

Aneta Panek

Alchemy of Punk

Transmutation, Subversion, and Poetry
in Punk Avant-Gardes

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culture – discourse – history

Edited by

Prof. Dr. Thomas Düllo

Universität der Künste Berlin
Fachgebiet Verbale Kommunikation
Postfach 120544
10595 Berlin
duello@kulturwissenschaft.de

Prof. Dr. Jan Standke

TU Braunschweig
Institut für Germanistik
Bienroder Weg 80
38106 Braunschweig
jan.standke@tu-bs.de

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Prof. Dr. Siegfried Zielinski (1st supervisor)

Prof. Dr. Thomas Düllo (2nd supervisor)

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INTRODUCTION – Thesis, methods, and results

*Je voudrais faire un Livre qui dérange les hommes,
qui soit comme une porte ouverte
et qui les mène où ils n'auraient jamais consenti à aller,
une porte tout simplement abouchée à la réalité.¹*

Subversive, irreverent, and ferociously anti-authoritarian, punk questioned everything through music, poetry, literature, fashion, makeup, visual art, cinema, theater, politics, and gender. It is operated by means of shock, imposition, and impertinence, by Situationist *détournement*, and by deconstruction of images and sounds, often revealing the hypocrisies of the establishment. It has challenged and violated conventions, “good taste,” and ordinary values, prompted experimentation with drugs and exploration of ambiguous sexual identities, and thus inspired the emergence of queer culture. It has defied the relationship between the body and identity, explored themes of sex, death, and decay, impeached conventional artistry and beauty, incited apostasy, and, above all, encouraged and demanded an attitude of absolute uncompromisingness and unconditional rebellion.

Although punk is generally regarded as a musical and artistic manifestation that culminated in 1976, contemporary analyses of the movement, such as Greil Marcus’s *Lipstick Traces: A Secret History of the 20th Century*, have pushed that origin date back even further. It has been established that punk’s fundamental attitude of negation can be traced to historical avant-gardes of the 20th century, such as Dadaism, Lettrism, and Situationism, to the *poètes maudits* of the turn of the century, and even earlier to the dissident troubadours of the Middle Ages.

If we set ourselves on this alternative timeline of punk, going deep in time and executing an extensive search of its origins and sources of inspiration, we are taken down a hidden route of subversion, counterhistory, and blasphemy. On this underground path through the history of Western culture lives a cast of poets, thieves, and assassins. It includes François Villon, William Blake, Patti Smith, Anita Berber, Genesis P-Orridge, Charles Baudelaire, Arthur Rimbaud, Paul Verlaine, Antonin Artaud, Edgar Allan Poe, Walt Whitman, Witkacy, Marcel Duchamp, Tristan Tzara, Brion Gysin, Allen Ginsberg, William S. Burroughs, Bertolt Brecht,

¹*I would like to write a Book which would drive men mad, which would be like an open door leading them where they would never have consented to go, in short, a door that opens onto reality.* Antonin Artaud, *L’Ombilic des limbes*, NRF, Paris, 1925. English translation from: Antonin Artaud and Susan Sontag (Ed.), *Antonin Artaud: Selected Writings*, University of California Press, 1988, p. 59.

Iggy Pop, Jim Carroll, Valeska Gert, and countless others. For at least 500 years, this motley, nomadic group has been inventing and reinventing, constructing and deconstructing, and formulating and reformulating their own ideas and those they encounter on history's course, all driven by gusts of politics, polemics, and pandemics.

Punk artists were infatuated with the *poètes maudits*, and many explored their complex legacy in lyrics. They worshipped the Beat poets, French Symbolists, Futurists, Dadaists, and Fluxus artists, and, as I have claimed, the rebel troubadours of the Middle Ages. Fundamental texts read and passed around in the scene included *A Season in Hell* (1873) by Rimbaud, *Howl* (1956) by Ginsberg,² *Song of Myself* (1892) by Whitman, *The Waste Land* (1922) by T.S. Eliot, *The Songs of Maldoror* (1868) by the Comte de Lautréamont, *To Have Done With the Judgement of God* (1947) by Artaud, *Story of the Eye* (1928) by Georges Bataille, and *Le Testament* by Villon (1461).

With this alchemy of ideas across eras came a reclamation by punk of medieval thanatological concepts such as apocalypse, *ars moriendi*, *memento mori*, and *danse macabre*. As was the case in the Middle Ages—although certainly in a different manifestation—death and desolation were a social reality in the 1960s and 1970s and seemed to be present everywhere in all their banality. AIDS, drugs, and criminality were ravaging cities, poverty and disillusion infused daily life, and to many, there was no future. The context was no less than apocalyptic, and appropriately, medieval themes of death, decay, sacrifice, and the end of the world manifested in punk lyrics. Punk slogans “No future” and “Please kill me” resounded with cruel literality; the abolition of power, memory, history, future, and time were at stake here. In New York, London, Paris, Detroit, Los Angeles, and San Francisco, “youth culture was left unattended”³ and unguided, and as much from boredom as rebellion, it found a home in the punk movement.

The sound and aesthetics of punk then developed into an alchemical mixture of raw punk, hard-core rock, New Wave, Dada noise, experimental sounds, sawing guitars, dark grooves, ska, reggae, and dub of diverse traditions, along with dark, irreverent, hilarious, and often brilliant lyrics referring to boys and girls, adolescence and

²Daniel Kane, *Do You Have a Band? Poetry and Punk Rock in New York City*. Columbia University Press, 2017, p. 2.

³*Punk Lust: Raw Provocation 1971–1985*. Exhibition curated by Carlo McCormick, Vivien Goldman, and Lissa Rivera. The Museum of Sex, November 29, 2018–November 19, 2019. Retrieved in July 2020 from: https://www.museumofsex.com/portfolio_page/punk/

coming of age, demons and angels, the end of the world, de Lautréamont, Kurt Tucholsky, William Golding, Aleister Crowley, and the Bible.

Appropriately, in my own exploration of punk, I applied alchemy as a method.

The result, my punk opera, *Alchemy of Punk*, was created using processes of amalgamation, deconstruction, distillation, and transmutation.

A principal concept in its creation was the concept of the sublime. As described by Simon Morley, author of the anthology *The Sublime*:

The word “sublime” (...) comes from the Latin sublimis (elevated; lofty; sublime) derived from the preposition sub, here meaning “up to,” and, some sources state, limen, the threshold, surround or lintel of a doorway, while others refer to limes, a boundary or limit. In the Middle Ages sublimis was modified into a verb, sublimare (to elevate), commonly used by alchemists to describe the purifying process by which substances turn into a gas on being subjected to heat, then cool and become a newly transformed solid. Modern chemistry still refers to the “sublimation” of substances but of course without its mystical alchemical connotation, whereby purification also entailed transmutation into a higher state of spiritual existence.⁴

Modern concepts of the sublime evolved throughout the 19th and 20th centuries, with contributions from numerous eminent thinkers. One of those figures, of course, was Friedrich Nietzsche. In *The Birth of Tragedy* (1872), he called for abandoning reason altogether to achieve the sublime, proposing that the truly sublime individual “was someone willing to abandon the safe dream of ‘Apollonian’ rationality, where all is light and sanity, in order to embrace instead ‘Dionysian’ intoxication—the frenzy of the god of wine and madness.⁵ Punk is a manifestation of Nietzschean Dionysian art, and punk poetry is a transmutation through what we could call “dirty sublimation,” or rough alchemy. In its essence, it is the tale of a tribe, a community of vagabonds and outcasts articulating their common aspirations, unifying myths, outrage, and revolt in a timeless dimension.

Therefore, in my work, I trace performative and theatrical history through the traditions of ancient Dionysia, medieval mystery plays, ballads, pastorals, folk songs, ditties, madrigals, cabarets, chansons, beggar’s operas, and Artaud’s Theatre of Cruelty, and highlight their echoes in punk. In this thesis, I delve into the most

⁴Simon Morley, “A Short History of the Sublime.” *The MIT Press Reader*, 2021. Retrieved in July 2020 from: <https://thereader.mitpress.mit.edu/a-short-history-of-the-sublime/>

⁵*Ibidem*.

heterogeneous, rebellious, and unsettling forms of artistic expression that shape the basis of punk. I have endeavored to avoid firm definitions and instead used an organic approach to reflect the fluidity and living character of my object of study, punk.

Based on both archival and literary research and study through performance—with actors and musicians onstage, interviews and oral history, experimental films, a scenic opera, poetry, and compositions—my research is concerned with transgression and subversion in the punk avant-gardes. My purpose here is above all poetic and visual as I seek to challenge the existing norms of gathering and generating knowledge.

Following Michel Foucault's definition of genealogy, as formulated in his essay "Nietzsche, Genealogy, History,"⁶ I strove in my research to seize the punk phenomenon at its origins and observe its nature and dispersions; and, following Judith Butler's theory of performance, where masquerade breaks subject/object and human/non-human binaries, I strove to disclose punk's alchemical complexity through performance—its violent rejection of the sovereign, sacred, and beautiful, and praise of insufficiency, imperfection, inadequacy, and failure.

Certainly, punk can be seen as "a tribute to diletantism, a hymn for the awkward, and a short-lived moment of rebellion" (Dieter Meier⁷), and its actors may be seen as "a gang of the perpetually maladjusted" (Prof. Dr. Siegfried Zielinski⁸). But I, along with other punk scholars, have found that there is more to punk than that; there is a complex alchemy in force, of literacy, historical references, and even mastery.

⁶Michel Foucault, "Nietzsche, Genealogy, History." In: John Richardson and Brian Leiter (Eds.), *Nietzsche*. Oxford University Press, 1978, pp. 139–164.

⁷Shared in conversation.

⁸Shared in conversation.



GODLIS: *Outside CBGB, Bowery 1977, New York City, 1977.* © GODLIS.

1.1 Definition of key terms: punk, alchemy of punk, transmutation, subversion, and poetry. Terminology and epistemological contextualization of punk.

*Vente, gresle, gesle, j'ay mon pain cuyt.
 Je suis paillart, la paillarde me suyt.
 Lequel vault mieulx? Chacun bien s'entressuyt.
 L'un vault l'autre: c'est à mau rat mau chat.
 Ordure aimons, ordure nous affuyt;
 Nous deffuyons honneur, il nous deffuyt.
 En ce bordeau où tenons nostre estat.⁹*

⁹*Blow, hail or freeze, I've bread here baked rent free! / Whoring's my trade, and my whore pleases me; / Bad cat, bad rat; we're just the same if weighed. / We that love filth, filth follows us, you see; / Honour flies from us, as from her we flee / Inside this brothel where we drive our trade.* François Villon, *Ballades en jargon*, ballade 11, "Ballade de la grosse Margot." Translated by Algernon Charles Swinburne.

If we were to trace the earliest recorded occurrences of the word *punk* in the English language, we would come across the following etymology,¹⁰ which has been comprehensively described in punk scholarship since the 1970s:¹¹

- punk (noun 1) –
 prostitute, harlot, strumpet (first recorded in the 1590s, of unknown origin), criminal’s apprentice, catamite (underworld slang first attested 1904), worthless person (especially a young hoodlum, 1917), young boy, inexperienced person (especially in show business and circus slang, in the 1920s and 1930s); later sense-shift from harlot to homosexual (late 1940s)
- punk (noun 2) –
 spark, touchwood, tinder (from *spunk*, 1580s), rotten wood used as tinder (1680s), dust, powder, ashes (from Delaware *ponk*), tinder (from Gaelic *spong*), Chinese incense (1870)
- punk (adjective) –
 inferior, bad, very poor, something worthless (1896)

The word *punk* has consistently carried pejorative connotations; its various meanings extend from prostitution, sexual perversion, deviance, ignorance, inexperience, otherness, and worthlessness to junk, dirt, and trash. According to the extensive derivation study of the word delivered in *Screaming for Change: Articulating a Unifying Philosophy of Punk Rock*¹² by Lars J. Kristiansen, Joseph R. Blaney, Philip J. Chidester, and Brent K. Simonds, who substantially refer throughout their inquiry to *The Rough Guide to Punk*¹³ by Al Spicer, and occasionally to *The Merriam-Webster Dictionary*¹⁴: “it is likely that the term originated in Britain

¹⁰ *Online Etymology Dictionary*: <https://www.etymonline.com/word/punk>, as well as *Merriam-Webster Dictionary*: <https://www.merriam-webster.com/dictionary/punk> (Retrieved July 2020).

¹¹ Sources include Gerfried Ambrosch, *The Poetry of Punk: The Meaning Behind Punk Rock and Hardcore Lyrics*. Routledge, 2018; Dick Hebdige, *Subculture: The Meaning of Style*. Routledge, 1979; Lars J. Kristiansen, Joseph R. Blaney, Philip J. Chidester, and Brent K. Simonds, *Screaming for Change. Articulating a Unifying Philosophy of Punk Rock*. Lexington Books, 2010; Legs McNeil and Gillian McCain, *Please Kill Me: The Uncensored Oral History of Punk*. Grove Press, 2016; Jon Savage, *England’s Dreaming: Sex Pistols and Punk Rock*. Revised Edition, St. Martin’s Griffin, 2002; and many others.

¹² Kristiansen et al., 2010.

¹³ Al Spicer, *The Rough Guide to Punk*. Rough Guides, 2006.

¹⁴ *Merriam-Webster Dictionary*, <https://www.merriam-webster.com/dictionary/punk> (Retrieved July 2020).

sometime during the late 1500s or the early 1600s, where it denoted *whore* or *prostitute*.”

It has been documented that William Shakespeare used the phrase in this sense in his plays *The Merry Wives of Windsor* (1602), *Measure for Measure* (1603), and *All's Well That Ends Well* (1605) to designate an unmarried woman who was perceived to be a prostitute because of her disobedience to the conventions of the time.¹⁵ In *Measure for Measure*, the character of Lucio, an irreverent beau and frequent guest of the city's brothels with a wicked sense of humor and a penchant for lying, says to Duke Vincentio of the righteous Mariana: “My lord, she may be a punk; for many of them are neither maid, widow, nor wife.”¹⁶ And later on, when the duke decides to punish Lucio for slander by ordering him to marry Kate Keepdown (the prostitute Lucio jilted after impregnating), Lucio claims, “Marrying a punk, my lord, is pressing to death, whipping, and hanging.”¹⁷ In *All's Well That Ends Well* (1605), Shakespeare also uses the phrase “taffeta punk” to describe a well-dressed prostitute.¹⁸

From the late 16th century through the 18th century, the word *punk* was a common insult used as a synonym for *harlot*, *prostitute*, or *whore*. During the 16th and 17th centuries, the term meant a “slow-burning rotten wood or fungus, which, when dry, could be used as tinder,”¹⁹ an opportune cross-reference to alchemistic allegories of fire and arts that I will discuss later in the context of punk.

According to Lauraine Leblanc, who analyzes the word in her brilliant study, *Pretty in Punk: Gender Resistance in a Boy's Subculture*,²⁰ a sense-shift from *harlot* to *homosexual* was evidenced in the 1940s, and the term eventually came to describe “a young male hustler, a gangster, a hoodlum, or a ruffian.”²¹ By the same time, it was also being used by American inmates for “passive homosexuals and victims of sexual abuse.”²² Subsequently, the word *punk* usually expressed degradation

¹⁵Kristiansen et al., 2010.

¹⁶William Shakespeare, *Measure for Measure*, Act V, Scene 1, 1603. Quoted after Kristiansen et al., 2010, p. 4; Spicer, 2006, p. 3; and Ambrosch, 2018, p. 7.

¹⁷*Ibidem*.

¹⁸William Shakespeare, *All's Well That Ends Well*, Act II, Scene II, 1605. Quoted after Ambrosch, 2018, p. 7.

¹⁹Quoted after Kristiansen et al., 2010, p. 4; Spicer, 2006, p. 3; and Ambrosch, 2018, p. 7.

²⁰Lauraine Leblanc, *Pretty in Punk: Gender Resistance in a Boy's Subculture*. Rutgers University Press, 2002. The title “Pretty in Punk” is a reference to a song by the Psychedelic Furs, “Pretty in Pink,” from their second album, *Talk Talk Talk* (1981). Many thanks to Eckhard Füllus for this observation.

²¹Leblanc, 2002, p. 35.

²²*Ibidem*.

and rejection, for it designated a general lack of worth and quality, something cheap, worthless, common, and vulgar.²³ This undertone further led to the general understanding of punks as “petty criminals, deviants, ruffians, gangsters, or hoodlums.”²⁴ Eventually, these interpretations were appropriated by popular culture as despising and degrading descriptions of outlaws and criminals.²⁵ The most quoted examples include the *Dirty Harry* shootout scene:

*I know what you're thinking, punk. You're thinking, did he fire six shots or only five? Well, to tell you the truth, I forgot myself in all this excitement. But being this is a .44 Magnum, the most powerful handgun in the world, and will blow your head clean off, you've got to ask yourself a question: Do I feel lucky? Well, do ya, punk?*²⁶

Jon Savage gives examples of analogous usage of the word *punk* in classic detective shows such as *Kojak* and *Baretta*: “Upon arresting the criminal, the cops and detectives would call him ‘you dirty punk.’”²⁷

One of the more recent examples of a similar use of the word *punk* is a 2016 election campaign video featuring Robert De Niro, star of *Taxi Driver* (1976)²⁸—a film that captures the spirit and intensity of New York City at the time. In the video, the actor, disturbingly reminiscent of *Taxi Driver*’s Travis Bickle, cannot hide his rage and goes on a minute-long tirade against Trump: “I mean he’s so blatantly stupid. He’s a punk, he’s a dog, he’s a pig, he’s a con, a bullshit artist, a mutt who doesn’t know what he’s talking about, doesn’t do his homework, doesn’t care, thinks he’s gaming society, doesn’t pay his taxes. He’s an idiot.”²⁹

Throughout history, *punk* became the most hideous insult, a derogatory label for social outcasts, misfits, criminals, freaks, and fools.

The first known use of the phrase *punk rock* as we know and use it nowadays, and as it interests us here, appeared in the *Chicago Tribune* on March 22, 1970, and was attributed to Ed Sanders,³⁰ co-founder of New York anarcho-prankster,

²³Kristiansen et al., 2010, p. 4.

²⁴*Idem*, p. 5.

²⁵*Ibidem*.

²⁶*Ibidem*.

²⁷Savage, 2002, p. 131.

²⁸Directed by Martin Scorsese and written by Paul Schrader.

²⁹Daniel Krebs, “See Robert De Niro Eviscerate Trump: ‘I’d Like to Punch Him in the Face,’” *Rolling Stone*, 2016. Retrieved in July 2020 from: <https://www.rollingstone.com/politics/politics-news/see-robert-de-niro-eviscerate-trump-id-like-to-punch-him-in-the-face-111689/>

³⁰Edward “Ed” Sanders (born August 17, 1939) is an American poet, singer, social activist, environmentalist, author, and publisher.

proto-punk band The Fugs.³¹ Sanders described a solo album of his own as having “punk rock–redneck sentimentality.”³²

Later that year, in the December issue of *Creem*,³³ Lester Bangs³⁴ called Iggy Pop “that Stooge punk”³⁵ and described the energy sparked by The Stooges as “an errant foolishness that effectively mirrors the absurdity and desperation of the times, but ... they also carry a strong element of cure, a post-derangement sanity.”³⁶ And in a sentence that brings us closer to what I would like to propose further as a possible understanding of punk, Bangs described punk as “a joke, mistake, foolishness.”^{37, 38}

In addition, in an essential investigation into punk lyrics, *The Poetry of Punk: The Meaning Behind Punk Rock and Hardcore Lyrics*,³⁹ Gerfried Ambrosch refers to Nick Tosches⁴⁰ of music magazines *Fusion*⁴¹ and *Creem*. According to Ambrosch, Tosches used the term as early as 1970 when he wrote the *Fusion* essay, “The Punk Muse: The True Story of Protopathic Spiff Including the Lowdown on the Trouble-Making Five-Percent of America’s Youth,” where he described music that was a “visionary expiation, a cry into the abyss of one’s own mordant bullshit,” and suggested that its “poetry is puked, not plotted.”⁴² Ambrosch also mentions Lester

³¹The Fugs were formed in New York City in 1964 by Ed Sanders and Tuli Kupferberg, with Ken Weaver on drums. Later that year, they were joined by Peter Stampfel and Steve Weber of the Holy Modal Rounders.

³²Robb Baker, “Ex-Fugs Leader’s Solo Album Study in Self-Honesty.” *Chicago Tribune*, 1970. Retrieved in July 2020 from: <https://www.newspapers.com/clip/29426292/punk-rock-sanders/>

³³*Creem*, “America’s only rock’n’roll magazine,” was first published in March 1969 by Barry Kramer and founding editor Tony Reay.

³⁴Leslie Conway “Lester” Bangs (1948–1982) was an American music journalist, critic, author, and musician.

³⁵Lester Bangs, “Of Pop and Pies and Fun: A Program for Mass Liberation in the Form of a Stooges Review, or, Who’s the Fool?” *Creem*, 1970.

³⁶*Ibidem*.

³⁷Lester Bangs, “James Taylor Marked for Death.” *Creem*, 1971.

³⁸In his 2002 homage to Lester Bangs, Nick Kent wrote, “Bangs rightly saw himself as an ersatz patron saint of the (punk) movement, for he had been calling for a punk uprising in popular music since the end of the 1960s.” Nick Kent, “Pills and thrills.” *The Guardian*, 2002. Retrieved in July 2020 from: <https://www.theguardian.com/books/2002/apr/12/artsfeatures.music>

³⁹Ambrosch, 2018.

⁴⁰Nick Tosches (1949–2019) was an American journalist, novelist, biographer, and poet.

⁴¹*Fusion* was an American music magazine based in Boston, Massachusetts, operating from 1967 to 1974.

⁴²Ambrosch, 2018, p. 6.

Bangs, who that year wrote *Drug Punk*, a novel inspired by William S. Burroughs's book about life as an addict, *Junky*.⁴³

An interview with James Grauerholz⁴⁴ and Burroughs realized for *Please Kill Me: The Uncensored Oral History of Punk*⁴⁵ by Legs McNeil and Gillian McCain offers further insights on the definition of punk. Describing a scene from *Junky*, Grauerholz says:

There's that great scene where William and Roy, the sailor, are rolling the luses in the subway and there's two young punks. They cross over and they give Roy a lot of shit and Roy says: "Fucking punks think it's a joke. They won't think it's so funny when they're doing five twenty-nine on the island"⁴⁶ ... So I knew that punk was a direct descendant of William Burroughs's life and work.

Burroughs then responds to Grauerholz: "I always thought a punk was someone who took it up the ass."⁴⁷

This laconic recapitulation is getting to the heart of the matter and will prove pertinent to the interpretation of the word *punk* that I propose later on within the meaning of a marginalized other, a fool, a hallucinating junky, and a mocked buffoon. For punks are, by choice, marginalized and stigmatized people; the insulting and the insulted ones, the damaging, and the injured.

Ed Sanders, Beatnik and longtime member of The Fugs, describes the punk sub-culture as follows:

The culture out of which punk arose reminds me of the Bertolt Brecht opera The Rise and Fall of the City of Mahagonny, where you can do anything you want if you got money, but if you don't have money, you're a criminal, you're scum, and you're a puke. And the milieu out of which punk arose also reminds me of the Blade Runner movie set—the kind of lifestyle where it's gritty, ominous, the drums of doom, only you don't know if they're the drums of doom or somebody's song. But there's always the drums underneath it all, drumming.⁴⁸

⁴³William S. Burroughs, *Junky*. Ace Books, 1953.

⁴⁴James Grauerholz (born December 14, 1953), a writer and editor, is most famous as the biographer and literary executor of the estate of William S. Burroughs. Grauerholz remained Burroughs's friend and manager until the writer's death in 1997.

⁴⁵McNeil and McCain, 2016, p. 259.

⁴⁶"Five twenty-nine on the island" means 5 months and 29 days in jail.

⁴⁷McNeil and McCain, 2016, p. 260. Quoted after Ambrosch, 2018, p. 6.

⁴⁸*Idem*, p. 319.