

## EM-BODY-MENT TEXT SOURCES

### SCENE 1: THE WORD

*“When Mwuetsi wakened in thee morning he saw that Massassi’s body was swollen. When the day broke Massassi began to bear. Massassi bore grasses. Massassi bore bushes. Massassi bore trees. Massassi did not stoop bearing until the earth was covered with grasses, bushes and trees.*

*Towards morning Mwuetsi woke. Mwuetsi saw that Morongos body was swollen. As the day broke Morongo began to give birth. Morongo bore lions, leopards, snakes and scorpions.*

*Maori saw it. Maori said to Mwuetsi: “I warned you”*

*The he realized, I indeed, I am this creation, for I have poured it forth from myself. In that way, he became this creation. Verily, he who knows this becomes in this creation a creator.”*

— Shona creation myth of Zimbabwe

Date unknown

### SCENE 2: EXTASE

*„Let every wind that blows drop honey*

*Let the rivers and streams recreate honey*

*Let all our medicines turn honey*

*Let the dawn and evening be full of honey*

*Let the dark particles be converted to honey*

*Our nourisher, this sky above, be full of honey*

*Let our trees be honey*

*Let the Sun be honey*

*Let our cows secrete honey“*

— Rig Veda 1:90:6-8, an ancient Indian scripture c. 1500 - 1000 BCE

### SCENE 3: THE CONTEMPLATIVE

*Wæs Jacob on slæpe, swefnhilde gebunden,*

*Sæt he gesihðe, swylce on lyfte leofian,*

*Læddre langne dæl, to lifdædum goda.*

*Stæððan steorran, to heofenum heahum,*

*Godes engel gangað, gegnunga swa.*

*Þæs læddre top, to trymmungum heofon,*

*Jacob was in sleep, bound by slumber,*

*He sees a sight, as if living in the air,*

*A long part of a ladder, to the deeds of life of good things.*

*Reaching the stars, to the heavens high,*

*God's angels walk, in the same way.*

*The top of the ladder, to the supports of heaven,*

— Old English poem known as Genesis B, which is part of the larger Old English poetic text traditionally called Genesis found in the Junius Manuscript. c. 960 - 1000 CE

*Today, the air hums—*

*a low, electric murmur,*

*like the sound of a violin looped endlessly,*

*its echoes bending around corners of history.*

*Flags ripple mechanically,*

*their colors sharp against the gray.*

*But what is liberation?*

*Not the waving of fabric,*

*not the booming declarations.*

*It's the quiet crackle of radio static,*

*a voice saying: I can see you, but I can't hear you.*

*It's the melting ice beneath skates,*

*timing the end of a performance—*

*fragile balance giving way to freedom.*

*Liberation is a code,*

*a whispered poem transmitted in secret.*

*It's the basement flooded,*

*the sculptures dissolved into pulp—*

*a relief in ruin,*

*the weight of objects lifted like breath*

*Flags ripple mechanically,*

*their colors sharp against the gray.*

*Today is not about justice or safety or power.*

*It's about the moment you realize:*

*there's nothing between you and the horizon.*

*Dreams rise like floodwaters, wild and untamed. And in their wake—liberation.*

— Leah Muir, *Em-Body-Ment*, 2025

## **SCENE 4:THE WRAPPING**

*"Be not afeard. The isle is full of noises,  
Sounds, and sweet airs, that give delight, and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears, and sometime voices,  
That if I then had waked after long sleep  
Will make me sleep again; and then in dreaming  
The clouds methought would open and show riches  
Ready to drop upon me, that when I waked  
I cried to dream again."*

— William Shakespeare, *The Tempest*

c. 1611

## **SCENE 5: THE TRANS-CENDANT**

*Come, O Dithyrambos  
Enter this my male womb*

— Euripides, *Bacchae* c. 405 BCE

## **SCENE 6: FEAR**

*WAR IS PEACE  
FREEDOM IS SLAVERY  
INGORANCE IS STRENGTH*

*"In the end we will make a thought crime impossible  
because there will no longer be any words to express it."  
"Newspeak is Ingsoc and Ingsoc is Newspeak"*

— George Orwell, 1984  
completed in 1948

## **SCENE 7: DERANGEMENT**

*"Thou, my slave,  
As thou report'st thyself, was then her servant,  
And for thou wast a spirit too delicate  
To act her earthy and abhorred commands,  
Refusing her grand hests, she did confine thee,  
By help of her more potent ministers  
And in her most unmitigable rage,  
Into a cloven pine, within which rift  
Imprisoned thou didst painfully remain  
A dozen years; within which space she died  
And left thee there, where thou didst vent thy groans  
As fast as mill wheels strike."*

— William Shakespeare, *The Tempest*  
c. 1611

## **Scene 8: MERGE**

*Your love has penetrated all within me  
Like honey plunged into water,  
Like an odor which penetrates spices.  
When her little sycamore begins to speak  
The murmur of its leaves  
Drips honey in the ear  
Its fragrant words taste sweet  
Her own hand, as soft and delicate as lotus.*

— Ancient Egyptian Love Poems c. 1100 BCE

## **Scene 9: UNIVERSAL**

*Stars, darkness, a lamp a phantom, dew, a bubble,  
A dream, a flash of lightning, and a cloud  
Thus we should look upon all that was made*

— Diamond Sutra, a foundational text of Mahayana Buddhism c. 868 CE