RICARDO RABINOVICH-BERKMAN

Game of Laws.
On the Creation of Fictitious Juridical Yesterdays

Abstract: *All the fictitious pasts display or imply a juridical background, because a human society without law is simply unthinkable. In the past times transplanted from real history to an invented ground, juridical aspects are involved. The paternity of this rich gender could be recognized to four English tongue writers: Howard Ph. Lovecraft, Robert E. Howard, John R.R. Tolkien and Clive S. Lewis.*

Keywords: Fiction; juridical aspects; Howard Ph. Lovecraft; Robert E. Howard; John R.R. Tolkien; Clive S. Lewis.

> "The man who passes the sentence should swing the sword.
> If you would take a man's life,
> you owe it to him to look into his eyes and hear his final words.
> And if you cannot bear to do that,
> then perhaps the man does not deserve to die."
>
> George R.R. Martin, *A Game of Thrones*

1. "Ex nihilo nihil fit"

It is not a recent thing the creation of completely fantastic past times. We may let aside the *Iliad*, assuming their creators, as in the case of Greek classic tragedy, considered its scenarios real. But we could trace that invention at least down to Moslem mediaeval literature. In the Twentieth Century, though, and especially through cinema (and afterwards television), this gender arrived to peaks unexpected before.

"*Ex nihilo nihil fit*". No creation of a past, as fictitious as it may be, could be made without any consideration of the real yesterdays of mankind. And, of course, in that past times transplanted from real history to an invented ground, juridical aspects are involved.

In its last and imposing growth, the paternity of this rich gender could be recognized to four English tongue writers. Two Americans, Howard Phillips Lovecraft (1890-

1937) and Robert Ervin Howard (1906-1936). A British born in South Africa, John Ronald Reuel Tolkien (1892-1973). And an Irishman, Clive Staples Lewis (1898-1963). All of them had works taken to cinema.

2. *Lovecraftian past*

Howard Lovecraft was one of the most important terror writers of all time. Admired, among others, by Jorge Luis Borges, he continued the stile of his compatriot Edgar Allan Poe (1809 - 1849). He predominantly produced short stories. In them, laterally, he created a dark and epic world, situated in a remote era, previous to any memory of present humanity. There, magicians and sorcerers shared with supernatural beings a monstrous and oppressive scenario.

In the Lovecraftian invented past, with an obvious smell of Nietzsche, wright is given by force. Power, physical or obtained through witchcraft, turns licit the will of its owner. Everything is allowed in the search of supremacy. Murders, robbery, torture, are justified if their author succeeds.

Once the power is obtained, there are no forbidden things for its owner. His will is the law, whatever he desires. There are no moral restrictions. Even the gods are evil and they recognize no ethics. They are bloodthirsty deities, ready to acknowledge any atrocity as long as they are well served.

Overwhelming Lovecraftian fantasies are often narrated as dreams the characters have. They appeared in «Weird Tales» magazine, and inspired the "sword and sorcery" literary movement, also called "heroic fiction", which gave subject for all kind of films. Some of them met great success, but a lot were low quality movies, often made using settings, makeups and ideas of the successful ones.

The movement's fictitious juridical background is substantially Lovecraftian, with variations. A Hobbesian viewpoint of human being and society is adopted. As in those imaginary eras there are no states (only kingdoms or lordships with rulers concerned with power and war) a situation of crude violence, where "naturally" the weak is submitted to the strong, prevails.

In this picture, the only hope of the frail is to wait for a hero to come and defeat the powerful lord who oppresses him. But this victor must be generous in order not to humiliate the poor as his predecessor, or even more. There are no religions of the Biblical stock or anything like them, nor the moral principles associated to them. Only inebriating universes where the will runs free and blood, sadism and violent fantasies are canalized and encouraged.

3. *Howardian past: Hyboria*

Robert Howard was not a direct disciple of Lovecraft, but he was obviously influenced by his inventions and ideas. He created his own heroic pre-historic world, very similar to his teacher's one. Juridical criteria were practically the same. He called it "Hyborian age". In that scenario, Howard put to action epic warrior characters, merciless, often based in European or Mesopotamian myths. Some of these characters would become thoroughly famous, and would find their way to the big screen, such as Kull of Atlantis (Kull the Conqueror) and Conan the Barbarian.

Socio-juridical Howardian contexts do often reserve some despise towards commerce and those who practice it. Merchants are usually shown as some kind of helots. They are weak, treacherous and mean beings, lurking in a society of heroic warriors. Sometimes, they present characteristics, which in the Middle Ages were associated to the Jewish archetype, relation occasionally reinforced by the clothing, and countenance, which remembers those of ancient Hebrews.

Cities governed by merchants are displayed normally as fake democracies, where an unscrupulous class of rich, lusty and effeminate men monopolizes power. Among them word has no value (curiously) and treachery is common. Wives are bought and sold, kept as sad merchandises subject to the dirty hands of their dubious husbands (while, of course, they dream of being taken by a warrior).

On the other hand, heroes normally prefer monarchic systems, ruled by skilled fighters. Scarcely dressed, showing their cultivated muscles, they feast, eating and drinking noisily all together. Slaves, often blacks, and comely servant girls whom they humiliate and molest (but the maids seem to like it) as part of their fun and joy attend their com-

mon large tables. They are manly, machos, rustic stallions, contrasting with the sexually ambiguous sophistication of the merchants.

In what concerns what our societies normally consider crimes, homicide is permanently committed, and it fits in common day life of heroes as something natural. Raping women is a normal conduct among the glorious warriors, and even an object of celebration, because these fierce fighters, who risk their lives permanently, need to unleash their erotic fire. And ladies should be, anyway, honoured for the reception of such a precious seed, which will enable them afterwards to bear giants. Of course, it's a Nietzschean world.

Thieves, declared enemies of private property, are severely persecuted in the merchant's cities, and hardly punished if captured (what seldom happens, because they are cunning in their hideaways and escapes). On the contrary, robbers are sympathetic, though in a kind of contemptuous way, to the heroes, because, at last, they both share despise for the merchants and their silly love for material goods. Not rarely, thieves that are in the run from urban justice, or even already caught by it's executors, are sheltered or rescued, more or less as pets, by the warriors, who paternally mock at them, but end by benefiting through some low service (as, for instance, the opening of a locked door) rendered by the grateful saved robber in exchange.

Fictitious Lovecraftian and Howardian pasts are often racist. Heroes use to have the characteristics of "Aryan" or "Nordic" archetype. They normally display beards and blond or clear hairs. They are usually tall, strong and white skinned. Their names and their culture bear predominantly ancient Germanic echoes, sometimes even Sanskrit smell. Things related with Orient or Africa are normally related with whatever is low, anti-heroic or degraded.

Of course, in the last quarter of the Twentieth Century, laws, judicial decisions or practices, in a changing socio-political scenario, compelled the movie and television makers to diminish or dissimulate the racism involved in these fictitious universes. So, curiously, in another demonstration of the relation between law and cinema, juridical and social modifications occurred in the real present world affected those remote imaginary landscapes. Surprisingly, black heroes appeared, even Japanese or Chinese warri-

ors, armed with *katanas*, and fighting ferocious women multiplied (often preferring bows and arrows as their weapons, which seemed to appear more feminine to movie makers and writers). So, the evidently racist and discriminating context of the classic novels and short tales of this gender, and of it's first films, became more concealed, more implicit sometimes, but dust is often shown under the carpet corners.

4. *Tolkien's Arda*

Tolkien was an erudite English linguist scholar. He carefully created the fictitious universe of Arda. The name remembers ancient Germanic words referring to the Earth. Even though, Arda could be our own planet in an archaic past, in Lovecraftian stile, or it could represent another imaginary world.

Tolkien's Arda goes through a heroic era. We do find human beings, but they coexist with strange creatures, taken from different mythological traditions. So we will discover in Arda the Elves, the Wizards or *Istari*, the *Trolls*, the *Hobbits* and the Orcs. The Dwarves, curiously, are not human, and they have little in common with persons with the condition known as "dwarfism" (they are of small height, of course).

Most of this species have a realm of their own, with a different juridical and political system. We can trace a certain hierarchy between the races, where Elves occupy an undisputed summit (there are, notwithstanding, some differences between the culture and characteristics of the diverse groups of Elves, and a graduation could also be drawn inside the species).

We may find a proportional relation between the superiority of a species and the respect that species pays to a juridical order conducting to social peace. Elves, for instance, are beings that hold a perfect and idyllic coexistence. They are ruled by customary immemorial principles that extremely seldom someone discuss or trespass.[1] Orcs, in the antipodes, live in a permanent state of discordance and violence. Their chiefs are imposed by nude force. So, they constitute the lower step of all.

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[1] Tolkien himself writes about this Elvish customs in *Morgoth's Ring*, 10th volume of *The History of Middle Earth* (J.R.R. TOLKIEN, *Morgoth's Ring: The Legends of Aman*, Boston, Houghton Mifflin, 1993, pp. 209 ss). There's only one real case of serious law trespass remembered by the Elves, that of Maeglin, a character in the novel *The Silmarillion*.

Underneath Elves and Wizards, human beings or "second people" ("*Atani*", in the carefully invented Elvish tongue) are superior to *Hobbits* (even though closely related to them) and to Dwarves. These three races, anyway, together with Elves and Wizards, share epic experiences, in an eminently mediaeval environment.

Tolkien works require, in order to be well taken to cinema, sophisticated resources. Complicated makeup, imposing special effects, great scenography, difficult monumental exteriors, and a lot of extras, are unavoidably needed. This implies a very huge budget. Maybe that was decisive in making cartoons one of the first ways for Tolkien's arrival to great screen. Cartoons allow resolving all those problems with a low cost. An American director, Ralph Bakshi, concreted that in 1978, with *J.R.R. Tolkien's The Lord of the Rings*.

More than two decades were to be waited until in 2001, employing informatics technology, a non-cartoon movie could achieve the level required by the literary source. A New Zealander, Peter Robert Jackson, directed the film. He developed a trilogy, with a movie per year, each one of them named after the corresponding book of Tolkien. The result gained a colossal economic success and harvested a lot of prizes (including 17 Oscars). Besides that, it probably constitutes the best example of monumental cinema of all times.

5. *Lewis and his Narnia*

C.S. Lewis was a learned philologist and mediaevalist. He left a very vast production, including *The Chronicles of Narnia*, written between 1950 and 1956. This work was originally conceived for the young, but soon it proved of interest for all publics. Maybe due to that initial destination, Narnia's mythical past (shown as a parallel present) hasn't got the overwhelming charge of Lovecraft's or Howard's creations, not even that of Tolkien's Middle-Earth.

But in Lewis' novels what appears very neatly is a mediaeval atmosphere, filled with feudal elements taken from the real British juridical past. In the Narnian universe, human beings coexist with personalized animals, which often fall into traditional Euro-

pean stereotypes, such as the lion-king, and completely fantastic entities (among whom we can recognize classic figures like the fairies and the witches).

In Lewis' fiction the cult of violence is extremely less than in the previously seen expressions. On the contrary, moral messages are clear, and substantially coherent with a current Christian and neo-gothic knightly *Weltanschauung*.

The Chronicles of Narnia had been taken several times to radio and television, before they finally reached monumental cinematographic production, when the three first books of the series were taken to the movies. Another New Zealander, Andrew Adamson, directed *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe* in 2005. This same artist directed three years later *The Chronicles of Narnia: Prince Caspian*). And Michael Apted, from England, directed *The Chronicles of Narnia: the Voyage of the Dawn Treader* in 2010. Films of this gender flourished, as it can be seen, in the last decades, because of the imposing special effects allowed by informatics. As a matter of fact, in their monumentality, these productions became wonderfully functional to the recovery of public for cinema theatres in face of the hard competence given by new home-based exhibit devises, such as videocassettes, DVD and giant TV sets. So directors full their movies with colossal scenes that can only be really enjoyed in the big screen and with a very good sound.

The fact that these films aimed fundamentally on young public augmented their pedagogic operation and their capacity to install behaviours. Both aspects were potentiated and continued outside the cinema halls by means of videogames and roleplaying, feed-backed by the *merchandising* of products related to this movies (t-shirts, toys, posters, weapons' reproductions, etc.) Obviously, today we would rather find a hundred 20-year-old chaps who can lecture about political law in Gondor or Rohan (kingdoms of Tolkien's Middle-Earth) than one who can barely say what kind of government had Anglo-Saxon Mercia.

Fictitious pasts featured in this gender could be divided, in general terms, in two groups: "mediaeval" and "ancient". The first ones fit normally in Tolkien or Lewis lines. For instance, works inspired in the writings of American Ursula K. Le Guin, author of the *Earthsea* saga, initiated in 1964 with the short story *The Word of Unbinding*.

"Mediaeval" fictitious pasts show castles, fortified towers, imposing walls. Countries are ruled by kings, princes or warlords. Titles are often taken from European Middle Ages (earl, duke, steward, regent). Warriors subject to the feudal lords ride on horses, wear armour, helmets and shields. They fight with swords, spears, maces and other weapons borrowed from mediaeval warfare. Characters typical of mediaeval folklore, some of them also acquainted with repressive law of the time, are displayed, such as wizards, sorcerers, witches and fairies. Guilds of magicians are formed, and also knight orders. And the normal background juridical landscape for all this is a romantic ne-gothic vision of feudalism.

"Ancient" fictitious pasts are more related to the creations of Lovecraft and Howard. They often depict an entourage of empires and conquerors, where Mesopotamian elements are sometimes engaged with Egyptian, old Germanic and Greco-Roman influences. One must not be surprised if even Chinese or Japanese traces are found… and maybe Native American factors!

6. *A law of ice and fire*

A very particular case is *A Song of Ice and Fire*, of American writer George R. R. Martin, which first volume, *A Game of Thrones*, appeared in 1996. For this extraordinary saga includes elements of the "ancient" type over a predominantly "mediaeval" background. As it is clearly destined to adult public, though, it lacks the moral basements which characterise fictitious medieval pasts.

This work of George Martin generated the television miniseries *Game of Thrones*, whose first season was aired in 2011, and is now (2014) featuring it's fourth. The success and popularity of this Tv product is unparalleled, and experienced a remarkable growth year after year. A lot of people read the books only after having watched the series, which is probably the best release the gender gave for the small screen up to this day.

It is quite interesting to see how in this masterpiece of the style the Nietzschean environment, proportional with the lack of a law system and the absence of ethical criteria seem to grow as we go from the frozen North kingdoms to the warm South realms, in

the imaginary map where action takes place. This gradation may be or not deliberated, but if it were it could hide an amazing meta-message.

The question concerning the form of government (we could say, the constitution) of a realm appears as a highlight of the First Season, mostly surrounding the functions of the "King`s Hand", a sort of prime minister, and it`s difficult relation with the monarch (and also the bonds between sovereign and warlords). In the Second Season, the matter of the succession to the throne, both in the principal kingdom and in the other minor political unities, takes the juridical primacy. In the Third Season, through the story of the unique character of the "Khaleesi", the subject of slavery and the liberation of the servants acquire paramount relevance, concluding in the unforgettable ending of the last episode, maybe the best season closing ever made.

Even though Martin had been an active pacifist and conscientious objector during Vietnam War, violence is proverbial in these books and in the miniseries, where it reaches unprecedented levels. All kinds of atrocities are featured in an explicit manner, with no regard for the sensibility of spectators. Rapes, torture, amputations, bloody fight scenes, horrible assassinations; you have everything, an entire menu of sadism. Embryos of criminal law are sometimes shown, as is the general rejection directed against the figure of the "Kingslayer", a member of the royal guard who killed the monarch he was supposed to protect. Certainly, the idea of a legal system and procedure concerning crimes is more present in the books than in the Tv series.

Questions related to marriage, the rights of husband and wife, the situation of out-of-wedlock children (particularly treated in this saga, and in a very curious way), inheritance of estates law, and other juridical issues appear throughout *Game of Thrones*, in a collateral but attractive way.

Exquisitely rich in dealing with matters concerned with the exercise of power, this production would merit a profound study for itself, both from the juridical-political and philosophic viewpoints. Hope some brilliant young fan, as my own son Ezequiel (whom I thank, by the way, for critically reading this paragraphs), will pick up the glove of this challenge.

7. *A long time ago in a galaxy far, far away*

The "mediaeval" universes created in science-fiction movies situated in outer space show a very interesting variation of this gender. The origins of this form can be traced up to the *Flash Gordon* comic, which arrived to cinema in 1936 and, in lesser measure, it's competitor *Buck Rogers*, in the big screen since 1933.

Probably the best-known example of the kind, and with all reason, is the saga *Star Wars* (George Lucas, 1977 - 2005), composed by six extraordinary films perfectly capable of being interpreted as a political allegation (and maybe the best ever made) on the transformation of democratic republics into totalitarian empires, without formally loosing juridical republican appearance in the process (as in Augustus' Rome or Hitler's Germany). This imposing films may be included in the gender of the fictitious pasts from the very beginning, because Lucas expressly allows it when initiating the saga with the phrase that became a classic quote: «A long time ago, in a galaxy far, far away». So, even though in this case the past is declaredly extra-terrestrial, with no room for doubts as in some of the previous examples, it remains as a "universe past".

The greatest challenge this kind of productions pose to our classification is the overwhelming presence of high technology elements, characteristic of the futurist fiction. But, notwithstanding those spaceships, sophisticated weapons and complex computers, "mediaeval" environment is obvious. Titles taken from European history are there from the first minute to the last: we find an Emperor, various Kings and Queens, Counts and even a Princess in distress that needs rescue. Is there any doubt left?

Two rival knight orders fight the entire saga along. One of them embodies the Good, and the other is inherently evil. Moral codes are very strong in this production (we should remember this is a characteristic of the "mediaeval" sort). The good ones are the Jedi knights. Their order requires vows of obedience, poverty and chastity, as the Templars (and as the Night's Watch of *Game of Thrones*). Those vows are severely enforced, as we know by the story of knight Anakin Skywalker, who disobeys them.

In the middle of incredible technology devices, while crossing the universe in light-speed vessels, this knights, who hold their gatherings in a round meeting, as the Holy Grail ones did, insist in fighting with swords (with laser blades, but swords neverthe-

less). Of course, they wear capes and have a rough apprentice period. And when they win they receive medals and decorations.

The analysis Lucas achieves in this extraordinary saga about the political, social, psychological and, of course, juridical tools and procedures by which a more or less democratic republic may be transformed into a monolithic tyrannical state, while denominations and external forms are preserved, is really astonishing. These productions should be exhibited seriously in all university courses concerning these matters, followed by a huge and open discussion in the classroom. No law-history treaty could reach the same effect.

8. *The problem of mixed pasts*

When a past is clearly fictitious, the spectator or reader knows it. Notwithstanding, he may connect, of course, the imaginary elements with real ones (as, for instance, in the case of *Star Wars*). He will probably make conclusions; even arrive to some learning, good or bad. But he is only deceived if he is completely uninformed of human history. Even in that hypothesis, the presence of dragons, orcs, wizards and that sort of things will ring a powerful bell awaking him or her from the sweet dream of ignorance.

But what happens if there is a deliberate intention of the creators of the fictitious past to trick the public into confusion? That could be done, for example, by a subtle introduction of factors easily associated with well known cultures, such as pyramids or Doric temples, or the employment of the names of historic peoples (i.e., Goths, Huns), or real geographical data (for instance, Mesopotamia or the Atlantic Ocean).

The problem here lies in the fact that these pasts are and remain completely fictitious. Consequently, there is no concern for any kind of fidelity to historical records or real sources. And, as cinema and TV have massive reach, arriving to millions of persons throughout the entire world, and both have an undisputable pedagogical effect, the results may lead to a serious and preoccupying tergiversation of the knowledge of the past, with complicated, and probably deleterious, impact in popular historical culture.

Let's pick up a perfect specimen: the movie *10,000 BC* (Roland Emmerich, 2008). This film mixtures the monumental-history gender with the fictitious-pasts one, in its

"ancient" line. Sub-estimation of the public arrives here to the level of naked rudeness. Egyptian pyramids and the Sphinx are built under atrocious slavery regimes, ten millennia before Christ, with the aid of mammoths. In face of such a mess, the presence of horsemen dozens of centuries before horse riding and of animals extinct more than a million years ago, is a mere piece of cake.

Of course, we remember immediately the lamentable film *One Million Years BC* (Don Chaffey, 1966), where human beings and dinosaurs coexist, as happened with it's predecessor *One million B.C.* (Hal Roach and Hal Roach Jr., 1940). Nevertheless, *10,000 BC* met a remarkable economic success, which means that a huge quantity of persons saw it. A lot of them, probably, lacked a solid historical basic formation. And they received, without warning, this creation of a completely invented past, presented as real.

For those who might think that dealing with pre-historic scenarios necessarily imposes a pathetic production, we could oppose French film *Quest for Fire* (*La guerre du feu*, Jean-Jacques Annaud, 1981). This is, as a matter of fact, one of the most serious movies ever made, from the anthropological viewpoint, in this fragile field. It housed at least two luxury names. One was British linguist and writer Anthony Burgess, mostly known for his profound and disturbing novel *A clockwork orange*. Burgess was in charge of the confection of pre-historic languages, a task he developed in an extraordinary way. The other was the famous zoologist and ethologist Desmond Morris, author of the famous essay *The Naked Ape: a Zoologist's study of the Human Animal*. Morris, also from England, supervised the character's gestures and body movements.

Reconstruction of a hypothetic remote Palaeolithic law, even involving Neanderthals, is quite a challenge. Of course, that recreation is needed in a film like *Quest for Fire.* The one this production delivered was very interesting. Perhaps it would be thoroughly revisited today, because the then prevailing idea of the Neanderthal as violent and somewhat stupid beings is now loosing terrain. Presently, they tend to be considered as pacific and intelligent, probably even more than *homo sapiens sapiens*. But the subject still remains in the house of hypothesis.

Cinema is, firstly, an artistic expression. Therefore, no limits should be placed to the freedom of creation, as were imposed by a lot of societies throughout the centuries, alleging religious, moral or political reasons. So, the invention of false pasts fits in that frame of liberty that nowadays law tend, fortunately, to grant. The problem is the enormous power cinema possesses in the formation and diffusion of *Weltanschauungen*. That pedagogical potency is incremented in films dealing with the past, because they are received (wanting or not) as history lessons. This effect is stronger in the present context of general poor treatment of history both in elementary and high schools. We still live in a world where millions don't even get a basic education. And it must be considered that movies reach those who cant read or, even knowing how to read, prefer, for cultural reasons, unwritten transmission.

Mixture of highly fictitious pasts with real and easily identifiable data generates a serious disturbing effect in that propaedeutic function of Tv and cinema. Special effects maker Ray Harryhausen, speaking of the success gained by *One million B.C.* (probably by large due to famous Rachel Welch's fur bikini), whose anachronic dinosaurs he had created, answered to critics generated by the scandalous lacking of historical base of the film, that he had not made it for professors who «probably don't go to see this kinds of movies anyway».[2] Seldom are these ideas exposed with such sincerity. Prejudice sustaining that certain "kind of movies" are only for ignorant people ("non professors") is mixed with the conviction that such public may digest everything, without any sort of complaint.

This is the perilous point where artistic freedom encounters lack of respect, and there we can expect everything. Being cinema the most lucrative of arts, whatever makes money to flow inwards is welcome. Surely, fights between dinosaurs and human beings are very attractive, and so they sell. As do imposing scenes of Egyptian pyramids being built by mammoths in a remote pre-historical frame. Money makes the rules and, maybe, sometimes, also some ideological message is lurking down there too.

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[2] This caustic comment appears in the official DVD of the original film *King Kong* (Merian C. Cooper - Ernest B. Schoedsack, 1933).

This problem diminishes as the fiction of the past becomes evident. But then again, "*ab nihilo nihil fit*". So, Tolkien, for instance, played with words, as he did when he called a monarch "Theoden", an Anglo-Saxon word meaning "king". Anyway, in his mythical Middle-Earth English is spoken, and English happens to be a real language, resulting from a linguistic authentic history, which took place in Britain, not in Gondor nor in Rohan. But this kind of fictitious pasts bring minimal trouble compared with the other ones, where both universes are intermingled.

9. *The End*

All those fictitious pasts display or imply a juridical background, because a human society without law is simply unthinkable. Seldom will that matters be the highlight in these films. But we will be able to grasp at them whenever a criminal trial is displayed, or a wedding ceremony, or the celebration of a contract, or when the legitimacy of a ruler is discussed, or his or her justice is debated.

These juridical imaginary constructions will be based over real ancient (or present) institutions. That ontological community, besides, accomplishes a function. It enables the receiver to identify what he finds in the book or the screen, and thus decode the messages. He must understand that the shown person is a judge, that those people there form a jury, that this place is a jail, that the paper hanging in that wall bears a legal disposition, that the execution displayed is a criminal punishment. The reader or spectator can only do that by referring to his or her own cultural parameters.

From the moment we jurists decided finally to understand that our field is extremely wider than the mere study of laws and tribunal decisions, from the second we realized that we had an entire and magnificent social world before us, waiting desperately to be analysed with our tools and from our points of view, this enchanting panoramas appealed to our attention. Courage will be needed for young scholars to work their doctoral thesis harvesting fertile these lands, and for the older teachers to accept them willingly.

But we are not allowed any more to continue stolidly ignoring all these amazing trails we must trek.