

# **ENTERING THE CRYPT: INVESTIGATING THE SECRET ADMINISTRATION OF CULTURAL MEMORY**

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## **ABSTRACT**

Today, the humanities are paying more attention to the mandated methods of engaging with the past through a number of culturally accepted ways. A large portion of this is attributable to the expanding discipline known as "cultural memory studies." Religious institutions are frequently used as an example of long-term cultural mediation and the varying agendas that permeate the preservation and concealment of a time-honoured past in these circumstances. The crypt and its varied connections to the topic of recollection without memory are the focus of this essay, which is devoted to a notion that has received very little attention among students of cultural memory.

**Keywords:** cultural memory, cultural forgetting, repression, historical representation, museum, mythology

## **I. Entering the Crypt**

Bamberger Dom was a northern Bavarian church built in the early 12th century that the writers of this article visited a few years ago. The Dome's enormity is remarkable, yet it pales in comparison to the wonders that await inside (Gill-Frerking, 2020). We were startled to see a lighted stairway leading to a dimly lit chamber with a casket holding human bones that were horribly mangled. Because they seemed to be relics, the objects were not surprising or unusual in any way. The location and mood, rather than the forward stairs, the inviting light, and eventually the landscape, generated a confusing sense.

The crypt, the church's hidden heart, had finally been reached. It was a monumental building that held a hidden yet accessible space deep within its interior structure, suggesting a cultural counterpart of suppressed memories, of events and experiences that are both preserved and forgotten: remembered in the sense that they are still preserved, but forgotten in the sense that they are displaced or suspended (Anderson-Zorn, 2019). The Bamberger Dom's crypt still

performs this dual purpose by engaging both the passive and active sides of memory, as if memory were absent from the experience. The Bamberger Dom serves as a basic example and point of origin for this concept, which we want to explore more in the coming sections.

## **II. Psychological Dimensions of the Crypt**

But even if it doesn't reach reflective action (or purpose), this form of handling is nevertheless an example of activity. An entity from the past that isn't haunting, but isn't completely extinguished or healed is like this (Weaver, 2020). There is a logical connection to Freud's repression theory if we want to understand the possible links between collective and individual encryption, as well as the extent to which the operative degree of such processes depends on the environment of encryption. There are certain unconscious acts that stay in control (visible) only because they are repressed, according to Freud's theory. Causes include traumatic experiences, such as attempting to forget an incident or deed by reliving it.

Psychoanalysis has had a huge effect on cultural theory, therefore incorporating Freudian repression into cultural theory seems like a good idea. As for Nicolas Abraham and Maria Torok, their concept of a cryptonymie looks to be more fruitful. It was only in the context of Freud that their radical understanding of the suppression process was fully realised. Using Ferenczi's notion of "incorporation" and "introjection," Abraham and Torok seek a "psychic topology," a sort of architecture of the unconscious. This other person, who is also a part of one's self, gets objectified by an introjection when one is in love or grieving for them. Because of this, one's feelings of love or loss are aimed at both the self and the one who has loved or lost (Agüero, & Ruiz Zúñiga, 2021). To the contrary, incorporation is a failed introjection since it has established a wall and, eventually, a refusal of important feelings (such as love, want, or sadness). A crypt is a place where something is confined, secluded, and finally created by its complete exteriorization. An example of "living burial" would be this frightening, ghostly crypt, which is able to sustain its future wishes while being in an isolated and concealed location. Because it is not fully independent, the crypt will continue to serve as a teaching tool. It is both aware of itself and unaware of the world "beyond the crypt," as if it were a kernel encased within a shell.

## **III. Representational Dimensions of the Crypt**

These ideas of the "cryptic incorporation" are based on what Wijermars, (2018) refers to as "the deep dimension of cultural memory." For example, it's difficult to nail down the origins of cultural memory's basic aspects since they don't explain where they came from in the first place.

Even if the rejection in psychoanalysis is almost often the product of unpleasant experiences, this is not necessarily the case when looking at historical developments or cultural memory's bearings. It's possible that certain aspects of memory are carried over and reproduced without the subject being aware of it. In the same way as symbols and even objects may change meaning and usage numerous times over an extended period of time, certain idioms can travel for many generations and become completely disconnected from their initial meaning.

Even if cultural practises and goods appear to be running concurrently, there is no guarantee that they are constantly in sync (Vang, 2020). When it comes to remembrances of our history, we often use representations and material items that aren't exactly the same as the object they represent. Boxes of memories from various periods of our life fill our garages, attics, and closets. These are things that we want people to remember us by, or that we save as a memento of individuals who are no longer with us. The memorial trigger serves as a gateway to the past by concealing the original item (Cybenko, 2020). The artefact serves as a go-between, connecting the past with the present. However, this isn't just the case on a personal level (Lima, 2021). Many of our institutionalised methods of gathering are based on a desire to make apparent the in-between. Withdrawn objects return with a fresh set of meanings into the environment. Non-material properties transform them into current objects regardless of when or where they were originally created, and this is what they are (re)presented as in the exhibition. Such artefacts, according to historian Krzysztof Pomian, become 'semiphores,' whose continued life is dependent on the generation of new meaning. Typical examples of such transformed semaphores include collectors' goods or ancient relics on display in public museums, particularly those that originally had a practical purpose.

A museum's collection of mediaeval spoons isn't just a museum's collection of mediaeval spoons, but a museum's collection of mediaeval spoons isn't just a museum's collection of mediaeval spoons. It's impossible to separate history from representation without resorting to some sort of mediated exchange system (Knútsdóttir, 2021). It's common to think of the museum as a time capsule, yet its collection will constantly generate new interpretations. The way memory and forgetting are intertwined, it is both inclusive and restrictive. There is a vast amount of material concealed beneath the surface of the public domain that is used to create exhibits and public collections. Rather than exhibits, the core of the museum is the repository, which is generally housed in temperature-controlled chambers, where items illustrate a variety of historical issues.

As Abraham and Torok argue, the repository is not merely a late version of the crypt, but rather an architectural internalisation of the crypt's intellectual force, its 'special type of unconsciousness,' as Abraham and Torok put it (BOHATYRETS, V., & MELNYCHUK, 2019). Things that are at rest (in repositories, hanging in the air) and those that are shown are the subjects of creative conflict in the art world. An odd similarity to the cemetery: the presence there of all that is no longer here. The museum, on the other hand, is neither a graveyard with items on display in a lit de march or a "living burial" of introjective objects. The fetishized mediators, on the other hand, absorb it in their acrotic shine. Although one may feel closer to history as a result of their visit, history is not available to revisiting; it is encoded and reinstalled in an imagined realm and cannot be accessed directly.

#### **IV. Myth as Encryption**

Rather than focusing on the 'historical' objects' imaginative space, we need to shift our attention to a narrative space of imagination that hides the historical and artificial components of human experience. If the crypt is the effort to conceal something by utilising it as a foundation for something else, then encryption is the crypt's future-tense counterpart (Nguyen, 2021). As a result, it becomes part of a plan to perpetuate itself rather than a strategy in and of itself. In contrast to concealing a prior message, this method redirects the previous message's force in order to transform it into a new one. Since they constantly need a host to hide and abuse each other, encryptions are parasitic. For example, the transmission of Christian conventions by means of the alteration of pagan rituals, which may be said to 'encrypt' locations, things, or activities by concealing them while simultaneously exposing them, may seem overtly obvious. For our purposes here, these situations are frequently so tightly tied to church politics and missionary strategy that they are of little interest to us. It is difficult to argue for a modern scholar to decode anything if the tactical reasons for encryption are so plainly stated. Intentional concealment, which may play a significant part in religious activity, has a similar difficulty. Even if the secrets are outwardly kept concealed from the outside world, people in the inner circle of a secret society will always see what is done and spoken in secret as such (Hegarty, 2019). As far as I've seen, the encrypted components of culture are never portrayed in terms of what they conceal. This seems like an important distinction to make. The tacit (or implicit) parts of a communication might go beyond what others are meant to know, as well as what is buried behind a coded message, when it comes to spoken and written discourse. The 'myth' genre is one of the many outcomes of cryptography.

## **V. Concluding Remarks**

The study described in this article is still in its infancy. Cultural memory studies, which have recently emerged as an important platform for multidisciplinary historical research in the humanities, was our starting point. Religious studies are integrally linked to this subject as it focuses on the intercultural mechanisms through which human populations connect symbolically with their own history (Agüero, & Ruiz Zúñiga, 2021). It would be a huge misinterpretation to suppose that a history entwined in cultural interest is simply unravelled or re-examined, as these methods of symbolic engagement frequently include both a reinterpretation and a recapitulation of previous occurrences. Rather than focusing on the interest selectivity driving the most renowned cultural memory systems, we have chosen to focus on some less recognised elements of cultural memory involving strategic displacements, implicitness's, and indirect mediations.

We have tried to combine two approaches to the notion of the crypt in order to get to the deepest levels of cultural memory (Wijermars, 2018). On the one hand, we've highlighted instances in history where encryption has become a standard practise. The psychoanalytic concept of repression, on the other hand, has been used as a tool to grasp this profound dimension. However, our goal here has been entirely analytic.

For us, the comparative study of religion will be aided by this new method. Distinguishing between religious practises rooted in structural oppression (systematic) and those rooted in repression and memory loss, for example, is an obvious illustration of this distinction. If we want to prevent confusion between anthropological and political aspects of encryption, we must be careful. Even though there may be some overlap in these scenarios, making the distinction is critical for a thorough understanding of the issues.

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