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**QUESTIONING TWO CANONICAL CONCEPTS OF “SELF” AND  
“AUTHENTICITY” IN PEDRO ALMODÓVAR’S FILM  
ALL ABOUT MY MOTHER**

**Keywords:** organ transplant; anonymity; xenophobia; authenticity; identity

**Abstract:** *In scientific times, such as ours, we refuse to think that any elixir could postpone our death or secure our immortality; yet, we desperately seek an alternative. Robert T. Eberwein contends that our dreams have a phasic nature and that through them we step into “the D (desynchronized) state” of our minds (17). Dreams, as well as profound reveries, disclose the unfathomable structure of our sentient dimensions. Many of the arguments of this essay revolve around the “D state,” where the mind and body are not in binary opposition, but ex-tend from what we usually take to be their delineated contours. By proposing for analysis reflections on Pedro Almodóvar’s film All about My Mother (1999), I argue that, like dreams and desires--whose linearity, logic and coherence are rarely contested--sketching in imagination an immortal, immaterial body is attainable. The body experiences an effervescent folding, pouring itself into the future while keeping/storing the echoed versions of its former embodiments. According to Almodóvar, the dream of immortality could mean going out of one’s original embodiment to live in another human being’s body via organ transplant (along with the ethical implications involved in this medical procedure). The dream of immortality may thus mean losing one’s limited physicality in what appears to be an embrace with the unpredictable other.*