



### ***CRIES AND WHISPERS***

Jean Morris is a Spanish / French / English translator living in London. She has been collaborating with me since 2015 translating into English the subtitles for most of the poems I choose for my videos. She is an extraordinary and generous professional, and also an amazing poet, sensitive and technically accurate.

*Cries and Whispers* is not the first poem of hers that I have worked with: *Domingo después del vendaval* (*Sunday Morning After Gales*), *Shelter* (an unfinished project) and, of course, *Metamorphosis*, a happy collaboration made under the direction of filmmaker Marie Craven.

As usual, Jean gave me total freedom to work with her poem as I liked. I asked her to explain a little more about the period the poem is set in. She told me that she wrote the poem from her experience spending some time as a student of Spanish in Granada in 1975. What happens in the poem is Jean's real life; she is able to write good poetry from her own life, so moving and profound. The way she mixes her father's death with the Ingmar Bergman film *Cries and Whispers* (*Gritos y Susurros*, or *Viskningar och Rop*) (1972) astonished me. Then I had the idea of linking her father's death to the historical death that occurred that year of 1975 in Spain and changed the country: Fascist dictator Franco's death (a disgusting and extremely tough "father", by the way). The weird mix of footages and sounds gave me the idea of the introductory sentence of the video: *A film found in a hard disk drive* (or the modern place where we store our memories).

For re-creating the Bergman film, I had the idea of using in the sound a part of the film's dialogue dubbed into Spanish and then the same part in its original Swedish. The idea was to provoke in the viewer a sensation of estrangement and discomfort – in part that's why I didn't want to subtitle these voices into English. It is not a random dialogue: in this part (which we hear repeated in a loop both in Spanish and Swedish) Liv Ullmann says to Erland Josephson: *Why are you so formal? Couldn't you let the past be forgotten?*

We don't see footage from the Bergman film, of course, but my interpretation of the film. The two actors Pau Vegas and Toñi Puerta appear in a restrained violent scene that might have inhabited the spirit of Bergman's film.

This mix of styles and references attempts to show the idea of memory as a fragile concept which we are re-inventing and adjusting all the time. History, memories, life are material for fiction or, perhaps, they are the fiction itself.

Eduardo Yagüe, July, 2021