

# amiri baraka somebody blew up america

Amiri Baraka Somebody Blew Up America: Unpacking a Controversial Poem

**amiri baraka somebody blew up america** is more than just a phrase; it's the title of one of the most provocative and debated poems in recent American literary and political history. Written by Amiri Baraka, a seminal figure in African American literature and political activism, this piece has sparked intense discussion about patriotism, race, politics, and the role of art in social commentary. If you're curious about the poem's themes, significance, and the controversies surrounding it, you've come to the right place.

## Who Was Amiri Baraka?

Before diving into the poem itself, it's essential to understand the man behind it. Amiri Baraka, originally named LeRoi Jones, was a renowned poet, playwright, and activist whose work often challenged the status quo. Emerging during the Black Arts Movement of the 1960s, Baraka's writings fiercely addressed racial injustice, identity, and black empowerment. Throughout his life, he was a polarizing figure—celebrated for his literary genius and criticized for his outspoken, sometimes incendiary views.

His commitment to social change was unwavering, and this drive permeates much of his work, including the poem "Somebody Blew Up America," which he wrote shortly after the tragic events of September 11, 2001.

## Exploring the Poem: Somebody Blew Up America

The poem "Somebody Blew Up America" was published soon after 9/11 and immediately attracted attention for its bold and controversial content. Unlike many artistic responses that focused on mourning or unity, Baraka's poem confronted readers with uncomfortable questions and accusations that challenged mainstream narratives about the attack.

## The Themes and Messages

At its core, "Somebody Blew Up America" is a critique of systemic injustice, government complicity, and the complex layers of racial and political tension in America. Baraka suggests that the tragedy of 9/11 cannot be fully understood without acknowledging broader historical and social contexts, including:

- The exploitation and marginalization of Black and minority communities.
- Questioning the official explanations and motives behind the attacks.
- Highlighting the long history of racial and political violence in the U.S.

Baraka's poem weaves through various historical events, conspiracy theories, and social

critiques, making it a dense and challenging read. His style is raw and confrontational, intended to provoke thought and debate rather than offer simple answers.

## **Controversy and Public Reaction**

Unsurprisingly, “Somebody Blew Up America” was met with significant backlash. Critics accused Baraka of being unpatriotic, incendiary, and even anti-Semitic due to certain lines in the poem implying conspiracies involving various groups. The poem led to heated debates about freedom of speech, artistic expression, and the boundaries of political critique.

In 2002, when Baraka was appointed New Jersey’s Poet Laureate, the poem became the center of a political storm. Some lawmakers demanded his removal, citing the poem’s controversial content as inappropriate for someone holding a public position. Baraka ultimately resigned amid the controversy, but the debates his poem sparked continue to influence discussions about art and politics.

## **Analyzing the Literary Style and Techniques**

Understanding the power of “Somebody Blew Up America” also means appreciating its literary craftsmanship. Baraka’s use of rhythm, repetition, and vernacular language makes the poem’s tone both urgent and accessible.

### **Use of Repetition and Rhythm**

The repeated phrase “somebody blew up America” echoes throughout the poem, creating a haunting refrain that reinforces the poem’s central accusation. This repetition not only emphasizes the gravity of the event but also challenges readers to consider who “somebody” might be beyond the official story.

### **Language and Voice**

Baraka employs a conversational, almost accusatory voice that draws from African American oral traditions. His language is unfiltered, passionate, and sometimes provocative, which helps convey the deep anger and frustration that underpins the poem.

## **The Poem’s Place in African American and American Literature**

“Somebody Blew Up America” occupies a unique space within both African American

literature and the broader American literary landscape. It embodies the tradition of using poetry as a tool for social and political critique—a hallmark of Baraka’s entire career.

## **Connection to the Black Arts Movement**

Baraka was a leading figure in the Black Arts Movement, which emphasized the role of art in the struggle for black liberation. His poem continues this spirit by refusing to separate art from activism. It challenges readers to confront uncomfortable truths about power, race, and history.

## **Influence on Contemporary Poets and Activists**

The poem’s boldness has inspired many contemporary poets and activists to use their voices unapologetically. It serves as a reminder that poetry can be a form of resistance, sparking conversations that might otherwise be silenced.

## **Why Does “Somebody Blew Up America” Matter Today?**

More than two decades after its publication, the poem remains relevant. It pushes readers to think critically about how history is written and remembered, especially in the context of tragedy and trauma.

## **Encouraging Critical Thinking**

Baraka’s poem challenges the simplified narratives often presented in mainstream media. It invites us to question official accounts and consider the broader social and political dynamics at play, a lesson that is particularly important in today’s age of information overload and misinformation.

## **Highlighting the Intersection of Race and National Identity**

The poem also underscores how race shapes experiences of nationalism and patriotism. For many marginalized communities, national tragedies are intertwined with ongoing struggles against injustice. Baraka’s work reminds us that these perspectives deserve attention and respect.

# Where to Read and Experience the Poem

If you're interested in exploring "Somebody Blew Up America" yourself, many literary anthologies and online archives feature the poem. Listening to recordings of Baraka reading the poem can also provide greater insight into its rhythm and emotional intensity.

## Tips for Engaging with the Poem

- Read slowly and reflectively, allowing the dense layers of meaning to unfold.
- Consider the historical context of 9/11 and the post-9/11 political climate.
- Explore Baraka's other works to better understand his perspective and style.
- Discuss the poem with others to gain diverse interpretations and insights.

Amiri Baraka's "Somebody Blew Up America" remains a powerful, challenging piece of poetry that demands our attention and critical engagement. It stands as a testament to the enduring power of art to confront difficult truths and provoke meaningful dialogue in society.

## Frequently Asked Questions

### Who is Amiri Baraka and what is his significance in American literature?

Amiri Baraka was an influential African American writer, poet, and activist known for his work addressing racial issues and social justice in the United States. His writings have played a crucial role in the Black Arts Movement.

### What is the poem 'Somebody Blew Up America' about?

'Somebody Blew Up America' is a controversial poem by Amiri Baraka that addresses the events of September 11, 2001, and critiques U.S. foreign policy, racism, and systemic injustice.

### Why was 'Somebody Blew Up America' considered controversial?

The poem was considered controversial because it included provocative claims and conspiracy theories about individuals and groups being responsible for the 9/11 attacks, which many found offensive and inflammatory.

### When was 'Somebody Blew Up America' first published?

The poem was first published in 2002, shortly after the September 11 attacks, during a period of heightened national sensitivity and patriotism.

## How did Amiri Baraka respond to the criticism of 'Somebody Blew Up America'?

Baraka defended his poem as a form of political expression and social critique, emphasizing the need to question official narratives and address systemic issues in America.

## What impact did 'Somebody Blew Up America' have on Amiri Baraka's career?

The poem sparked widespread debate and controversy, leading to backlash from public figures and some institutions, but it also reinforced Baraka's reputation as a provocative and politically engaged artist.

## Is 'Somebody Blew Up America' taught in academic settings?

Yes, despite its controversy, the poem is studied in some academic settings for its literary merit and its exploration of race, politics, and history in the United States.

## What themes are explored in 'Somebody Blew Up America'?

The poem explores themes such as racial injustice, government corruption, conspiracy, historical memory, and the impact of terrorism on American society.

## How does 'Somebody Blew Up America' reflect Amiri Baraka's broader political views?

The poem reflects Baraka's critical stance towards U.S. government policies, systemic racism, and his commitment to challenging dominant narratives through radical and confrontational art.

## Additional Resources

Amiri Baraka Somebody Blew Up America: A Controversial Poem and Its Legacy

**amiri baraka somebody blew up america** is a provocative poem that has captured attention and stirred debate since its publication in the early 2000s. Written by Amiri Baraka, an influential African American poet, playwright, and activist, the poem presents a raw and controversial perspective on the September 11, 2001 terrorist attacks. Its bold assertions and unapologetic tone sparked widespread discussion around issues of race, politics, and freedom of expression in the post-9/11 United States.

This article delves into the complexities of Amiri Baraka's "Somebody Blew Up America," exploring its themes, the reactions it provoked, and its place in American literary and political discourse. By examining the context, content, and subsequent controversies, we

aim to provide a nuanced understanding of why this work remains relevant and contentious.

## Context and Background of Amiri Baraka Somebody Blew Up America

Amiri Baraka, originally named Everett LeRoi Jones, was a prominent figure in the Black Arts Movement and a vocal advocate for African American rights. His career spanned decades, filled with works that challenged societal norms and addressed systemic injustices. "Somebody Blew Up America" was published in 2002, shortly after the 9/11 attacks, a time when the nation was grappling with trauma, fear, and a push for unity.

The poem quickly gained notoriety for its direct and accusatory language. It suggests complicity and negligence not only on the part of foreign terrorists but also within American institutions and individuals. Baraka's work questioned official narratives, implicating government agencies and raising uncomfortable questions about racial and political dynamics in the United States.

## The Poem's Content and Themes

At its core, "Somebody Blew Up America" is an indictment of power structures and a critique of America's socio-political landscape. The poem employs a raw, conversational style combined with rhythmic repetition, characteristic of Baraka's approach to poetry.

Key themes include:

- **Responsibility and Blame:** Baraka challenges the simplistic attribution of blame solely to foreign terrorists, suggesting a more complex web of accountability.
- **Racism and Inequality:** The poem highlights racial tensions and systemic inequalities in America, linking them to broader geopolitical events.
- **Conspiracy and Distrust:** It reflects a deep skepticism of government transparency and questions the narratives provided by official sources.
- **Historical Continuity:** Baraka connects the 9/11 attacks to a long history of oppression and violence experienced by marginalized communities in the United States.

The poem's controversial nature lies in its willingness to confront taboo subjects and to do so with an unapologetic and confrontational voice.

## Reactions and Controversies

Following its publication, “Somebody Blew Up America” sparked intense debate. Some praised Baraka for his fearless critique and for giving voice to marginalized perspectives during a period dominated by patriotic unity. Others condemned the poem as inflammatory, accusing it of promoting conspiracy theories and anti-Semitic undertones.

The poem became particularly contentious when Baraka was appointed New Jersey’s poet laureate in 2002. Following public outcry over the poem’s content, Baraka was removed from the position in 2003, igniting debates about freedom of speech and artistic expression.

This controversy illustrates the tension between national trauma and the role of art in challenging dominant narratives. Baraka’s poem forced society to confront uncomfortable truths and the limits of acceptable discourse during a crisis.

## Analytical Perspectives on Amiri Baraka Somebody Blew Up America

To understand the significance of “Somebody Blew Up America,” it is essential to analyze its literary qualities alongside its socio-political impact.

### Literary Techniques and Style

Baraka’s use of free verse and oral traditions creates a powerful and immersive reading experience. His repetitive phrasing and direct address engage the reader in a conversational yet urgent tone. The poem’s structure mimics the rhythms of spoken word and jazz, art forms deeply rooted in African American culture.

The poem’s fragmented and non-linear narrative echoes the chaos and confusion surrounding 9/11, reinforcing the themes of disorder and mistrust. Baraka’s deliberate choice of language—often blunt and provocative—serves to unsettle readers and provoke critical reflection.

### Social and Political Implications

“Somebody Blew Up America” is as much a political statement as it is a literary work. The poem challenges the official post-9/11 narrative, which centered on patriotism and the vilification of foreign enemies, by suggesting a more nuanced and critical view of American society.

Baraka implicates not only external actors but also internal forces—such as government agencies and socio-economic elites—in the tragedy. This perspective aligns with his broader oeuvre, which consistently interrogates systems of power and racial injustice.

The poem also serves as a reminder of the ongoing struggles faced by African American communities, whose voices were often marginalized in mainstream American discourse. By intertwining 9/11 with historical and contemporary racial issues, Baraka broadens the scope of national tragedy to include systemic injustice.

## Legacy and Continued Relevance

More than two decades after its release, Amiri Baraka's "Somebody Blew Up America" remains a significant work for several reasons:

- **Artistic Courage:** It exemplifies the role of poetry as a vehicle for social critique and political dissent.
- **Dialogue on Freedom of Expression:** The controversies surrounding the poem highlight ongoing debates about censorship and the limits of speech in democratic societies.
- **Historical Insight:** The poem encourages readers to consider the complexities underlying major historical events beyond official accounts.
- **Racial Discourse:** It contributes to conversations about race, inequality, and national identity in America.

In academic and literary circles, "Somebody Blew Up America" is often studied as a critical example of post-9/11 literature that challenges monolithic narratives and advocates for marginalized viewpoints.

## Comparisons with Other Post-9/11 Literature

When compared to other works addressing 9/11, Baraka's poem stands out for its unapologetic radicalism. Unlike many patriotic or memorializing texts, "Somebody Blew Up America" refuses reconciliation or simplification. It shares thematic ties with authors and poets who use the event as a lens to critique systemic issues, such as Claudia Rankine and Suheir Hammad, yet Baraka's work is uniquely confrontational in tone.

This confrontational approach has both strengths and weaknesses: it powerfully disrupts complacency but risks alienating audiences unwilling to engage with its challenging content.

Amiri Baraka's "Somebody Blew Up America" remains a critical piece for understanding the intersection of art, politics, and race in the early 21st century. Its enduring relevance lies in its ability to provoke difficult conversations about national trauma, societal responsibility, and the power of poetic expression.

## **Amiri Baraka Somebody Blew Up America**

**amiri baraka somebody blew up america: Somebody Blew Up America, & Other Poems** Amiri Baraka, 2004 Poetry. African American Studies. The publication of Amiri Baraka's SOMEBODY BLEW UP AMERICA & OTHER POEMS makes one more mark in the development in modern Black radical & revolutionary cultural reconstruction... Readers of course will want as quick as possible to read for them-self the now controversial title poem..., but check-out, among the others, In Town--pure-pure dark post-Plantation molasses...--Kamau Brathwaite.

**amiri baraka somebody blew up america: Somebody Blew Up America** Imamu Amiri Baraka, 2001

**amiri baraka somebody blew up america: *The Aesthetics of LeRoi Jones / Amiri Baraka: The Rebel Poet*** Maurice A. Lee, 2011-11-28 Aquest llibre explora l'estètica de LeRoi Jones / Amiri Baraka des dels seus primers dies com poeta 'beat' fins a l'actualitat. Baraka ha estat considerat com el poeta rebel, el que sempre ataca la política, denuncia l'abús de poder i les errònies polítiques administratives dels Estats Units. Aquest volum examina alguns dels més importants assajos i obres de ficció, amb l'objectiu de clarificar la importància en el desenvolupament de l'obra de Baraka.

**amiri baraka somebody blew up america: *American Multiculturalism After 9/11*** Derek Rubin, J. Verheul, 2009 This provocative and rich volume charts the post-9/11 debates and practice of multiculturalism, pinpointing their political and cultural implications in the United States and Europe.

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**amiri baraka somebody blew up america: *Wise, Why's, Y's*** Amiri Baraka, 1995 A poetic voyage in five parts that charts the ebbs and flows of the African-American movement.

**amiri baraka somebody blew up america: Somebody Blew Up America & Other Poems** Imamu Amiri Baraka, 2007-12-01

**amiri baraka somebody blew up america: *Transbluesency*** Amiri Baraka, 1995 Poet, dramatist, essayist, fiction writer and political activist, Amiri Baraka is considered by many to be the most influential and preeminent African-American literary figures of our time. Transbluesency reveals a writer shaping a body of poetry that is as well a body of knowledge--a passionate reflection upon the cultural, political, and aesthetic questions of his time.

**amiri baraka somebody blew up america: *The Fiction of LeRoi Jones/Amiri Baraka*** Amiri Baraka, 2000 Including 6 Persons, a previously unpublished novel; The System of Dante's Hell; and Tales, this collection also features four uncollected short stories.

**amiri baraka somebody blew up america: *The Turn Around Religion in America*** Michael P. Kramer, 2016-02-24 Playing on the frequently used metaphors of the 'turn toward' or 'turn back' in scholarship on religion, *The Turn Around Religion in America* offers a model of religion that moves in a reciprocal relationship between these two poles. In particular, this volume dedicates itself to a reading of religion and of religious meaning that cannot be reduced to history or ideology on the one hand or to truth or spirit on the other, but is rather the product of the constant play between the historical particulars that manifest beliefs and the beliefs that take shape through them. Taking as their point of departure the foundational scholarship of Sacvan Bercovitch, the contributors locate the universal in the ongoing and particularized attempts of American authors from the seventeenth century forward to get it - whatever that 'it' might be - right. Examining authors as diverse as Pietro di Donato, Herman Melville, Miguel Algarin, Edward Taylor, Mark Twain, Robert Keayne, Nathaniel Hawthorne, Paule Marshall, Stephen Crane, Ralph Waldo Emerson, and Joseph B. Soloveitchik, among many others-and a host of genres, from novels and poetry to sermons, philosophy, history, journalism, photography, theater, and cinema-the essays call for a discussion of religion's powers

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**amiri baraka somebody blew up america: The Cambridge Introduction to American Poetry Since 1945** Andrew Epstein, 2022-12-15 This book is the first comprehensive introduction to the richness and diversity of American poetry from 1945 to the present.

**amiri baraka somebody blew up america: Poetics and Justice in America, Japan, and Taiwan**

Dean Anthony Brink, 2021-06-28 *Poetics and Justice in America, Japan, and Taiwan* shows how entitlements are implicated in all areas of life—human and nonhuman—that poetry reaches. Through a creative adaptation of Badiou's philosophical framing, this book argues that poetry matters as a form of media particularly suited to integrating diverse fields of knowledge and attention in newspapers, Tweets, and performance as well as volumes of poetry. Recasting intertextuality as more relational than referential, the author argues for the importance of poetry in realizing how social change and ecological justice are bound up in our orientations of affiliation. Each chapter focuses on particular sets of problems engaged by poets in different contexts to various ends in Japan, the US, and Taiwan. Some chapters explore the subtle implications of openly provocative styles, while others question the muted poetic intimations of injustices that are left standing unchanged in the name of aesthetics. Poets and performance artists featured include Amiri Baraka, John Ashbery, Tawara Machi, Rodrigo Toscano, Hung Hung, and John Cage. The author argues for examining poetic expressions in terms of what discursive fusions and affiliations they embody beyond the intimation of good intentions or ironic passing over.

**amiri baraka somebody blew up america: Bad Men** Howard Rambsy II., 2020-04-01 How have African American writers drawn on bad black men and black boys as creative touchstones for their evocative and vibrant art? This is the question posed by Howard Rambsy's new book, which explores bad men as a central, recurring, and understudied figure in African American literature and music. By focusing on how various iterations of the bad black man figure serve as creative muse and inspiration for literary production, Rambsy puts a wide variety of contemporary African American literary and cultural works in conversation with creativity research for the first time. Employing concepts such as playfulness, productivity, divergent thinking, and problem finding, Rambsy examines the works of a wide range of writers—including Elizabeth Alexander, Amiri Baraka, Paul Beatty, Ta-Nehisi Coates, Tyehimba Jess, Trymaine Lee, Adrian Matejka, Aaron McGruder, Evie Shockley, and Kevin Young—who have drawn on notions of bad black men and boys to create innovative and challenging works in a variety of genres. Through groundbreaking readings, Rambsy

demonstrates the fruitfulness of viewing black literary art through the lens of creativity research.

**amiri baraka somebody blew up america: After the Fall** Richard Gray, 2011-05-06 After the Fall A common refrain heard since the collapse of the World Trade Center towers on September 11, 2001 is that “everything has changed.” After the Fall presents a timely and provocative examination of the impact and implications of 9/11 and the war on terror on American culture and literature. Author Richard Gray – widely regarded as the leading European scholar in American literature – reveals the widespread belief among novelists, dramatists, and poets – as well as the American public at large – that in the post-9/11 world they are all somehow living “after the fall.” He carefully considers how many writers, faced with what they see as the end of their world, have retreated into the seductive pieties of home, hearth, and family; and how their works are informed by the equally seductive myth of American exceptionalism. As a counterbalance, Gray also discusses in depth the many writings that “get it right” – transnational and genuinely crossbred works that resist the oppositional and simplistic “us and them” / “Christian and Muslim” language that has dominated mainstream commentary. These imaginative works, Gray believes, choose instead to respond to the heterogeneous character of the United States, as well as its necessary positioning in a transnational context. After the Fall offers illuminating insights into the relationships of such issues as nationalism, trauma, culture, and literature during a time of profound crisis.

**amiri baraka somebody blew up america: Literature after 9/11** Ann Keniston, Jeanne Follansbee Quinn, 2013-04-15 Drawing on trauma theory, genre theory, political theory, and theories of postmodernity, space, and temporality, Literature After 9/11 suggests ways that these often distinct discourses can be recombined and set into dialogue with one another as it explores 9/11’s effects on literature and literature’s attempts to convey 9/11.

**amiri baraka somebody blew up america: Behind the Lines** Philip Metres, 2007-05 Whether Thersites in Homer’s Iliad, Wilfred Owen in “Dulce et Decorum Est,” or Allen Ginsberg in “Wichita Vortex Sutra,” poets have long given solitary voice against the brutality of war. The hasty cancellation of the 2003 White House symposium “Poetry and the American Voice” in the face of protests by Sam Hamill and other invited guests against the coming “shock and awe” campaign in Iraq reminded us that poetry and poets still have the power to challenge the powerful. Behind the Lines investigates American war resistance poetry from the Second World War through the Iraq wars. Rather than simply chronicling the genre, Philip Metres argues that this poetry gets to the heart of who is authorized to speak about war and how it can be represented. As such, he explores a largely neglected area of scholarship: the poet’s relationship to dissenting political movements and the nation. In his elegant study, Metres examines the ways in which war resistance is registered not only in terms of its content but also at the level of the lyric. He proposes that protest poetry constitutes a subgenre that—by virtue of its preoccupation with politics, history, and trauma—probes the limits of American lyric poetry. Thus, war resistance poetry—and the role of what Shelley calls unacknowledged legislators—is a crucial, though largely unexamined, body of writing that stands at the center of dissident political movements.

**amiri baraka somebody blew up america: A Companion to American Poetry** Mary McAleer Balkun, Jeffrey Gray, Paul Jaussen, 2022-04-11 A COMPANION TO AMERICAN POETRY A Companion to American Poetry brings together original essays by both established scholars and emerging critical voices to explore the latest topics and debates in American poetry and its study. Highlighting the diverse nature of poetic practice and scholarship, this comprehensive volume addresses a broad range of individual poets, movements, genres, and concepts from the seventeenth century to the present day. Organized thematically, the Companion’s thirty-seven chapters address a variety of emerging trends in American poetry, providing historical context and new perspectives on topics such as poetics and identity, poetry and the arts, early and late experimentalisms, poetry and the transcendent, transnational poetics, poetry of engagement, poetry in cinema and popular music, Queer and Trans poetics, poetry and politics in the 21st century, and African American, Asian American, Latinx, and Indigenous poetries. Both a nuanced survey of American poetry and a catalyst for future scholarship, A Companion to American Poetry is essential reading for advanced

undergraduate and graduate students, academic researchers and scholars, and general readers with interest in current trends in American poetry.

**amiri baraka somebody blew up america:** The Sound of Listening Philip Metres, 2018-09-17 Philip Metres stakes a claim for the cultural work that poems can perform—from providing refuge to embodying resistance, from recovering silenced voices to building a more just world, in communities of solitude and solidarity. Gathering a decade of his writing on poetry, he widens our sense of poetry as a way of being in the world, proposing that poems can offer a permeability to marginalized voices and a shelter from the imperial noise and despair that can silence us. The Sound of Listening ranges between expansive surveys of the poetry of 9/11, Arab American poetry, documentary poetry, landscape poetry, installation poetry, and peace poetry; personal explorations of poets such as Adrienne Rich, Khalil Gibran, Lev Rubinstein, and Arseny Tarkovsky; and intimate dialogues with Randa Jarrar, Fady Joudah, and Micah Cavaleri, that illuminate Metres's practice of listening in his 2015 work, Sand Opera.

**amiri baraka somebody blew up america:** Cultural Memory in Seamus Heaney's Late Work Joanne Piavanini, 2020-06-17 Cultural Memory in Seamus Heaney's Late Work considers the ways that memory functions in Heaney's poetry. Joanne Piavanini argues that the shaping of collective memory is one of Heaney's major contributions as a poet. Locating Heaney in a transnational literary sphere, this book argues that his late work is defined by a type of cosmopolitanism openness: the work moves beyond national identity to explore multiple allegiances and identifications. Moreover, Piavanini demonstrates that memory is a helpful lens to look at Heaney's late work, in particular, because of the interplay of past, present and future in these works: in the construction of a collective memory of the Troubles; in the use of the elegy to commemorate the passing of important contemporary poets; in his writing on events with transnational significance, such as 9/11; in the slippages between past and present in poems about his family; and through the literary afterlives of texts—specifically, his appropriation of canonical classical texts. Drawing on approaches and concepts from memory studies, Piavanini considers Heaney's late work to develop an analysis of poetry as a vehicle of memory.

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