forgotten in what is considered familiar.

Mirror exhibits the flow of Andrey's memories/fears/desires through his own trans-temporal reality. 'Understanding' his suffering/joy is possible only through unconditional compassion with each character on highly sensitive emotional level. The inner touch with the movie occurs forthrightly because his approach of directing brings you *vulnerably close* to life itself, to your life, and makes you feel intensely present in co-

experiencing his apprehension. This paper and the creative work elaborate a subjective commiseration and identification with this person, through exhibiting contemplations about: 1. the four examples of overlapping between the poetry by Andrey's father and the environmental background of the frame in *Mirror*, through the movements of his mother-as a strongly present donor of connotations; 2. author's personal notes (poem-drawings) about the paternal home, decomposed on trans-temporal embodied memories through the movements of the grandmother-as routes that bring together the other beloved prototypes.

2. Emotives: poem-cinematic image entwinement as trans-temporal reminiscence

Events happening in Tarkovsky's movies speak directly to observer's emotions; the intellectual preparedness has a secondary role each time we watch them. *Mirror* is perhaps his most authentic artwork, and yet: besides the awareness that it reveals a deeply personal truth, as observers we can feel that the screen, in a mysterious way, exhibits part of our own most vulnerable memories. Tarkovsky's cultivated sincerity awakens rationally unexplainable emotions during the observer's compassion with the characters on vague levels.

For example, in the last scene of *Mirror*, the Father asks the Mother a rhetorical question: 'Would you rather have a boy or a girl?'. The camera grasps the facial expressions as manifest of the emotion that this question awakens in the Mother. The camera moves to the Mother in older age (Maria Vishnyakova), leading the little Andrey and his sister through the fields around the house, passing by architectural remnants: ruined well filled with rusted pots, rotten logs-remains of the house-walls. The camera turns back to the young mother (Margarita Terekhova) and the rhetorical question, showing her limit condition, with tears and convulsion in the muscles around the eyes – an immense-almost violent-living joy, generating fear of its intensity. As an observer, you can feel your own tears, and a degree of identification with her 'blessed suffering'; in each cell you feel a lament for time-places which happened in the past or did not happen at all. In each cell you can feel a passage of memories of all your personal beloved prototypes reflected in her condition. It hurts to discover that you know 'only how to demand' and that you are incapable to express your love for the closest family (words of Andrey's wife, acted by Terekhova). And yet, even as observer, you feel incomprehensible purification, relief. A crucial catalyst in this esoteric condition is the beginning of Bach's 'St. John's Passion' (1724), heard the final scene in an unobtrusive way (we've noticed this during the second time of watching). The strength of such touching displacement does not loose its intensity even after the eight re-reading; as if it has a silent strength of resurrecting wonderment, through simple and purified exhibiting of a unique emotion.

Such crucifixion of the innerness in an art form requires the same intensity of chest-opening by the observer. Tarkovsky himself emphasizes that the movie 'should be experienced as one's own life, and should be accepted deeply personally, as private experience imprinted in the time of the movie screen', and that a relation between the cinematically observed and the personally lived should be established. He develops a theory based on director's responsibility in cultivating the sensitivity of the audience to perceive the movie as an artwork. He criticizes Eisenstein as a creator who 'transform thought into despot' and who 'prevents the individual to relate to the movie', and by this-prevents the process of individuation necessary for re-creation of an authentic worldview. Tarkovsky stood against inserting 'lectures and propaganda speeches' in the movie production, and as the utmost important cinematic units he introduces 'the deeply inner, essential experiences' (for both the author and the audience). In absence of intellectual patterns (critique of formalist's 'poetic' film of that period), the artwork concentrates on its *emotive* role: this makes possible for the audience 'to behave in the light of individual experience' (1999:181). With such vision about the true way in film art, Tarkovsky creates movies which 'transform and stir up the human soul, while making it receptive for the Good': you feel 'disarmed and enthralled' from the very beginning, because of the 'versality' and 'indeterminacy' of the cinematic image (163).

We believe that the poems written by the father, Arseny Tarkovsky, superimposed on few scenes have enormous role in the multiplication of this versality and indeterminacy of cinematic experience. His own voice appears through recitation of four poems, overlapping with the events on the cinematic image related to fragments of the living environment from Andrej's childhood: the maternal house, the surrounding

fields/river/forest, the working place of the Mother, the snowy landscape for military exercises with his orphan friend, and the documentary-sequence: crossing of the river by group of soldiers during the war.

Scenes are developed in different times. In three of them appears the Mother, seen through the eyes of the Father and the Son. Arseny's poetry becomes a mirror of reality, a poetic extension of the visible through individuation – emotive immersion in and re-creation of the tie with the observed/appropriated subject-object. While experiencing these scenes, one can feel the presence of unconscious measuring of the inside-outside of the home, through the scale of the little Andrey, and through its relation to the beloved prototype.

Although fragile and ambiguous, the poems represent specific columns that mysteriously connect all the pieces of the movie. Besides the fact that they appear at only four scenes of the movie, their echo in each of the other (previous and following) scenes is omnipresent. The first poem starts from the yard, then flows inside the maternal house and and closes the sequence with Mother's portrait. The second poem happens in a hall in the factory-the Mother's workplace, shown as contrast to the nature of the Home. The third poem begins during the military march over the river and ends into an individualized perception of war – a stagnant and disoriented movement in a snowy landscape of an orphan child. The fourth poem begins on a road towards the Home and ends as a sequence of childhood memory/dream. All four environments are mutually defined. Both recognition of and comparison with the embodied memory of the first home occurs: it is a way to protect the inner home from falling. As in Calvino's stories: when Kublai Khan asks Marco Polo why is it that he has spoken so abundantly about all the cities from the kingdom, and yet- has never spoken a word about Venice, he says: 'What else do you believe I've been talking to you about? (...) To distinguish other cities' qualities, I must speak of the first city that remains implicit' (Calvino, 1972:86). The Home, built into our body is like a water – structured through the places of childhood. Marco Polo expresses fear that even through indirect speaking about Venice-he will lose it. Analogously, *Mirror* is a brave speech, overcoming the fear to express what is inexpressible-cultivating sincerity in examination of the most vulnerable memories.

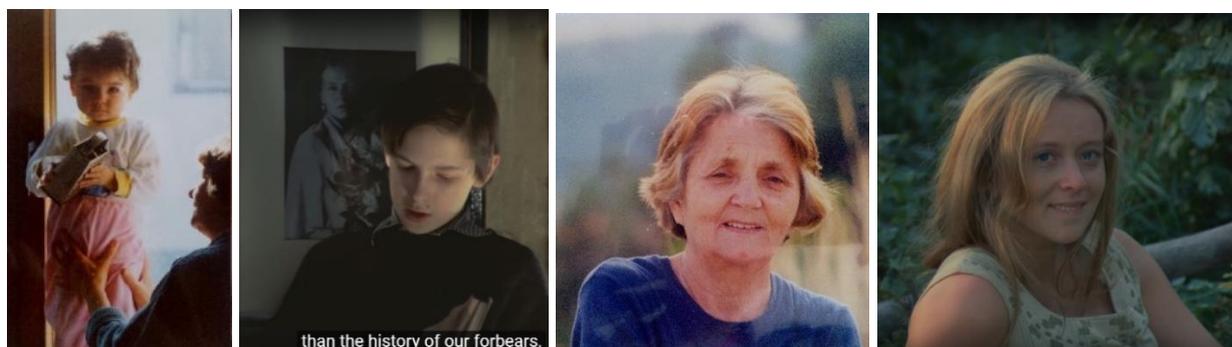


Figure 1. Resemblance between the inner archives of the observer and the director³

2a. First Dates

Belonging only to me,
 You woke and at once transformed
 The language humans speak and think.
 Speech rushed up sonorously formed,
 With the word "you" so much reformed
 As to evolve a new sense meaning king.

And suddenly all changed, like in a trance,
 Even trivial things, so often used and tried,
 When standing 'tween us, guarding us,
 Was water, solid, stratified.

Arseny Tarkovsky, qtd. in Mirror, 1975(fragment)

³ Figure 1a.) The author and her grandmother: integration through mutual dwelling on window, photography, Bogdanov, N., Veles, 1991; 1b.) Vishnyakova's portrait and Aleksey (acting Andrey) integration through Pushkin's letter, excerpt from *Mirror*, 1975; 1c.) Smile after playing a game, author's grandmother, photography, N. Bogdanov, Thasos, 1999; 1d.) The cry with a smile from the final scene, Terekhova (acting Andrey's mother), excerpt from *Mirror*, 1975.



Figure 2. Scenes during the recitation of the first poem. The maternal house.

The scene elaborates the room—apparently both a bedroom, dining and reading room—through the moods of an abandoned Mother with two children. At the beginning, there is a frame showing the exterior and the yard, and later—a frame showing the exterior viewed from the inside, through the window. The recitation time frame follows the scene on the wooden fence (the dialogue between the Mother and the Doctor) and precedes the scene with the fire in the neighborhood—showing a mirror image of the two children gazing outside. *First Dates* resounds through each scene, as a testimony of the blooming period of love between the two parents, visible most intensively at the ending scene of the movie. There is no linear time-space narrative in *Mirror*, and yet, a holistic experience of the scenes comes to us as an organically exhibited truth, giving a silent resistance to a logical/usual flow of events. As an introductory poem, *First Dates* announces the transformed meaning of ‘objects standing between us, guarding us’ (the lovers): each object in and outside the room gains meaning according to its relation to the loving dialogue.

In a similar way, objects in author’s paternal home gain importance according to the development of the loving dialogue of a different kind: the one between a granddaughter and grandmother in times of trouble. For example, the wall between the living room and grandmother’s bedroom had different connotations in different periods. In 1996—it was a vertical surface, serving grandfather to keep him from falling during the first moments of vertigo attacks, giving us time to react and help his approach to the bed. From 2010 to 2017—it became a field of communication between two beds (author’s and her grandmother’s), a transmitter of signals—different types of knocking as signalization of a cheerful play, or as an emergent call for help due to her pains. Over time, by modifying the space-appropriation, we were changing its semantic valency.

2b. I waited for you yesterday since morning,

They guessed you wouldn't come,

(...)

No word of comfort, tears undried...

Arseny Tarkovsky, qtd. in Mirror, 1975 (fragment)

The poet speaks in the name of the Mother, in feminine. Here, we can read the condition of waiting as time in which pain and fear of the absence of the beloved prototype are being formed. The architectural configuration of the printing factory is shown as an opposition to the Home: instead of icons or family portraits we see Stalin’s and Trotsky’s posters; instead of windows opened towards the forest, we see parapets inhabited by interior plants. It is interesting to note how Tarkovsky develops the scene where the Mother chooses the parapet as a place to perform her professional duty, in contrast to the atmosphere around her: repeatability of typing machines and typists, turning their backs to the window light. Her posture is set in the foreground: before the branches of the room plant.



Figure 3. Scenes before and during the recitation of the second poem. The printing house.

In a similar manner, I felt jealousy towards each place that kept me away from her. I felt incomprehensible fear even from my own Home during her absence. City's bridges, market, stores, sidewalks, gained the mark of my protagonist or antagonist according to how close or how far they kept me from her presence.

2c. Life, Life! *Arseny Tarkovsky, qtd. in Mirror, 1975*
(fragment)

Neither death, nor darkness, exists.
We're all already on the seashore;
I'm one of those who'll be hauling in the nets
When a shoal of immortality swims by.
If you live in a house - the house will not fall.

(...)
I measured time with geodetic chains
And marched across it,
as though it were the Urals.

Yet for a corner whose warmth I could rely on
I'd willingly have given all my life,
Whenever her flying needle
Tugged me, like a thread, around the globe.

Tarkovsky says that though this scene he is trying to elevate the significance of *Mirror* above his personal biography-to touch questions addressing the collective wounds of Russian people, which he felt during the war. Here, we can read the nostalgia as a 'relationship between personal and collective memory (Boym, 2001:9) The poem speaks about immortality, while recitation itself integrates two events: crossing of the river by soldiers and a sorrowful movement of a child (whose lost his parents during the war) through the snow.



Figure 4. Scenes during the recitation of the third poem. The war.

Bringing together these two versions of war relativizes what was then considered as progress. These two precede the scene of the reunion of the father with the two children – one of the most touching moments. Here we can read a personal experience of war through the absence of the father, through the painful compassion with the abandoned mother. Tarkovsky names the documentary-scene as 'center, essence, heart and nerve' of the movie which begun as his 'intimate lyrical memories'. He explains that the scene is a brutal story about tragic 'suffering as a price of what is known to be historical progress, and about the countless victims-forgotten in the later period (...) For a moment it was impossible to believe that such suffering was meaningless' (Tarkovsky, 1999:128). In the previous entinement of poem and cinematic image we can read the pain caused by mother's absence; in the second-the pain caused by father's absence.

2d. Euridyce. *Arseny Tarkovsky, qtd. in Mirror, 1975* (fragment)

Without body a soul's nude,
as a body's nude without a shirt:
no thought's forthcoming, no good,
no idea's born and no word.

A question that has no answer:
whoever can come back
from the floor where no dancer
was ever to leave track?

In the fourth poem, we read the tracks of the dancer as metaphor of memories we imprint inside our embodied 'floor'. In this scene the whole spatial configuration of the house becomes clear. The entwinement between the poem and the image seems as continuation (and intuitive resolution) of *First Dates* entwinement. The dream sequence in black and white when the little Andrey (Aleksej) enters the house is emphasized through the words: 'run on my child, do not lament the fate of poor Euridyce'. These lines are *mirror* of Arseny's farewell poem, dedicated to Andrey (he was at the age of three) before leaving his family: 'Enter your night dreams in yourself/and reflect in your own mirror' (qtd. in Zelenskaya, 2016). Digging in his most vulnerable memories, Andrey succeeds to fulfill this covenant: the opening scene of the movie (séance when the young man overcomes speech impediments) can be understood as preface that *Mirror* is the language through which he can express heavy emotions 'without speech impairments' (Abraham, 2013). As Tarkovsky writes, identifying what is true with what is expressed, 'to discover someone's personal truth (since there is no other, collective truth) means to search for a personal language, a system of expression constructed to give shape of one's ideas' (Tarkovsky, 1999:84). It is a never-ending process: as Jung's individuation concept.



Figure 5: Scenes during the recitation of the fourth poem. The Home

3. Processual diaries as testimonials of the creative process

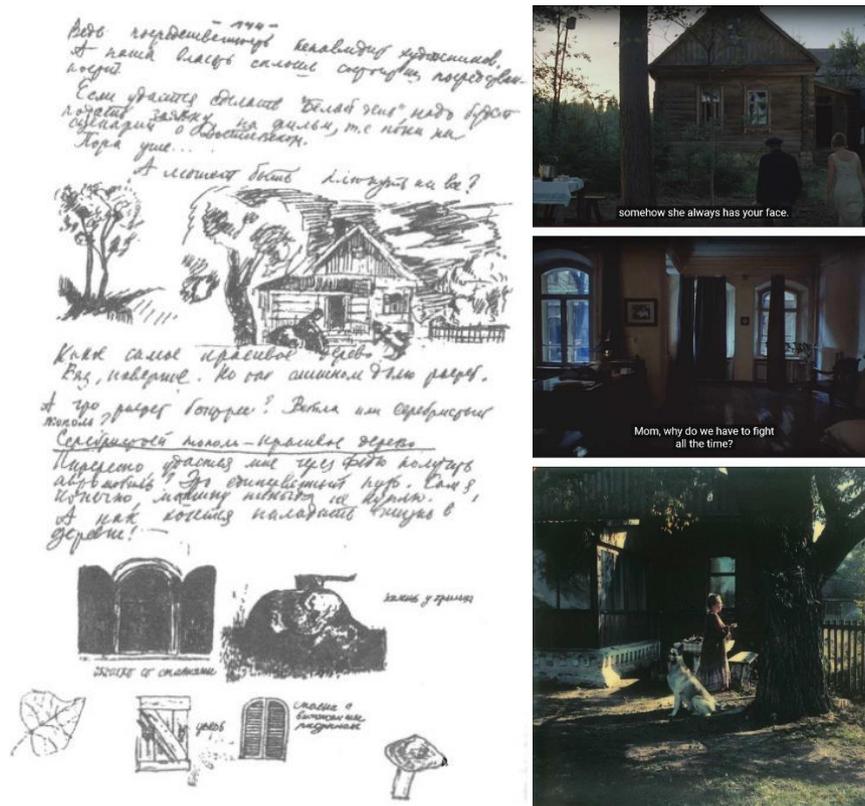


Figure 6: Resemblance between the future Home and the childhood housing prototypes⁴

⁴ 6a.) Excerpt from the Diaries (Tarkovsky, 1994:64); 6b.)-the maternal house and 6c.)-Andrey's apartment are excerpts from *Mirror*, 1975; 6d.) Photography of the future Home, tree, wife and dog (Aldredge, 2013)

The first fragment of Figure 6 is a scan of Tarkovsky's processual notes-diaries during the making of *Mirror*. It is written/drawn in 1973. The drawing represents a house—a Russian dacha, embraced by a body of text. It is drawn together with a tree in the front as clarification of the context. Below, few fragments are drawn: a window with shatters, a stone, a leaf, a wooden door, a mushroom. Although the text is difficult to read, we can easily recognize that the drawing is intensively present through the scenes of *Mirror*: the porch in front of the house in Yurivetsky District, and the openings with vaults in the apartment of his own's apartment.

We were astonished when we discovered a translation of the handwriting: 'If I succeed in making *The Bright Day* then I must do a treatment for the film, or at least the screenplay, about Dostoevsky. It's high time (...) What is the most beautiful tree? It must be the elm. Only it takes so long to grow. Which grows faster? A white willow or a silver poplar? Silver poplars are beautiful trees.' (Tarkovsky, 1994:67). At first sight, his thoughts about *The Bright Day* and his thoughts about the trees do not have any connection, especially if the reader is convinced that the house from the drawing is the one from Yurivetsky District. By re-reading the *Diaries* and through a dialogue with experienced researchers (Taisia Mikulovich) we've learnt that the drawing represents the future home Tarkovsky bought in Myasnoye on 24th April 1970. In his notes from 1970 to 1973 he mentions the house as being in a constant process of renovation. During the condition of uncertainty about the final realization of *Mirror* (initially titled as *The Bright Day*), he was thinking about planting trees in front of the new Home. The spatial patterns from the maternal house are manifested not only in the architecture in *Mirror* (the house is rebuilt, and the white flowers are re-planted), but also in the inner desire for the future home. This future home is a creational reflection of the maternal home, which appears also in his other movies: *Nostalgia* (1983, built inside a ruined renaissance basilica) and *Sacrifice* (1986, modified according to the Swedish architectural specificity).

There is another testimony in the diaries related to the poetic image that takes roots from the maternal home. On 2nd and 3th July 1973, Andrey writes his few and only (as far as it is known) personal poems:

No sound of movement, no knocking	Nobody now believes
No floor boards sing in the hall,	My worthless prophecies
The dull desperation of parting	Just now in the empty house
Looked us in the eyes.	The doors were gently closed.
	(1994:75)

A sigh of absence can be felt, an empty home, an architecture emptied of any events. Then, he describes a farewell with the birthplace with a vague lament for the place or the beloved subject:

What cannot be said in a word
 Will not be explained by pretense
 Nor describe the way I'm in love.
 I'll help with a wonder-working saint
 On the well-trodden path through the ploughed fields. (76)

According to the notes before and after these lines, it cannot be concluded to which person the poem is dedicated and which ones are the places of lament. But they contain the echo (mirror reflection) of his father's poems, and—inevitably—the sorrow for the maternal home, the nostalgia—not only for the home as a place, but also as a lack of a corner with warmth one could rely on (Arseny Tarkovsky, qtd. in *Mirror*, 1975).

The desire to immerse in reading the personal mirrors—in the family and in the common places—is a difficult commitment and a critical process of internalization. Tarkovsky succeeds to express this through his cinematic language. While thinking if it is better to meet his father or to write him a letter, he writes in his *Diaries*: 'it is far easier for me to relate to total strangers' (1994:20). This condition of impossible dialogue, he names as 'Dostoyevskism or Dolgorukysm': 'we all love each other and are shy, afraid of one another' (19-20). Such anxiety is can also be felt in *Mirror*, in the telephone scene. The camera moves through Andrey's apartment, showing his mother's portrait in the bedroom and his father's portrait near the working table, and all objects that resemble their presence. In one moment of the conversation, he asks 'mom, why do we have to fight all the time?' and asks forgiveness if he had made a mistake. Instead of an answer — a dropping of the handset is being heard. The scene ends with close up of the curtain before the window.

The relations with our beloved ones are settled with dense and various kinds of emotions, so it is indeed much easier for us to develop ties with strangers. This was the first thought that appeared in me after the first watching of *Mirror*, without any previous reading of *Sculpting* or the *Diaries*. The actors express an intensive compassion with the real characters, so you have the impression they express your own emotions. Few months later, I've read about the creative process between Tarkovsky and the actors, especially Terehkova: in the scene on the wooden fence, she acts without knowing the development/future narrative of the story, so she is in 'a psychological condition in which it is impossible to pretend' (1999:136), a condition which is 'strange even for herself, so she can perform naturally, true to her own emotion and intellectual nature, in a shape which is correct only for her - an original, unique expressiveness' (139). As an observer, you are experiencing a of co-widening and co-defining of reality through your personal experience, contextualization of the exhibited emotion. This made me think of my childhood spaces and note spatial memories through poem-drawings. I was surprised to discover to what degree the attempts to express my feelings through this composite language have resurrected layers of memory. A common feature for each poem-drawing is that it is always related to place and is always related to a beloved person-I do not have spaceless of lonely memories.

Then, I started to write a fragmented story about my birthplace, narrated through the relation to the beloved prototype (grandmother). Although the process, so far, has been emotionally exhausting (a cross-section of the Home), somehow it brought a relief - a part of the inexpressible love was being expressed: feelings about the closest ones, as a 'constant pity towards them because of my insufficiency, my feeling of duty which remains unfulfilled', and unspoken (131). An intuitive discovery during this creative process (inspired by *Mirror*): the transformation of the Home through poem-drawing-to a great extent-represents a language of expressing my most important questions – they appear through appropriated objects, walls, windows, curtains, carpets, series of perennial plants, instead of words or gestures. The constant re-creation of the home becomes mediator between my innerness and the expression of the most vulnerable ties; it stores/exposes emotions- 'memories, dreams, conscience, nostalgia, self-reflection, freedom, family, faith', (Perič, 2017:53) and becomes an emotive encyclopedia of the (wider) family. The home/house/city evolve into common language that archives inhabitant's unspoken feelings: an intimate diary whose attentive re-reading by the observer can create inner distortions, leading to an intensified individuation.

Thus, according to my emotive immersion through poem-drawings: 'while me and brother were measuring corners with our bodies/Through jumps, stars and lows/ She remained invisible/Until she hears our cry/Of joy-dissolved.' During the years, 'The wall transformed/In a paper/For blueish write-offs'. Its 'trembling/Spoke her pain/Fear/And smile'. The kitchen window has grown into a micro-place of upbringing: 'With my back leaning on her palms, /Trembling as a snowflake/Impossible to be protected/From inherent fragility/And tearfulness.' The solar curtain falling on her face seems to spring from my presence in her eyes. The dinning table appears as place of creation of the 'First map of Otherness', a children's hut, darkened with long blankets, lightened by 'A matchstick of fire in brother's palm/A piece of strudel/A decomposed toy.' Our separate windows are intertwined with a piano-cry. The sky inside the window is double-sided: the alien beauty of the street and the city, and her hand-holding me from falling into them.

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