

The Motive of Death in the Austrian Novel of the Late 1920s and Early 1930s

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Abstract

The article is devoted to the study of the motive of death in the Austrian novels of the turn of the 1920s-1930s when a generation of rationalist writers appeared in the literature. Attention is drawn to the fact that Werfel, Musil, Broch, and Canetti were originally engaged in exact sciences, production, and commerce. Therefore, the meanings of the motives of death, which were used in modernistic literature even a little theoretically, were irrelevant for them. It is pointed out that writers, while addressing the issues on human destiny, boundaries of existence, life and death, look for new solutions and often find them in connection with the motive of warning, caution. Death becomes a shock, setting new goals to the living, or an indicator of moral fall of an indifferent character. The novels included in the study material are Franz Werfel's "Barbara or Piety" (1929), Hermann Broch's "The Sleepwalkers" (1928-1931) and Elias Canetti's "Auto-da-Fé" (also known as the "The Blinding") (1931-1932). The comparative methodology allows drawing conclusions about the author's individual features of the solution of the ontological issues considered by the authors and provides the typological presentation of the functioning of the motive of death in the above-mentioned novels.

Keywords: motive of death, the Austrian novel, Werfel, Broch, Canetti, the imaginary and the true, transformation.

1. Introduction

The motive of death is archetypal. It brings the meanings which are important for mythology and culture: the relation between death and resurrection harmonizes the universe and "guarantees the cosmic order" (Meletinsky, 2000, p. 29). While studying the motive of death in literature, one can "hear the echoes of the thanatological experience of previous generations" (Krasilnikov, 2011, p. 3). The motive acquires its specific imagery filling ethical-emotional connotations at almost every turn of history in various national cultures.

For example, W. Johnston, in most of his study of "The Austrian Renaissance", considers the motive of death in Austrian prose at the turn of the twentieth century. Using primarily the texts and facts of the culture of 1890s-1910s, the author identifies several specifically Austro-

"impressionistic" connotations of death. Among them is its fetishization, which is expressed in the worship of the body, things, and spaces associated with the memory of the deceased, "elevating" the deceased in his/her social status and endowing him/her with the qualities of a moral ideal. In his opinion, such aspects like the "allure of aging" (Johnston, 2004, p. 252), reconciliation, forgiveness, moral perfection of the hero who faced the perception of another's death, are equally important. Finally, death is considered as a refuge, a way out, salvation from the pain and vicissitudes of life.

The motive of death in the literature of expressionism is considered by N.V. Pestova (Pestova, & Dranov, 2008). The subject of her research is the images, through which this motive is implemented (shadow, cycle, a cacophony of sounds). Based on the material of the texts of 1910s-1920s (in particular, dictated by the impressions of the incipient war), the meanings of death as a protest, as the "tragic dedication", "inspiration of humanity" are emphasized (Pestova, & Dranov, 2008, p. 527).

At the conference held in Vienna in 2003 on the creative contacts and mutual influence of H. Broch and E. Canetti, M. Durzak made a presentation on "Reflections on death in the novels of Hermann Broch and Elias Canetti", where he considered mainly the texts of the second half of the 1930s. The author gave emphasis on the emerging similarity of the motives of aestheticism and suicide: an intellectual hero who refuses to participate in everyday reality, inevitably experiences the crisis, resignation, and subsequent devastation and collapse.

In the Austrian novel at the turn of the 1920s-1930s, another important semantic aspect of the motive of death was formed: being imaginary and indeterminate in the works of art, dreams, and accidental coincidences, death became a warning to a careless person, who had lost all moral values. The motive was steadily transferred to the plan of indirect narration and extra scenes: it became a part of theatrical performances, occurred in sculptures, verses, mythological associations. Real death is preceded by its "reflections" – signs of threat. Death reminds of itself in the parallelism of fates and situations, "accidental" coincidences, unexpected metaphors; a hero, who does not notice its warnings, is doomed.

In the authors' opinion, a type formed in the literature of the turn of the century – a spectator, interested in the irrational and an admirer of beauty, could connect hedonism with cynicism – manifested its freedom in dangerous forms. They are criticized for losing moral reference-points. Aesthetic death in art foreshadows and precedes the real death, full of cruelty and anti-aesthetics.

The dualism of imaginary death and real death organized a composition of novels of this period: it is composed of two parts: in the first part, the thanatological images appear in the personal world of the hero, and in the second part, it is implemented in failure, disappointment, and death. Thus, J. Roth connects two parts of the novel "Hiob" (1930) with a metaphor of death and resurrection. Gerber's real death in the novel "Der Schüler Gerber" (1930) by F. Torberg is preceded by imaginary death: the day before real death the hero failed the exam for the first time, which was called "death" by companions. At the turn of 1920s-1930s, "in the plot of novels constantly appears a couple of heroes, who differently pass their way from life to death" (Seibel, 2006, p. 47); for example, Paul Bernheim and Nikolai Brandeis in J. Roth's novel "Right and Left" (Rechts und Links, 1929), Gerber and Blank in "The Student Gerber", Richard and Otto Geek in H. Broch's novel "The Unknown Quantity" (Unbekannte Größe, 1933).

The images of death, filling the mind, associations and dreams become a warning for them.

2. Methods

Based on the historical-cultural approach, it is possible to state a typological similarity of the works of Werfel, Broch, and Canetti, written within one local period: from 1929 to 1933. The motive analysis, which is the main method of studying the novels "Barbara or Piety", "The Sleepwalkers" and "Auto-da-Fé", allows examining the meanings that are both relevant for each writer and dominant in the context of the epoch, the meanings that "perhaps have not been comprehended by the author" (Gasparov, 1994, p. 32). In this case, the motive is understood as a repeating and developing component with an increased semantic content (Khalizev, 1999, p. 172) that reveals the value system of an artwork. In addition, comparative-historical and comparative-typological methods become leading methods, since they allow considering the features and patterns of the figurative structure of texts, the reflection of the ideas in them and heroes of their time.

3. Results of the study

The novels of the representatives of the "cast of Austrian literature" – Franz Werfel ("Barbara or Piety", 1929), Hermann Broch ("The Sleepwalkers", 1928-1931), Elias Canetti ("Auto-da-Fé" 1931-1932) – that marked the onset of "a new reality", allow tracing the originality of the author's intention of creating the typological presentation of the motive of death of the late 1920s and early 1930s.

The functioning of the motive of death in the novels of the above mentioned period can be regarded as a kind of quintessence of a new meaning of existence when an external factor (death of another person) becomes the cause of deep inner feelings of a person concerned with the problem of his/her identity. A person, who "outlives the others", is engulfed by a variety of feelings that allow him/her to experience the power over others, "adjust" his/her own scale of values, acquire his/her own self, etc.

In the novels of the Austrian writers, there are various modifications of death: first of all, imaginary and real death. Imaginary death, as well as so-called "borderline states" (dreams, hallucinations, etc.), becomes a projection of upcoming apocalyptic shocks, a premonition of trouble, collapse. In this context, an important place is given to art, which should indicate the right path and help to find lost values.

To reflect the world "in a state of decay" the authors create a "panorama of grotesque" on the verge of parody and sarcasm, demonstrate the lack of spirituality of society.

4. Discussion of results

"A source of light for myself"
"He passed through the ordeal of flame in a new birth"
(Werfel, 1920, p. 213)

The motive of death appears in the early verses of Werfel (*Der Weltfreund*, 1911) and is associated with the meanings of transformation and overcoming of people's limitation and dissociation. Already, in the drama, "The Temptation: A Conversation of the Poet with the Archangel and Lucifer" (*Die Versuchung: ein Gespräch des Dichters mit dem Erzengel und Luzifer*, 1913) the

rapture of death is overcome, the dream of it is recognized as selfish, and the empathy for common pain and happiness of the world is proclaimed with the purpose of the Poet.

From the beginning of the 1920s, Werfel consistently presented himself as a Christian writer. The motive of death was reconsidered through the imagery of enlightenment, insight granted for lifelong ("Mirror-Man", *Spiegelmensch*, 1920). At the end of the 1920s, the meaning of redemption appeared steadily: "deliverance" (Werfel, 2005a, p. 74) from the feeling of guilt, overcoming the duality, staying in the "great area between faith and unbelief" (Reiner, p. 138). Since the 1930s, in the center of the stories was steadily not a dying hero, but a character experiencing someone else's death observed it from the side.

The first major novel of Fr. Werfel "**Barbara or Piety**" was published in 1929. It is the history of growing-up of Ferdinand R. under the influence of a maid Barbara. The adulthood leads to the reconciliation of generations, the establishment of strong links between the past and the present, the restoration of a harmonious sense of continuity of the ages.

The structure of the novel is like a flashback. It contains the main hero's memories, provoked by the received telegram; the content of which – the news of Barbara's death – is a mystery to the reader almost till the end of the narration. It casts the hero into the "drama of dead pictures" (Werfel, 1988, p. 13), "the barely tolerated simultaneity" of the past and the present instead of the "sharp melody of the moment" (Werfel, 1988, p. 12). In the novel, reflections on the meaning of life are framed by a noisy party of filmmakers, traveling by ship on an exotic expedition to see wonderful views, sentimental plots, and big fees. Ferdinand's strange behavior is an object of observation of the scriptwriter, who "is unreasonably known as a writer, although it is better to call him a good observer" (Werfel, 1988, p. 10). Accordingly, the memories of the death of his father, mother, and the awareness of Barbara's death are presented to the reader in a "double distance" way, through the prism of contrasting unbridled fun, on the one hand, and through the melodramatic sensation of "mystery", on the other hand. Planes making up the framework structure emphasize and create the unexpected consonances of Ferdinand's story. The distance gives ample opportunities to mythologize and mystify the death of relatives, considering it not so much a source of pain as a sign of prophecy, warning, shock, intended to morally strengthen the hero. The ekphrasis that has been actively used in the novel enhances the feeling of "secondariness": Ferdinand thinks by means of pictures, static frames, he remembers an old photo, not his dead mother. The material signs of the former life are placed in a position of duality with the real life, essentially influence it and carry a mystery: "What do we know about the relationship of a photo and life?" (Werfel, 1988, p. 23).

In the composition of the novel, death balances the beginning and the end, memories of childhood and the moment of summing up the results, even the intermediate ones. "Barbara" begins with a family crash: the separation of parents, the escape of the mother with her lover, her death, which is kept secret, a heart attack and the funeral of the father. The novel ends with the news of the death of a devout servant.

The death at the beginning of the novel is not final. The child comprehends it as a transition (Barbara says – to the Purgatory) while preserving the connection between the living and the dead. The boundary of life and death is the "mirror smooth surface of water", which finds its material expression in the waters of the city pond where an unfortunate girl drowned (a story accidentally overheard by the child), in the ocean that divided the family (the mother leaves for Buenos Aires), in the mirror into which the father looks before his death, in the river which divides the relatives; but it is overcome by love (in Barbara's fairy tale). In contrast, life is associated with fire, hearth, and candles. Barbara is often called "a keeper of fire". In the figurative

system of the novel, the two elements steadily form a pair. They are opposed not only by the principle of heat/cold, darkness/light, but – that is more important in the context of the motive of death – by the principle of death. Water (and mirror reflection) embodies the path to the unknown, the beyond. Its surface conceals a secret. In contrast, fire is related to the plane of reality: it heats, burns, illuminates everything "on this side of the surface". Even the recovery of Ferdinand, who almost died from typhus, is described as a burn, as an "electrical discharge" received from Barbara's prayer, which brought him back to life.

In the hero's opinion, dead people do not cross an insurmountable border once and for all, but they continue the way through a different (under-looking, underwater) world. They pay for their sins, vices, and mistakes. And Ferdinand feels connected with them. The death of each one of his family becomes a stepping stone to his growing up, an occasion for understanding the existence and the world.

Subsequently, at each turn of his fate, Ferdinand meets with less aestheticized deaths: beggars under the bridge, recruits thrown into the battles of the World War. The pious influence of Barbara bears peace and enlightenment, teaches meekness. The experience of the last death – the death of Barbara – makes the hero to comprehend his duality and the need for a final moral choice of self-denial. He does not simply throw out money, he "gives the sea" (Werfel, 1988, p. 591), Barbara's "wealth", experiencing a feeling that is familiar from childhood memories – a feeling of "reunification consoling consciousness" (Werfel, 1988, p. 72) and the reconciliation of his family.

Therefore, death becomes a warning and a moral shock each time, bringing the hero closer to faith, kindness, and humility.

5. "The sanctity of life and the sanctity of death"

"The alternative "Freedom or Death"
... means the absence of choice in reality... It has only a demagogic appeal"
(Broch, 1986b, p. 48)

In the works of Hermann Broch, death is one of the ever-present variables. His spiritual ideal is characterized by the highest values of a single faith, "an ancient religion, which combines the experience of all people" (Schönwiese, 1986, pp. 415-416).

The borderline of life and death reveals the sincerity of faith: a person who has faith, remains steadfast and "a hope for the coming of the Messiah" (Zerfall der Werte, 1932), (Broch, 1997, Vol. 2, p. 389), the fear pushes a person deprived of moral support to the vanity and practicality (Leben ohne platonische Idee, 1932).

Later, in the novel "The Death of Virgil" (1945) a conviction is expressed that overcoming death is overcoming the fear of it, an insight into the eternity in the face of God.

H. Broch wrote a trilogy "The Sleepwalkers" ("Die Schlafwandler") in 1928-1931 and, in the specific historical context, it reflected the protracted process of disintegration of the Habsburg monarchy. The historical landmarks chosen by Broch, indicated in the subheadings of the parts (1888, 1903 and 1918), indicate, for Broch, the transition from the era of romance that is coming to an end to the forthcoming practicality. As E. Canetti said in his jubilee speech about Broch: "The Sleepwalkers" represent the exact representation of his own historical philosophy, which is limited to his own time period from 1888 to 1918" (Canetti, 1990a, p. 25).

In the historical context of summing up the results, three heroes go through the way of searching for the meanings of life. Pazenov, Ash and Hugunau are the three faces of the Eternal Jew who appear more than once in the poetic parts of the novel, the three hypostases of Man who is originally a sinner, bearing the seal of a curse. The mythological plan of each novel is as follows: from spring to autumn, from beginning to end, from life to death. The year, when the events of each of the novels take place, is described as a "vacation", "holidays" – a time when a hero is taken out of everyday life and focused on issues of self-determination, and the final restoration of "correctness" and "order" through the service and conventional marriage in the spirit of the old novel sounds like bitter irony over moral search.

The plan of the characterization of the heroes of each novel is based on the dualistic unity of the heroes embodying life and death: Helmut and Joachim Pazenov in the first novel, Bertrand and Harry in the second novel, Goedicke and Samwald, Hugunau and Ash in the third novel. Rationality and a desire for order are associated with life, while aestheticism and romance are associated with death.

Helmut does not appear in the novel as a character, but in Joachim's mind death gives the figure of his brother- the stability and reliability of the ethical reference. He is an invisible companion who is endowed with the best qualities, in the protagonist's opinion, and acts as a judge of Pazenov's actions. Looking at himself on his brother's part, Joachim decides what is right and gets rid of doubts. He thinks that his personal, subjective opinion gains general importance through the "universal view of the deceased brother". For the whole family, Helmut becomes a symbol of honor and strength, while his brother is a symbol of humility, work, duty.

Ash, who accused an esthete and sybarite Bertrand of all his troubles, dreams of committing a murder. An image of Bertrand is mystified through the participation of death – he is a victim that must be brought in the name of order, and a test on the Ash's path. The hero sees his mission in protecting the ideas of kindness and devotion, saving those who suffered, for example, a homosexual Harry, who appeared to be full of such "ultimate" love, of which Ash spoke, when he recommended to bury widows with their husbands. Bertrand embodies the exotics, temptation, eroticism. He comes to a moral crisis demonstrating that they do not form another morality, another way of life that would save from the feeling of meaninglessness and disorder. Thus, Ash's final choice is humility through religious mysticism and the desire for self-sacrifice, the possibility of which will appear only in the third novel of the trilogy.

A bricklayer, Goedicke and a watchmaker, Samwald in the third novel are bound by death: they met at the funeral of Samwald's brother. The threshold of death becomes a kind of mirror for reflecting one another: Samwald is on this side of death and Goedicke is on that side: "He has already experienced his death" (Broch, 1997, Vol. 2, p. 187).

Like Werfel, Broch associates the motive of death with the elements of the earth and indirectly of water (through the mirror-like surface of reflection). In the most important episodes, the choice-making heroes float on real, imaginary or dreamed ships, and if the decision of the Werfel's hero is connected with the return of symbolic objects to the sea, Broch's heroes gain ground: their "ship" docks to the shore of the final choice.

The brotherhood of Goedicke and Samwald is actively included in the mythopoetic context of the novel: the union of the watchmaker and the bricklayer is symbolic. The watchmaker is a symbol of death – a hero, who fully and unambiguously belongs to the world of the living, to the world where fear suppresses spiritual search. The bricklayer, a symbol of chivalry, Masonry which took the form of the hierarchized God-seeking institution, lives with the

understanding that death is overcome. Their union is an ideal way of knowledge "ohne uns zu töten" (without killing us).

The last novel is a meeting place for all three protagonists. Pazenov, Ash and Hugunau encounter in the apocalypse of the last days of the First World War, that refer the reader to the biblical text. The opposition of Pazenov and Ash is an ideological center. The first one focuses on the utopian past and the second one on the utopian future. Pazenov – a "father" – has already brought his victims (brother, Bertrand, son). Ash has always been in the situation of a "son", with no obligations other than those recognized by him. Ash declares willingness to sacrifice and fears it at the same time. Hugunau is directly associated with Judas: he decides on betrayal, cannot participate in a general conversation, listens to what is happening outside the garden, he is afraid to give himself away and strives for self-exposure.

Real death that occurs before the eyes of the reader in the novel appears only in the finale. All other episodes are placed in a secondary context: a letter (Helmut), a dream (Bertrand), Alhambra Theater (Rutsena), Talia Theater (Ilona). Theatricality often deprives reflections on the death of seriousness, turning the thinking paradoxes of the heroes interested in it into grotesque, absurd. Terminologically, the connection between the game and reality is fixed in motion from "Imitation" (the first part) to "Symbole und Fälschung (Symbols and Fakes)" (the second part) and to "Etappen auf dem Symbolweg (Steps on the Way of the Symbol)" ("Disintegration of values"). The way to realize the finality and severity of death becomes a path of ascent.

An artistically meaningful, imaginary death is experienced as a part of the subjective world of a character; it appears to be a factor of his formation, enlightenment, life choice. It helps to realize that decadent paradoxical nature and blurred ethical boundaries are destructive. There must be another way to overcome the parity of values – the definition of the dominant value: the value of God or the value of Man.

6. "The Enemy of Death" (Der Todfeind)

"My hatred of death requires a continuous awareness of its existence; it's amazing how I can live this way" (Canetti, 1990f, p. 268)

In the speech, on the occasion of the fiftieth anniversary of Hermann Broch (1936), Canetti speaks of his perception of death: "It is inherent in the absolute cold of the world space ... It is a real superlative degree of everything, but it is not infinite as it can be found on any road" (Canetti, 1990a, p. 27). The mystery of death is that, in addition to fear and honor, it causes a person to imagine the power of life.

According to Canetti, religions "failed" in their efforts to "reconcile" with death, to resist death by using a word ("On the Calling of the Poet", 1976). Since 1936, Canetti regularly formulated his adamant rejection of death in the form of notes, hoping after the debut novel "Auto-da-Fé" to start writing a new novel dedicated to a hero who has much in common with the author and who declares war to death (Hanuschek, 2005, pp. 644-657). Canetti refers to the grotesque and "fantastic aphorism"; among the notes there is much discussion about the project of the "Book Against Death" (Canetti, 2014, p. 316).

Canetti provides an idea of his first novel of his eight conceived novels in the essay, "The First Book – "Auto-da-Fé": "Once I came up with the idea that ..., the world has disintegrated, and only having the courage to show it in a state of decay, one can still give it a true representation"

(Canetti, 1990d, p. 126). The disintegrated reality is displayed in grotesque figures subject to their own "morality", it would probably be better to call their existence immoral, since any manifestation of "humanity" is put to doubt by the author.

The work on the novel, "Auto-da-Fé", was completed in 1931-1932 and only four years later the novel was first published in Germany. An important remark in the aspect of the problem analyzed is the fact that in 1946 the novel was printed in England under the name "Auto-da-Fe". The American reader got acquainted with Canetti's novel in 1947; the book was called "The Tower of Babel".

Peter Keane, a worldwide sinologist, deliberately isolates himself from all life troubles in his priceless library. Human blindness brings him into contact with a narrow-minded greedy Theresa who quickly turns from a servant into a wife of a "paper worm". The forced communication with Teresa, a hunchback Fischerle, who dreams of the world chess crown, a retired police officer Pfaff, tyrant and sadist, brings Keane to inevitable death. The attempt of a younger brother, George, a successful Parisian psychiatrist, to rescue Peter who went mad, is futile. The novel ends with the self-immolation of the protagonist surrounded by a newfound library.

The favorite author's technique in the novel "Auto-da-Fé" aimed at depicting the world "in a state of decay", is a grotesque, which is also used in depicting death (als Roman des Grotesken Todes) (Schmidt-Rinke, & Rinke, 1998, p. 82). "The game with death" takes place at two levels – fictitious, imaginary death that appears in the fantasies of characters as some potential possibility of murder or suicide and real death.

Peter Keane repeatedly thinks about suicide; he is ready to meet martyrdom for the sake of books. A hunchback Fischerle reflects on the meaning of life when he feels deceived. A hawker, who participated in Fischerle's machinations, says the following: "No one can avoid death" (Canetti, 1990f, p. 253), even Pfaff, who tortured his wife and daughter to death, reflects on suicide. Obviously, the reasons why each of these characters reflects on death are different. Death, mentioned in vain, becomes ordinary, and the writer rebels against it.

Death as a threat to someone's life on the part of another is found in the novel rather often. In the novel, the confrontation between Keane and Theresa turns into a struggle between life and death. Keane is convinced that Teresa wants to kill him. In turn, he is also obsessed with the idea to dispose of his newly-appeared wife. In Keane's fantasies Teresa is dead, and he thinks out the most improbable ways of killing her. As a result, it becomes obvious that the characters have much in common: Keane's hallucinations, Theresa's secret desires, Pfaff's "thoughts of death", etc.

According to Canetti, "bad poets erase traces of transformations, good poets openly demonstrate them" (Canetti, 1990f, p. 262). Canetti's description of metamorphoses in the minds and behavior of characters is convincing.

The self-immolation of Peter Keane is subject to various interpretations. The final chapter "The Red Cock" ("Der Rote Hahn"), on the one hand, is a continuation of a dream, in which two cocks – "red and weak" and "sleek and cunning" (Canetti, 1999, pp. 502-510) – get into an argument with each other. The analogy is obvious; this refers to the conflict between the two brothers, Peter and George. On the other hand, the "red cock" is associated with fire; therefore, the ending of the novel is predictable. At the same time, the red cock for a sinologist Peter Keane, according to the Chinese tradition, should serve as a guard against fire; in reality, it becomes a symbol of fire.

Peter Keane's auto-da-fe is the madness of the misanthropist who decides to escape from the hostile world and a voluntary act which, however, does not excuse the hero's family and friends who recognized the defeat, since they could not or did not want to fight for life.

In the novel "Auto-da-Fé", Canetti confronts death in all its manifestations. The writer creates a world full of absurdity and grotesque, filling it with the carnival attitude, when almost everything is allowed – hyperbolization, laughter, bizarre combination and contrast of real and surreal, tragic and comic, realism and caricature.

7. Conclusion

Thus, the motive of death in the Austrian novel of the early 1930s has a number of meanings that are fundamentally dissimilar with the preceding epoch.

Death is perceived as having a powerful potential for life affirmation motive. The clash with death is the path of choice, discovery, and moral insight. At the same time, the main focus of the author is not on the dying person, but on the hero who perceives death and for whom the shock from another's death becomes an occasion for rethinking the values of his/her life.

The motive is realized through a pair of characters, differently answering questions about the meaning of life and death, about the right to dispose of someone else's life, which form the basis of the system of images.

The motive is conjugated with images of natural elements (fire, water, earth), that fit the argument of antagonistic heroes into the context of nature, the universe and the age.

Initially, death appears in the novels in the context of "secondary reality": letters, dreams, verses, pictures, theatrical performances, or simply delusions and mistakes; but even imaginary death becomes a warning for the threatening devaluation of values, the destruction of culture, the dehumanization of the world. It is an occasion for epiphany. If it does not occur, a hero, who cannot realize it, is comprehended in grotesque categories, becomes an object of cruel sarcasm, considered as the embodiment of vanity, practicality, despiritualization and narrow-mindedness.

The motive of death is often included in the context of authorial religiosity, but it is neither aestheticized nor heroized at earlier stages. In the works, created by the authors, an idea of respect for an event with a sacred meaning and an accusation of the deceitfulness of its exaltation are found side by side.

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