

Despite Praise: Techniques of Paradoxology and Paradoxography in the Work of Kyriakos Charalambides

This really needs help
“For Bone”, *Quince apple*

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RÉSUMÉ

À plusieurs reprises la critique a signalé que la poésie de Kyriakos Charalambidis présente beaucoup de résistances et des difficultés même pour les lecteurs les plus initiés. Dans cet article sont examinées des techniques rhétoriques de style à l'aide desquelles le poète orchestre ses inspirations poétiques: des parenthèses, des phrases stéréotypées, correctives, et annonciatrices, des sous-entendus, des questions directes et indirectes, des scènes comiques, etc.

ABSTRACT

Critics have often said that Kyriakos Charalambides' poetry is hard and challenging even for the most cultivated and well-read reader. The author of the article examines the techniques of rhetoric style with which the poet orchestrates his inspirations: parentheses, stereotypical, corrective and introductory phrases, innuendoes, direct and indirect questions, comic scenes, etc.

It has been said by many valid philologists and critics (G.P. Savvides, George Kehayoglou, Andreas Voskos, and others) that Kyriakos Charalambides is a poeta doctus. Literary evidence (Takis Papatsonis, Nikiforos Vrettakos, Nora Anagnostaki), very early on actually, has implied as such, in its prophetic and perceptive regard, in other words of course, but in a substantial and earnest manner. The characterisation of this “literary poet”, correct in our opinion, involves the union of poetry and literacy, inspiration and knowledge, expertise in form and substance of content, structural superiority and sensitivity, as well as knowledge of complex techniques.

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Since we shall concern ourselves with techniques, specifically composition, conception, presentation methods and ‘machines’ –the latter with the ancient meaning of the word-, we shall reiterate that the ways of expression and projection of volitional words comprise, in common with language, and always with its dynamic support, the projectile type weapons of a poet of this kind, as we have predefined them. We suggest that the verbal missiles of Charalambides sprout where least expected and explode, sometimes scattering terrible projectiles that wedge themselves on the walls of the soul, and at other times their explosion reminds us of the goatskin of the poem titles “Story with a horse”, of his *Metahistory*, that would have the reader in a fit of laughter while watching it *deflate*, and the *brave lads running away*.¹

Kyriakos Charalambides has been lauded for the depth of his thinking, the quality of his inspiration, the beauty of his polymorphic words, his philosophical outlook and his methistorical prose, that subverts the prevailing viewpoints on the relation of history and myth; however students of his poetry have dealt very little with –and only coincidentally- his expressive techniques. We consider, to start with, that their quality and frequency, their inventiveness and fiendishness, their subversive poetic effect, confirm the characterisation that we have given, if we take into account that the poeta doctus reveals evidence of his worth at all levels of his work, and most frequently in his critical communication with his reader, that takes place with his written and stylistic approach methods or more accurately, his altruistic, poetic, that is to say skilful, enticement and enlistment.

We shall detect then, and interpret –as much as the hospitality of these pages will allow us- a number of, the key ones in our opinion, techniques with which Kyr. Charalambides accesses his themes and engineers with, ingenious schemes their transmission, either drop by drop or in short blasts:

a. Parentheses

As parentheses we consider, in general, lines, the parenthetically positioned words or phrases, the words inside parentheses, as well as what is separated by hyphens from the core of the sentence. The use of the parenthetical word is very frequent and functional in Charalambides’ poetry. Specifically, because of him, it provokes the attention of the reader, at other times it highlights the exceptional and unexpected,² yet again it emphatically emphasizes the content of the entire phrase in which he places his parenthetical material, but mainly it avoids excess words,³ and harmful and

antipoetic grandiosity. At other times, with mirth,⁴ with disarming naivety⁵ or with irony, it gives an idiomorphic vitality to his words, since the parenthesized words, because of their apparent independence, operate on other wavelengths, and as a consequence are involved in bipolar views and various standpoints and the narrator intervening in a regulatory way -and often contrapuntally, controversially, subversively, or anarchically- in the proceedings with interstitial words and cues, that instead of resolving questions, further complicate things, showing the paradox of human behaviour. At other times, the parenthetic word explains and interprets in a simple manner, the difficult aspects of his allusive and warped (and often purposefully ambiguous and prophetic) poetry; and moreover, it becomes a motive to distribute confessions of the insider-narrator, who the relentless words do not allow to express in any other way. It concerns, in other words, the bipolar functioning of the poet's word, where conventions and commonly accepted facts are penetrated and undermined by another, different or strange viewpoint, as this is contained in parenthetic usage.

Especially frequent is the use of the parenthetic sentence in a verbal aspect ("he said", "he says", etc.). With this technique that does not adhere to the practice of indicating the alternating speaker, a common practice in narrative texts, but rather the development of the unknown or the controversy of the speaker or thinker, mainly of the poet himself, he manages to participate uninvited in the proceedings, to wit in the name of glory; consequently he manages to integrate in the verse persons that are not involved in the events, adhering again to his bipolar tactic.⁶

The parenthetic phrase on other occasions works in a confessional way, leaping from fantasy, gaffe and myth to reality, bringing into conflict the two perspectives on matters that the poet highlights persistently, in paradoxology.⁷ These two perspectives are presented in two-faced techniques, with visions and miracles, with distinctions on two levels, predominantly on the vertical axis of heaven and earth. It is, however, the two perspectives on life, the hidden and the visible, the real and the false, the delusion and the tangible reality, the right to dream and fear in the face of the agony of reality. In a single word, it is the paradox, again, of human presence.⁸ This alternation of images, the dual view of things, the mixture of tragic and comic elements, constitute the driving force in the production of so many and varied techniques. In other situations, the parenthetic word is used simply in an explanatory manner.⁹ Moreover, under the entire explanatory scheme that functions as a pretext, since it is often redundant, are two hidden worlds, two

conflicting standpoints,¹⁰ two ideologically contending schemes.¹¹

With his parenthetical material, Kyr. Charalambides also conveys, sometimes playing (and misleading) and sometimes in a serious mode, elements that concern the chronological¹² or geographical placement of his writing. These elements may have a historical basis, though they may be his own inventions that lead the reader to dead-end mythical paths, where however there are hidden treasures, nuggets of greater truths. The analytical presentation of parenthetical examples could take us a long way. We will stop at a form of structural economy, that relates however to density¹³ of speech in relation to the exploitation of the coordinating-subordinating sentence conjunction: Charalambides exploits –being a philologist– the parenthesis, avoiding words, and therefore the tedious, systematic use of the analytical subordinating word. In a single sentence of two or three words, he can express what should take him more than one sentence.¹⁴ In the narrative style of the poet are also supporting, sparing, parenthetical sentences in a verbal style, a purely reductive practice that we have referred to above.¹⁵

We will conclude with the critical character of various parenthetical phrases used by the poet. He is judged and simultaneously justified for his way of writing, between humorous and serious, so that the tone of this interjection becomes confessional: “And you this town (this one again!) that swelled up on the barren foothills of the mountain [...]”.¹⁶ Moreover: ironic disapproval and bitter approval, a double-edged practice, is the parenthetical placement of phrases with which he mocks or accepts cautiously historical descriptions or references.¹⁷

b. The Polymorphic Function of the Stereotypical Phrase

The stereotypical phrase¹⁸ - proverbial,¹⁹ idiomatic,²⁰ allusive, dogmatic,²¹ literary-fossilised,²² popular, common,²³ with sexual innuendos²⁴ - grants an idiomorphic tone to Charalambides’ verse. Firstly, we shall associate the plethora of this kind of phrase that populates his poems, with his profound knowledge of Greek vocabulary, and of the style and character of the Greek language. For if the stereotypical phrase does not complement fundamentally with the whole content and specific environment that it penetrates, it loses its meaning and leads to misunderstandings. Charalambides “wedges” these phrases with exceptional mastery, colouring his words accordingly, sometimes making their difficult content more navigable, and at other times striking at the core with the metaphor that

usually runs through them. While one could, in other circumstances, disapprove of their frequent use, in his work however the phrase harmonises so well with the content, that it forms a single body, despite its incongruous origin, since it concerns linguistic material of intertextual value and varied stratification, if one considers that this originates from archaic times and passing through all Hellenistic phases ends up in idiolects and expressions of everyday, philosophical, popular words. Furthermore, in some verses the poet does not use these stereotypical phrases unedited, in their original, established and conventional form, but in paradoxology, integrated in a different syntactical form in his own words.²⁵

At the same time, it should not be overlooked that with this technique he expresses his sentiments and mental passions (mainly his anger and his disappointment about human affairs) and through the simplicity that distinguishes him, he endears the reader and -crucially- he makes his otherwise difficult poetry more accessible, in which parody and allusion predominate, methods that darken the horizon and demand an experienced reader's eye.

c. Corrective Phrases

In the framework of the familiarizing words and the simplicity, a misleading or rather relieving simplicity of the difficulties of his verse, Charalambides pretends to cross the limits and restrains himself. This technique, an indication of the dynamic, and personal, participation in the action, is known from the Calvic odes that Charalambides, of course is well aware of. At any rate, his involvement in the plot of his poems as the central hero and the use of the first person, have the same origin.²⁶ Nonetheless, for Charalambides this technique is not permanent and since he intends to preserve his low tone and humility –another basic behaviour of his heroes-, he invents the character of Rimako, his (idiomorphic, to some extent) alter ego, through whom he passes on his disguised point of view.

A well known suspenseful-corrective-rectifying phrase is “what am I saying”,²⁷ with which he cleverly brings to an end, where he should go no further,²⁸ leaving the reader's imagination to itself, and at other times is an exclamation of naive self-admiration (see the phrase “The things I say!”²⁹ [=what things that I say!], or of wondering “What am I saying?”³⁰). Certain phrases that do not correspond to matters but work teasingly, are said due to the writer's so called doubt or forgetfulness³¹ or, even, faked exclamation that depending on the style of reading may lead to the opposite result.³²

We shall refer to the examples that act correctively to the meaning preceding them, and do not have the typical attributes of parenthesised words, even though they act as a type of parenthesis, as indicated by the meaning, their placement and the few words that constitute them. These have a role of ironic detachment-distancing or separation of the poet's standpoint from things.³³ It is common practice by the poet to stick his neck out, and through others to say what he wants and how he wants to say it, without exposing or revealing himself, and then taking advantage of his reserves at another point in the poem.

d. Pre-Announcing Phrases

Charalambides' parenthetic phrases work in a broadly proclaiming sense, or, specifically, with the terms of operation of the pre-announcing juxtaposition³⁴ or even to avoid, even in this case, unmanageable, excessive words. It is about, to express it differently, words that predict things, and apparently do not have a purely decorative role.³⁵ Consequently, unexpectedly and certainly, despite what is customary, he successfully inserts small phrases that foretell what follows, predisposing the reader and operating again in a facilitating manner with unexpected submission.³⁶ Other phrases however, without the external attributes of the typical parenthetic form, operate as a kind of pre-announcing parenthesis, due to their gnomic-epigrammatic tone.³⁷

e. Direct and Indirect Questions

Frequent questions, sometimes rhetorical and sometimes unanswered, provoke commotion, impatience, and curiosity for the reader. Even more when they are placed at the beginning of poems or at such positions as to regulate the whole economy of the poem; or when, accompanied by affirmative words (e.g. "really"), they create a feeling of insecurity due to their ambiguity³⁸. In general the poet, with the question, places on the table and prioritises some vital point and specifically enlivens the narrative part of his poems.³⁹ Rarely does the question come as a manifestation of arrogance, or indifference created by Charalambides, as a consequence of an unbelievable event. The question then functions supposedly naively, but is armed with caustic irony about the paradoxes of the story, the story of all ages.⁴⁰

f. Erotic and other Innuendos, Decent or Indecent, Accordingly

The poet's humour unavoidably would also be based on contexts regarding the sexual act. It is the curious and shameful nature that excite man, when he hears stories about sex or death. However, we should observe how cleverly he condemns and acquits the words that relate to the erotic act and its surroundings, according to his context. In this case, therefore, words or phrases are recruited to insinuate or imply what is hiding behind the thoughts of the poet, who artfully leaves an interpretive gap;⁴¹ by not calling things by their name but through parables, metaphors and allusions, sticks his neck out once again, leaving the reader to bear the burden of his suspicions.⁴² Subsequently we detect in this case under examination the cryptic, metaphorical and dark words, that relate to sarcasm and mainly irony.

g. The Vulgar Word

The use of words from all the chronological layers of the Greek language, and every class origin, irrespective prudery or coyness, brings to mind the monumental phrase of Lorentos Mavilis in the Greek Parliament, when there was a debate about the language issue. Charalambides seems to have adopted his message, that there are no vulgar words, only vulgar people. With the assumption that whenever a stigmatised word is used, it should succeed, it should strike a crucial blow to its target, and rouse sentiment.

We should not forget that Charalambides has served under surrealism and knows in depth its therapeutic messages about the devotion of the word, and even the reconciliation of the demotic, literary and 'Katharevousa' languages.⁴³

One should not regard that having said the above, we mean abusive or vulgar or morally reprehensible words. These of course, lurk in Charalambides' poems, ready to leap out when needed and strike down the prudish.⁴⁴ Apart from these, we come across a plethora of words of the everyday, and even the colloquial vocabulary, that are hammered like nails in the flesh of the verses and become sacred. Unexpected words, literarily strange, vulgar or prostitute, in a word poetically paradoxical, that as if by magic gain meaning in his words, gain a personality, and contribute to the establishment of the meaning. Moreover, there are daring conjugations, analogous to his images - we shall say a few words about these later - where words from alien environments cohabit harmoniously.⁴⁵ These words constitute, with their neighbouring ones, idiomorphic couplings of disparate

parts,⁴⁶ that merge with the specific context, giving them vitality, figurativeness and most of all, authenticity.

h. Cries and Exclamatory Sounds

In the linguistic arsenal of Charalambides, in the framework of both theatricality⁴⁷ and the imaginative rendering of situations, as well as the recording of everyday life in his texts, are integrated, a kind of small explosive or pyrotechnic, single-word exclamations; they are a type of shout, that arouse many and varied sentiments (friendly disposition, nostalgia, pain,⁴⁸ frustration, fear, surprise, etc). Indicatively we shall document a few of these to illustrate their variation and the inventiveness of the poet: “de” (*Essay*, p. 39), “whoa” (p. 44), “ftou (damn)” (p. 48, “yep” (p. 67), etc, etc.⁴⁹ We shall add the Latin-based *salute* (p. 39), a word that grants, in an exclamatory connection, a pompous, deifying, Roman salutation to the fart of Nikokreon’s wife.

The different sounds are part of the sound effects of the poet, with which he attempts dangerous dives, expressive however of the internal character of each poem, that unpretentiously convey, acoustically or optically the relative portrayal. With these words he creates the relevant level and subjects the reader negatively or positively, exhilarating, ridiculing and sanctifying and deifying, reinforcing the basic idea that he wishes to highlight in each case. For example, we shall quote the first part of the poem “Submission”, where the military and simultaneously ridiculous sound “Tara tatam!” fires off inwardly the suitable tragicomic atmosphere of engagement, to give meaning, to emphasize and to contribute to the obvious arrival of the two last lines of the section that we shall quote, from which the whole clarity of the poem is released and its title becomes more comprehensible:⁵⁰

*The sun has fainted long ago
his crooked legs cannot carry him.
A wave cast on the sand surrenders
its last breath to the moon.*

*Second-in-command! Present peckers.
Tie our angel hands-behind-back.*

*Tara tatam! Listen frolickers:
The lie is a tightrope walker, the dream a sleepwalker
and the night a footprint of shame; [...]*

i. Comic Scenes – Changes of Setting

Phrases or long poetic periods of Chralambides, form comic images or hilarious comic scenes or theatrical gaffes. These also are incorporated in the spirit of familiarising the reader with the otherwise inapprehensible poem, and in his sympathetic approach and interpretation, leaving pleasant gaps, a relief from the difficulties and existential dilemmas of the poet. However, the words and their formation crystallise the images so that they transmit the feeling of farce, laughter, and tragicomedy.

What is of exceptional interest is the change of setting within the same poem, often more than two. We have discussed at length elsewhere about the two levels that the poets places his actions and holy acts -earth and heaven- and about the disguises of his heroes. With the same reasoning, but with different results, he paints pictures of everyday life with a simple popularity, and in contrast, always within the same poem, serious performances of historical or social events, interweaving the past with the present, glorious antiquity with the Cypriot tragedy, the everydayness with the metaphysical anguish.⁵¹

However, the double-faced or multi-faced aspect of life is not a simple game; on the contrary it constitutes a questioning nature, the great question of the poet about how life should be taken. His cynical humour concerns this unanswerable question; that is why it is two sided, sweet and bitter, bittersweet, to use a characteristic adjective that encompasses both contrasting views. He interprets it himself, at an unexpected and unsuspecting time, this standpoint writing in the poem “Winged sun”: “The truth does not lie in what you see; do not believe in miracles and their bitter slaughter”.⁵²

j. Hubris and Derogatory Characterisations

After all that has been said, swearing and humiliating characterisation have a warranted place in Charalambides’ poems. Moreover, they are unambiguously declaratory, and forthright, of his sentiments and they provoke the attention of the reader with their provocative nature. Other such phrases are more stereotypical and operate naively in everyday vocabulary,⁵³ others again “decorate” appropriately those that receive the characterisation⁵⁴ and yet others are punches thrown against persons, groups, systems, that operate in closed circuits.⁵⁵

k. Misleading Outside Reports

Using the playful manner that characterises him, Charalambides recruits the outside good report parenthetically, something that cannot be verified. Thus despite its unsubstantiated or false nature it gains credibility, even if its exaggerated or pointless appeal is testament to the mocking mood of the poet.⁵⁶ At any rate, these outside reports are basically uncontrollable, we consider them to be fabricated, therefore fake, even if seemingly truthful; subsequently according to Charalambides methistorical system⁵⁷ they are reliable.

One could speak at great length, researching the techniques and devices that Kyriacos Charalambides employs, discovering quantitatively minor cases; or to categorise them in detail, resorting to subcategories⁵⁸ of those already cited as categories; or even to expand to non-linguistic phenomena, like theatricality. We have already dealt with transformations in his poetry, its visionary dimensions and thaumaturgy elsewhere;⁵⁹ there is however plenty of other material that as a whole composes an incredible mosaic, where on offer to be studied are idiomorphic aversions, deliberate repetitions,⁶⁰ rhymes⁶¹ assorted salutations, facetious capers and tricks on words or multifaceted etymological or sub-etymological puns,⁶² bittersweet plays on words, and others. Furthermore, theatrical silences, deliberate stylistic (linguistic, grammatical,⁶³ syntactical) imitations,⁶⁴ that either transport to the ethical source or with their ever-changing way trivialise it; disguises, festive or carnivalistic actions, deifications (genuine and directed, that can lead to what is commonly known as “hooting”), anachronisms, conjuring moves and many others.

As a sample, we have attempted to illustrate using specific categories (and to imply-incite by simply recording others), the vitality of Kyr. Charalambides' language, the vitality of the language used by true poetry, that transcends the conventional, the predictable and the prudish, when it really does have something to say.

NOTES

1. *Metahistory*, Agra, Athens 1995, p. 12.
2. *Metahistory*, p. 11: “But on a day like this –strange!-I saw / what they talked about”.
3. *Metahistory*, p. 26: “he painted his skylight –that of his nourishment- in black”, where this is not a conventional explanation, but a vital element of the drama that the central character of the poem “Nonecielo” is living.
4. *Metahistory*, p. 12: “I take a reed from the swamp / and pretend to joust-a terrible pole-“.
5. *Metahistory*, p. 11: “I try to greet from my earth / my heaven-sent self –such a fool / has never been born in the world”.
6. *Metahistory*, p. 17: “God passed by on a bicycle from high up; [...] “Mr Ypatides” I said [...]”.
7. *Metahistory*, p. 18: “I am grateful and I took the nail / and punctured his bicycle wheel / and from the great effort in remembering me he made me / unable to stop - I write poems and the blood again is distanced from my body”. In such instances the poet reveals his poeticism, passing from amusement or myth to the interpretation of his poetic creation or his spiritual world. However, in this parallel manner, the personal aspect seems to pass into secondary importance, and so the vibrations of boasting and navel-gazing are absorbed, that could have been attributed to him. See *in the same*: “I went looking for the devil’s therapy, / I cut out my liver. / Serves me right, and I advise you – / I have known you since a young age, I love you damn it – / avoid me, like the devil to incense.”
8. *Metahistory*, p. 11: “But on a day like this –strange!-I saw / what they talked about”. The word “strange” denotes the paradox here.
9. *Quince apple*, p. 47: “the sea –the pontus- to his ships”, where this is a play on the ancient source of the word by the poet.
10. See, for example, the different meaning taken on by the word “hawk”, given ironically by the ancient word “hierax” (*Metahistory*, p. 45). This is another way of articulating the phrase used elsewhere as “Pardon my language”.
11. *Metahistory*, p. 19: “a mast is raised / and then Totus Christus –the Entire Christ– / Caput et Christus –Head and Body– / emerges from the surf [...]”.
12. *Metahistory*, p. 31 “Straight away he opens Julius Caesar and Macbeth – / it was the month of March, the sun was setting-and what does he read:”.
13. Since Charalambides’ capabilities are so abundant, they are not restricted to the techniques that we document, regardless that their frequency is an exploitable element. For example, density is sometimes replaced by an analytical disposition; cleverly given so that it does not digress. In fact its elegant method of expression

exalts it wherever we meet it, and with humour and the literary diversity that permeates it, often gives a colourful or mocking note. See, indicatively, *Ordeal*, p. 11: “He said his palaver, susceptible / to the ovulation of speech”, where the one susceptible to the ovulation of speech is the babbler, the chatterbox, the prattler. It is worth noting that ovulation is the satirical key, where this is associated with the ovulation period of women, but attributed to a man. See also *Quince apple*, p. 26: “in the fold of the breasts / paired by Hera (a safe hideaway) they ploughed [...]”. Another kind of association, intertextual this time, is made in *Quince apple*, p. 50, where the reader’s mind is directed to liturgical texts: “overcome by fear”, after “by the fear of God”.

14. *Metahistory*, p. 31: “He made his decision – he listened to me”.
15. *Essay*, p. 15: “He dragged, as they say, by the hair [...]”.
16. *Anmochostos Regina*, p. 59.
17. *Metahistory*, p. 46: “ ‘we shall die voluntarily’ (it was a good historical phrase)”.
18. *Anmochostos Regina*, p. 34: “wanting or not”, 50: “by a whisker”, 52: “with a thousand pleadings”, 87: “since her birth”, etc.
19. *Quince apple*, p. 94: “Poetry is the birthplace of excess”.
20. *Famagusta Regina*, p. 41: “the sky came down on them [...] you see”, 117: “blessed be their name”, 122: “may your dead be forgiven”. *Ordeal*, p. 43: “nice work”, 82: “he didn’t grab the bull by the horns” – *First source*, p. 12: “we ate bread and salt together”, 16: “Light from light”, 29: “it came down heavily on you” – *Metahistory*, p. 13: “we ploughed through the villages”, 40: “he is flat broke”, “in his own world”, 48: “he gets them on credit”, 111: “you should have stood ground”, 117: “he would never live [...] a halcyon day”, 132: “long time no see”, 137: “strike from the map”, etc.
21. *Metahistory*, p. 15: “(the sky that they laid down on top of you)”.
22. *Famagusta Regina*, p. 33: “from experience”, 51: “in a bad way”, etc.
23. *Famagusta Regina*, p. 27: “on the flesh”, 28: “limping”, “damn it”, 33: “at the drop of a hat”, 36: “farewell”, 65: “teeth grinding”, 72: “we should take measures”, 79: “we lost you right in front of our eyes”, 85: “spitting blood”, 104: “he ran way”, 130: “clear out my corner”, 131: “they made wings”. – *First Source*, p. 38: “I shall put on my best (clothes)”. It should be said that Charalambides, a master of the diachronic Greek language, takes advantage of his own compositions in similes, disintegrating their stereotypical and fossilised character. Instead of “my liver is cut out”, with a variation of the composition he creates the phrase “I cut out my liver”, rejuvenating the creative power of the words that constitute the specific phrase (*Metahistory*, p. 18). Furthermore, “they received good news” (*Metahistory*, p. 43), from the phrase “I have good news”, or 55: “her mother’s pride”, a slight modification of the well-known children’s poem.

24. *Metahistory*, p.129; “*her handle stayed in my hand*”, where the first part of the phrase refers to a well known, vulgar, innuendo of sexual disappointment, that the poet skilfully weaves into the meaning of his phrase. See also p. 131: “I don’t get misty eyed any more”.
25. *Famagusta Regina*, p. 16: “on top of me flowed the glass and nails of the city”, that reminds us of the well known phrase “he made everything glass and nails (he made a mess of everything)”, the meaning of which the poet gives by association to the specific phrase. Slightly altered is the popular phrase “As for myself, I didn’t understand a thing, fiddling while Rome burns”, where the phrase emphasizes what has been said by “As for myself, I didn’t understand a thing “. Again, p. 35: “edge to edge” instead of “from edge to edge”.
26. Elsewhere, again, with his parenthetic tactic he attempts personal interventions. See *Quince apple*, p. 48: we (I mean the Greeks) are not [...]”.
27. *Ordeal*, p. 11: “ And he said about our Helen the daughter / of Leda and Tyndareos, and ... what am I saying! / He said about our Helen [...]”. See also p. 83: “let them say!”. With the pretext of the last example, let us note the very frequent use of the exclamation mark by Charalambides, further proof of the paradox that we have met so often even in the relatively few quotations of this study.
28. The specific phrases give a droll colour due to their delirious nature, another game by the playful poet that appears not to be able to control his words.
29. *Quince apple*, p. 18:, and *Metahistory*, p. 57.
30. For the Calvic precedent see in *Lyra*, the ode “To Chios”, verse 12 “Where has my pain brought me?...what am I saying?...”.
31. *Ordeal*, p. 67: “Besides the Boeotians –I think we said it – [...]”. With “I think” it acquits it from the lie that the verb “we said” declares, since it has said nothing before. Simultaneously, it grants a narrative tone, a basic characteristic of his poetic word. Most common, with a similar use, is the verb “dare” (see pp. 15, 53 and others, and *Metahistory*, p. 45). See also the use of the parenthetic “say” in *Quince apple*, p. 65, in the 1st verse (“he said”), and *Metahistory*, p. 45: “of the inhabitants –he says- in it”; as well as the rare (allegedly beseeching and wrongly authoritative) “please” (*Metahistory*, p. 72), where creating an anteposition and transporting us to everyday dialogue, it grants an emphatic tone to the phrase; “Don’t let it, please, elude you”.
32. *Metahistory*, p. 109: “she ended up, as queen of England, being the richest mortal on earth –a lot of good!”.
33. *Metahistory*, p. 44: “Pardon my language”, elsewhere attributed as “we can treat you to coffee”.
34. *Ordeal*, p. 55: “he knew –and that is amazing!- how [...]”.

35. *Quince apple*, p. 15: “Strange Dream (she caught him out of the corner of her eye going out of the window) he broke, she says the window of her face”.
36. *Ordeal*, p. 28: “That is why –honourable men- we sent Aristodikos [...]”, p. 38: “She –Olympias! –an experienced eye [...]”.
37. *Metahistory*, p. 64 “Besides you know the story?”.
38. *Ordeal*, p. 37: “We truly don’t know why Alexander sent him to his mother; to get rid of her beauty? so she wouldn’t defile his army? to show what he had available in the rear?”.
39. *Ordeal*, p. 51: “the Apollonian lyre [...] –abandoned by whom?- he grabs it”.
40. *Metahistory*, p. 34: “So he always finishes first / without a carriage –and so what?”.
41. It is worth mentioning here an interpretation of a sub-etymological kind, an idiomorphic insult, that with the dexterous exploitation of the language conveys, by mimicking the primary grammatical style, the essence of things: “Take away from here, Idolian” (instead of Julian), *Quince apple*, p. 93. Parenthetically the poet conveys the substance, referring to the whole meaning of the poem, in the tragic poem “Pyrros Demas” (*Quince apple*, p. 129) with the phrase “(theirs also)”, right at the end, a reminder of the Kavafic selective, hindmost technique.
42. *Ordeal*, p. 37: “She was certainly a sensuous woman; / Alexander was aware of that –he didn’t want / to touch her: Be careful! It deepens”, where the last verb, dark in itself, can lead only to mischievous thoughts of a sexual content.
43. See Theodosios Pylarinos, “Andreas Empirikos, *The Great Eastern* or [...] *Shapeless words yesterday, but defined today / Well formed clearly professed / After overcoming the initial hesitations [...]*”, *Porfyras*, issue 101 (2001), pp. 341-348.
44. *Ordeal*, p. 39: “he farted upon razzle [...]”.
45. *Famagusta Regina*, p. 63, where “chef” and “Hellanodic poet” cohabit: “where a Greek poet, chef of good things, [...]”; or on p. 62, the imaginative phrase “present peckers”, replaces the military command “present arms”.
46. *Ordeal*, p. 48: “Ah, by Artemis Orthia, his manhood must have woken up, he wants to raise his statue next to her so he can roust!” where the verb stirs up erotic feelings, in combination with the adjective “Orthia” (Erect) given to Artemis. – On p. 28: “they swiped all the statues”, and *Quince apple*, p. 43: “I don’t dig such things”.
47. This theatricality is brilliantly conveyed, playfully, in the stage directions of the poem “Ardana” (*Famagusta Regina*, pp. 107-108) as follows: “She turned silently, without talking / and does something like this (hand movement) / as if saying to him [...]”.
48. *Famagusta Regina*, p. 115: “The love, oh, the love for my city [...]”.
49. See also *Metahistory*, p. 31: “Ay, ay”.

50. *Famagusta Regina*, p. 61.
51. *Famagusta Regina*, p. 63, where amongst the various images, the scene of the Cypriot market springs up, the street market with the consumables, that is the foodstuffs, the consumable nutritional goods: “Watermelons, potatoes, / courgettes, cucumbers and tomatoes are on sale cheaply”.
52. *Famagusta Regina*, p. 110.
53. *Famagusta Regina*, p. 58: “Damn, that’s right!”.
54. *Famagusta Regina*, p. 27: “You liberated the city, deans of the spirit and fashion victims”, 103: “the cross-eyed hand of the pasteurised God”.
55. *Metahistory*, p. 14: “Shut up”, 49; “Venetian tyke”. –*Quince apple*, 93: “Aphrodite the whore (servant of vulgar marriages)”.
56. *Quince apple*, p. 67: “This cat Prince is not able –Smyrnis knew well - to counter [...]”, and p. 54: “Many people say –Camus for example- that real conmen have to know everything”.
57. Thedosis Pylarinos, *Metahistory: Myth and History in the poetry of Kyriakos Charalambides*, Herodotos, Athens 2007.
58. Such as naive explanations, misleading or exonerating parenthetical phrases, and others.
59. See Th. Pylarinos, *in the same*.
60. *Metahistory*, p. 67, the dramatic repetition of the word “death” from verse to verse, in the beginning.
61. It is worth remembering a typical example from *Quince apple*, p. 32, “Artemis’ misery”: “Like a man who denied violence and adulteration, / the divine night emerged with open sails” («Σαν άνθρωπος που αρνήστηκε τη βία και τη νοθεία / ξεπρόβαλλε μ’ ολάνοιχτα πανιά η νύχτα η θεία»), and p. 39, in the last two lines of the first verse. Also an esoteric self-sufficient quote in the same book, p. 95: “The world is inexperienced and invalid” («Ο κόσμος είναι άπειρος και ανάπηρος»).
62. *Quince apple*, p. 65: “He was rushing for the Gregorians” («των Γρηγορίων, εγρηγορούσε», Γρηγόρης: Gregory, γρηγορώ (verb): to hurry up), p. 95: “infinite inexperience of torment”. –*First source*, p. 12: “the growl is an infinite chaos is angst”, and “I respect the sea deeply to its deepest depth”, p. 41: “they were filtering, digging tunnels and sliding and rolling” («λαγάζιζαν, λαγούμιζαν και κύλααν και κυλούσαν»). See also in *Metahistory* (p. 17), the most imaginative sub-etymological droll saying with the words “Υpatides-hepatitis”, the alliterations of the sound pi in the relevant verse with the form “Υpatides- I speak-up-hepatitis” and the conversation of all of these in the fabricated, proverbial phrase-hint of the next page: “I cut out my liver”.

63. *Quince apple*, p. 94, where the pleonastic joining of the conjunctions “that how” is done as an imitation of post Byzantine, mainly popular, texts: “Well what do you want me to say now? That how exaltation is a new thing [...]”.
64. The many mottos, although in themselves do not imitate, operate in interpretative way and convey the surrounding atmosphere of the time, to which the relevant poem refers, and also with the contrapuntal way of including them in the poem, in the diffusion of the methistoric way of thinking by the poet, that in the final analysis is his ultimate aim, but also in the readers’ key for his entire work. There is imitation in the use of words, especially of everyday language, from different social or historical periods.